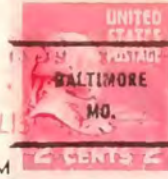


RECEIVED

MAY 26



Is Hooper  
changing radio?—p. 30

son lassoes the by-product dollars—p. 34

# SPONSOR

*For buyers of broadcast advertising*

SP 10-45 12220  
MISS FRANCE SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N. Y.



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- Sponsor Reports page 7
- On the Hill page 10
- New & Renew page 13
- Mr. Sponsor: Leroy Wilson page 18
- P. S. page 22
- TV Costs page 25
- Mail Orders page 28
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- Bobby Benson page 34
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- Roundup page 42
- Mr. Sponsor Asks page 44
- TV Results page 46
- Sponsor Speaks page 72



**FOR  
RINGING UP  
SALES IN  
RICHMOND**

If you want to make friends and influence sales in Richmond, you'll do well to consider the Havens & Martin stations — Virginia's oldest radio and television institution.

Steeped in the traditions of the Old Dominion Capital, WMBG, WTVR and WCOD have long ago achieved the basic ingredients so important to successful selling — public confidence and listener loyalty. It all adds up to mounting sales results for your national product. The nearest Blair man will gladly tell you more.

**Havens & Martin Stations are the only complete broadcasting institution in Richmond.**

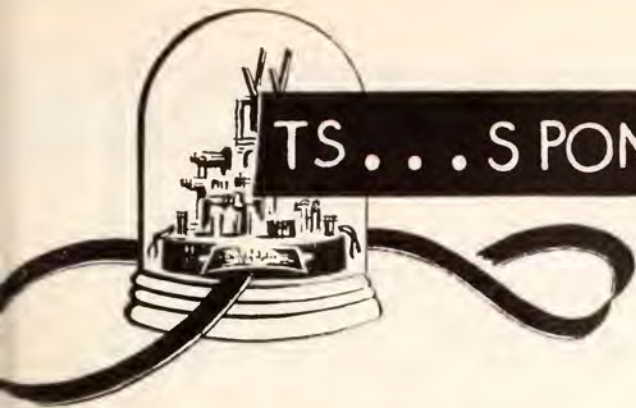
**WMBG** AM

**WTVR** TV

**WCOD** FM

**FIRST STATIONS OF VIRGINIA**

Pioneer NBC outlets for Virginia's first market.  
Represented nationally by  
**John Blair & Company**



# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

8 May 1950

### Average Washingtonian spends 9% of his time listening

Each Washingtonian, as surveyed and averaged by American Research Bureau, spends 15.64 hours weekly listening to radio. That's over 9% of all hours. Average member of TV family views only 12.01 hours, showing substantial advantage for radio, particularly since study averaged listeners and non-listeners alike. Helping balance the picture is the fact that radio programming covers more hours daily than TV. (See "Is Hooper shortchanging radio?"—page 30.)

-SR-

### Chrysler spot schedules in offing

Upsurge in national spot and network radio is presaged by settlement of Chrysler strike. Campaigns are in the making for Dodge, DeSoto, Chrysler, and Plymouth to kick off as soon as car inventories recover from stalled production. With Chrysler push, other auto manufacturers may up air advertising. Network sales heads in Detroit putting in ground floor licks.

-SR-

### Peabody Award isn't radio's Oscar

Prestige of Peabody Awards, top ranked in a recent SPONSOR poll, hit the toboggan as result of this year's selections. Consensus was that Peabody, which might have become radio's Oscar, appears to be slipping to level of some other radio awards, characterized by dubious and ludicrous choices.

-SR-

### Kennecott Copper wins friends with KSL farm show

Kennecott Copper, one of world's largest, has had longtime problem with Utah, Idaho, Wyoming, Montana farmers. Miners and farmers often tangled. But Kennecott's recent sponsorship of five-weekly farm program over KSL, Salt Lake City CBS outlet, is expected to ease problem.

-SR-

### Sterling Drugs uses spot radio as insurance against TV

Sterling Drugs (Bayer Aspirin, Mollie Shave Cream, Phillips' Milk of Magnesia, etc.) is taking steps to protect its radio program audiences from video inroads by adding radio announcement campaigns in TV markets. These will be in addition to Sterling's regular radio net shows. Firm's only TV buy to date is DuMont's Okay Mother.

-SR-

### LIFE shows radio how to measure total audience

In contrast to radio's inability to count total audience, magazines like LIFE show how it's done. From 4,995,000 total paid circulation, LIFE computes 23,950,000 total audience by process of multiplication. Now comes new step with magazine calculating (and selling) on basis of 62,600,000 "cumulative audience" for 13 issues. Radio's ineptness with figures is revealed by fact that it fails to tally out-of-home and in-home personal-set listening. All printed media count every last paid copy.

**Bureau of Advertising proves value of research and advertising**

Newspaper ascendancy to top medium in national billings highlights importance of coordination, research, and promotion. From lower national income than radio in 1942, newspaper total in 1949 hit astronomical \$445,000,000. Reason lies in major effort by Bureau of Advertising of ANPA in collaboration with newspaper reps. NAB: please note. (See editorial, page 72.)

-SR-

**RCA credits 60% of income to TV**

How important television is to RCA is indicated by fact that TV accounted for nearly 60% of RCA gross income in first three months 1950. Corporation earned \$11,236,231 in period as against \$5,932,083 last year.

-SR-

**Four nets and Philly stations underwrite Radox AM TV study**

ABC, NBC, CBS, MBS, along with several Philadelphia outlets, are paying for Sindlinger (Radox) qualitative study aimed at learning what's happening to listening in a "hot" video market. Studies are based on Radox analyses of past two years; traces radio/TV picture step by step.

-SR-

**Chiquita Banana advertising ally for Kellogg**

Kellogg's Corn Flakes, prolific users of Chiquita Banana radio tie-ins, will publicize United Fruit glamour girl in newspapers and on panel of corn flakes package.

-SR-

**CBS whack at mystery-adventure on Tuesday nights**

Mystery-adventure night on CBS is Tuesdays; on MBS Sunday and Monday. Effective 9 May CBS adjusts "This Is Your Life" from 9:30-10:00; "Yours Truly, Johnny Dollar," from 10:00-10:30; "The Adventures of Philip Marlowe," from 10:30-11:00. For programing dollar spent, mystery-adventures still show best audience value.

-SR-

**How TV hypoes movie box office**

Test-tube campaign designed to show leading movie makers how to use TV to up theater attendance soon will be undertaken over WCAU-TV, WPTZ, WFIL-TV. Eight movie producers plan to participate after interest aroused by New Haven-Hartford test. Before TV test on New Haven TV outlet, two cities had equal box office takes. But \$800 spent in New Haven zoomed city's theater revenue 35% above Hartford (Hartford has no TV outlet). Sindlinger will make research analysis in Philadelphia as trailers, personal appearances, etc. are tested.

-SR-

**48-station California net part AM, part FM**

Pacific Regional Network, new California regional network including 43 AM stations, five FM, presents its first paid broadcast 14 May, a 30-minute political program featuring Hollywood names. FMers will serve as links between AM outlets, eliminating telephone line charges. Cliff Gill, PRN general manager, said system is being used by 14 regional networks outside California. Web will be sold on statewide and sectional basis with group flexibility "tailored to advertiser's needs."

Please turn to page 50-



# VENCELAS SPACEK In The English Channel,\* WHEC In Rochester

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**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1926 Spacek swam the channel in 10 hrs. 45 min. Though thirty others have made the swim the little Bohemian's record has never been seriously challenged!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooper leadership has never been seriously challenged!

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
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.4	16.6	10.5	6.4	18.3	3.2
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	36.1	25.4	8.2	13.7	9.2	2.6
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	35.2	23.7	6.7	8.2	11.1	Station Broadcasts till Sunset Only

OCTOBER 1949 thru FEBRUARY 1950  
HOOPERATING

**BUY WHERE THEY'RE LISTENING: -**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

FEATURES

ARTICLES

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Leroy A. Wilson** 18

**P. S.** 22

**Roundup** 42

**Mr. Sponsor Asks** 44

**TV Results** 46

**Sponsor Speaks** 72

**Cover** shows star of Mutual's "B-Bar-B Riders" surrounded by some of the 40 Bobby Benson products. (See story page 34.)

**Television program costs**

They are up 5% this year, will go higher. But the industry is making good progress toward holding production expenses down

25

**Mail orders by the millions**

RCW Enterprises in California sold over \$1,000,000 worth of toy balloons in a single spot radio mail offer campaign

28

**Is Hooper shortchanging radio?**

Listening in TV markets shows far better in interview and electronic-device studies than in telephone surveys

30

**Operation Maxwell House**

How do you hypo a sales force? For this coffee firm the answer was a radio-aided take-off on the airlift

32

**Not sponsored—but big business**

Without benefit of advertiser, Mutual's Bobby Benson program sells 40 products in carload lots to avid young listeners

34

**How to "sell" a candidate**

Are you using the air to put over your political campaign as skillfully as P & G or General Foods use it to sell their products?

38

Editor & President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Managing Editor: Miles David  
 Senior Editors: Frank M. Bannister, Irving Maeder  
 Assistant Editors: Fred Birnbaum, Arnold Albert, Lila Lederman  
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IN FUTURE ISSUES

**The Great Godfrey**

For years he has been one of broadcasting's top salesmen. SPONSOR has been preparing his sales biography, will soon explain how he gets results by using the bare foot boy approach

5 June

**Is Beethoven commercial?**

Classical music stations in markets of 2,000,000 and over report intensely loyal advertisers and audiences

5 June

**What tools do timebuyers lean on today?**

SPONSOR is surveying timebuyers to see what facts they use most often to make decisions—and to see what facts they wish they had more of

Ready About **JUNE 1<sup>st</sup>!**

# 50,000 WATTS

OF DEEP PENETRATION!

Front view of transmitter showing main control desk, phasing and branching cabinet.



50,000 watt power amplifier showing two tubes in operation; two spare tubes.



Blowers to cool high-power transmitter tubes, capacity 10,000 cu. ft. per minute. Each motor 7.5 h. p.



★ NEW Spot on the Dial **1060** K.C.

★ NEWEST, Most Modern All RCA Equipment!

★ Individual Programming tailored to the area—plus leading Mutual Shows!

★ Building listener loyalty 25 years!

★ Building More Listeners Now With Our Greatest Promotion In History!

# WNOE

The James A. Noe Station  
NEW ORLEANS. LA

James A. Noe, Owner      James E. Gordon, Gen. Mgr.

MUTUAL  
BROADCASTING  
SYSTEM

Nat'l. Reps.  
RA — TEL  
420 Lexington Ave.  
New York City

Additional high power tubes to modulate the 50,000 watt tubes with program.



13,000 volt power substation to convert power to station use. Capacity 225,000 watts.



Air-conditioning unit to cool the 12-room transmitter building.



50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

*Get in Your Orders Now!*



Out of  
**47**  
West Coast  
regional  
shows

HERE'S THE  
SENSATIONAL  
**LOW-PRICED**  
**WESTERN**  
THAT SHOULD BE  
ON YOUR STATION!

THE  
**CISCO**  
KID

\* moved **9.4**  
up to.. (Third place ...  
o tie ... in  
December, 1949)

from... **8.9**  
(Fourth position ...  
achieved in  
November, 1949)

For the same period, "Cisco  
Kid" outrated all other  
1/2-hour Westerns by 50%!



"Cisco Kid" is aired three times weekly — Monday, Wednesday and Friday. It is the highest-rated show in its time period on Wednesday and Friday... and is second only to "Bob Hawk" on Monday! Write, wire or phone for proof of Cisco Kid's record-breaking, sales-producing performance.

**SENSATIONAL PROMOTION CAMPAIGN** — from buttons to guns—is breaking traffic records!

This amazingly successful 1/2-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.



**510, Madison**

**HAPPY CHANDLER PLEASED**

I was pleased to see the story on the importance of baseball in the national radio and television industry in the 10 April SPONSOR.

ALBERT B. CHANDLER  
Commissioner of Baseball  
Cincinnati

**RADIO IS GETTING BIGGER**

May I request the receipt of two black brochures that you were distributing at the NAB convention in Chicago. They concerned radio data.

They were most comprehensive in nature and unfortunately I was not able to obtain one. I would be most appreciative if you would comply with the above request.

LEE SMITH  
Operations Manager  
WLOU  
Louisville

Would appreciate your sending us 150 reprints of the article in your 24 April issue of SPONSOR. "Radio's uncounted millions."

Please advise us when we may expect these and what the total cost may be. We are anxious to get this article to mail out to the leading advertisers and agencies throughout Michigan, Ohio, Western New York and Pennsylvania, the area covered by this office.

W. H. CARTWRIGHT  
Manager  
Edward Petry & Co.  
Detroit

I checked with our salesmen this morning and they agree that we would like about 500 reprints of "Radio's uncounted millions" appearing on pages 22 and 23 and continued in the 24 April issue of SPONSOR.

I think that this story would be invaluable to us for mailing to all of our local sponsors.

We have some prospects who think that radio gets put away for the summer like wool blankets. We tell them differently, but of course our attitude is presumed to be prejudiced in our own favor.

If you do not have reprints, we





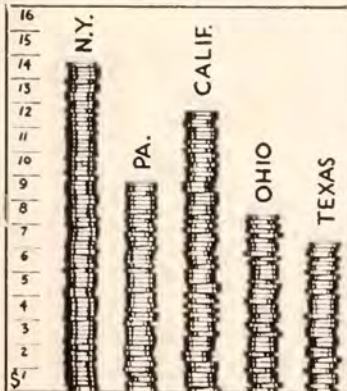
TED MacMURRAY

## Prediction: California Will Lead N. Y.

**PRN** California will top New York as a market within 10 years. That is the prediction of Ted MacMurray, sales manager of the new Pacific Regional Network.

"California has eclipsed Pennsylvania in the past decade and if the westward migration continues at its present rate, in 10 short years it will take the nation's number one spot as a market, and possibly as a population center," he ventured.

"This shift of buying power to the Far West will create new problems for advertisers who must also shift their advertising allotments westward. The consumers which they must reach will be spread over a huge state rather than be concentrated as in the New York area. That is the reason that the Pacific Regional Network was formed: to provide advertisers with a medium flexible enough to cope with population shifts and market development no matter how rapidly they occur. We can offer the advantages of spot radio—local impact and tailored coverage—and also the program control and promotion advantages of networks. In addition we offer a saving of 20% on time costs, and the convenience of a single purchase and billing."



RETAIL SALES IN BILLIONS

would appreciate your O.K. and maybe we can have photostatic copies made for a small number of our key accounts.

ROBERT T. MASON  
General Manager  
WMRV  
Marion, Ohio

• Many requests for additional copies of "Radio's uncounted millions" are being received. This article, plus "Reading vs. listening," "The big plus," and other articles bearing on radio's outstanding merit as an advertising medium are contained in the new 32-page booklet "Radio Is Getting Bigger" available to SPONSOR subscribers on request.

### TRY NIELSEN'S FIGURE

On page 41 of the 30 January issue you show the total listening by the average United States radio family as four hours, 32 minutes per day. In the 30 January *Broadcasting* on page 24 in a condensation of "Mitch's Pitch," the listening by the average radio family was shown as 5 hours, 53 minutes daily.

In the interests of the industry these figures should be resolved.

PAT FREEMAN  
Director of Sales and Service  
The Canadian Association of  
Broadcasters  
Toronto, Ontario

• Nielsen gives it in 1949 as 190 million hours daily. Who's got a converter?

### DOLCIN STORY REPRINT

Sometime ago your publication featured a Dolcin success story, particularly in connection with station WNAX in Yankton.

I wonder if it would be possible for you to send me a reprint of this article or a copy of the publication in which it appeared.

MARY RIPPEL  
Redfield-Johnstone Inc.  
New York

• The Dolcin story, titled "It happened in 18 months," was published in the May 1948 issue. The program is still going strong.

### PERMISSION GRANTED

We would like to reprint a condensation of the article "It happens every spring," which appears on page 32 of your 10 April issue. May we have your permission to do so?

M. A. SHALLAT  
Editorial Director  
Publishers Digest Inc.  
Chicago, Illinois

AS OF MAY 1, 1950  
OVER  
**23,000**

TELEVISION RECEIVERS  
WERE IN THE  
KMTV (Omaha) AREA

The only Television Station telecasting 7 nights per week in the Omaha Market.

# KMTV

TELEVISION CENTER  
Channel 3  
CBS-ABC-DuMont

Since Jan. 1, 1950, KMTV has added an entire new studio with seating capacity of 100 persons.

9 network programs have been added to our schedule since Jan. 1, 1950.

A new 11 ft. camera bench is now being installed. This will provide greatly improved commercial versatility.

Place Your Advertising  
Schedule with KMTV,  
the Leader in the Omaha  
Television Market.

To cover the Midwest Rural Market, buy KMA, Shenandoah, Iowa—The Number 1 Farm Station in the Number 1 Farm Market.

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

**W B B Q**

**Augusta, Georgia**

*One of America's Best  
Spot Buys*

Represented by The Walker Company

**W P A L**

**CHARLESTON, SOUTH CAROLINA**

**ONE OF AMERICA'S GREAT  
MAIL PULL STATIONS**

Represented by The Walker Company



### **Radio advertising maintains good record in FTC check**

The Federal Trade Commission reports that it has set aside 1,331 out of 77,420 radio continuities as being possibly false and misleading. Despite all the publicity given to misleading cigarette, antihistamine, and other claims, the continuities chosen for further examination by the FTC amount to only 1.72% of the radio commercials scanned by the FTC's Division of Radio & Periodical Advertising.

### **FCC Commissioner sees no reason for radio station owner blues**

FCC Commissioner Robert F. Jones states that since more than 40,000,000 American families (95% of the total) own radio receivers, he finds it hard to understand the discouragement of some radio station owners. "Poor radio . . . only 5% to go to completely saturate America," he added. Jones also suggested smaller stations reduce operating costs to increase their efficiency.

### **Big business may soon be under further attack**

The Senate has been asked for a total of \$346,650 by the Federal Trade Commission to continue its investigation of big business. This sum is sought for a proposed index of economic concentration, for investigation of the steel industry, and for a series of quarterly reports on retailers, wholesalers, and mining concerns. Big firms could well afford to follow the example of U. S. Steel, DuPont, The Association of American Railroads and others, who have long made effective use of radio to tell their side of the story to the American public.

### **Construction work and home building reach new high**

Home building is up 62% with spending for new dwellings up 50%. Home construction people and appliance dealers would be wise to look into radio's advertising possibilities as competition gets keener (Bruno-Bendix-Levittown ran housing announcements on WNEW, New York, several weeks ago with Bruno-Bendix paying the bill). New construction is valued at \$1,700,000,000 for April, according to the Commerce Department. It marks a 10% increase over March, and 24% over April, 1949.

### **Lower theatre ticket tax tentatively approved**

The movie industry and national exhibitors may soon get first aid in their fight to regain some of the audience lost to video and other recreation. The House Ways & Means Committee has tentatively approved a cut in the excise tax on theatre tickets down from 20% to 10%. The 20% luxury tax and the rapid rise of TV have brought movie attendance figures to their lowest ebb in five years.

### **FCC's Coy and Walker want national campaign for better programing**

FCC Chairman Wayne Coy and Vice Chairman Paul A. Walker want a national campaign by radio listeners and TV viewers to improve programing. The listener, says Coy, is the most important element in free radio. Chairman Coy adds that he hopes the TV freeze may be lifted by the end of the year. Walker says the thaw would bring one of the biggest booms in American industrial history, with some 2,000 stations on the air in the next five years if construction got started soon.

### **Demand for margarine should increase after 1 July, but makers are unhappy**

Federal taxes lifted after 1 July should increase oleo consumption. Despite this, oleo men are unhappy. Big item in oleo manufacture is soybean oil and the price of soybeans is up from \$2.63 to \$3.10 a bushel. This won't entirely offset the price cut due to the tax lift; but it will make selling that much harder. Radio advertising will be more important than ever to insure sales success.

### **TV sets free of 10% excise tax, but not radio**

AM radio manufacturers remain the only ones in the AM-FM-TV field saddled with a 10% excise tax, a wartime measure. The House Ways & Means Committee has rejected President Truman's proposal for a 10% tax on video sets, although there is a tax on TV audio parts. FM sets are also free of taxation. Some action may be taken by manufacturers who feel tax on AM sets is unjustified.

### **Army no longer snubs radio as an advertising medium**

Some months ago, many broadcasters were dissatisfied over what they termed the Army's snub of radio as an advertising medium. Now, the situation is vastly improved. A \$100,000 radio announcement campaign is underway on 1,400 stations in 1,124 cities.

### **U. S. advertisers wise to look over rich Canadian market**

Broadcast advertisers who can reach Canadian markets should strike a good sales market. Figures released by the Canadian Department of Trade & Commerce show that Canada spent 14 times as much in the U. S. (on a per capita basis) as vice versa. Canadian exports to the U. S. totalled \$1,503,453,711, an increase of some \$2,472,000. U. S. sales to Canada were valued at \$1,951,860,065. Coincidentally, the FCC temporarily granted MBS permission to produce programs for transmission to Canada.

IN SAN FRANCISCO

# He keeps 'em in stitches



San Franciscans wake up laughing when KCBS' Bill Weaver spins his whimsical stories.

But if funnyman Weaver lives by his wits, ace salesman Weaver lives by *results*. As when he appealed for sewing materials for the Bay Area's homes for the aged. *And pulled thirty-five barrels full!*

That's the kind of drawing power that keeps everybody happy. And gives KCBS the highest average daytime local-program ratings of any station in San Francisco.\*

If your sales need needling in America's seventh market, Weaver's your man. He's got the city's best and *sellingest* morning program.† And he's got time for you. Why not sew it up right now?

**KCBS**

San Francisco  
Columbia's Key to the Golden Gate  
Represented by Radio Sales



with great pride



ACKNOWLEDGES RECEIPT OF THE

---

*George Foster Peabody Award  
for 1949*

"For outstanding public service by a regional station . . . in at least four series of programs."

---

**Protect Your Child . . . .** *"An intelligent approach to sex crimes."*

**The Best Weapon . . . . .** *"Dealt wisely, but not alarmingly, with the polio epidemic."*

**Meet Your Congress . . .** *"Brought . . an understanding of problems and issues of joint interest"*

**World Forum . . . . .** *"Carried listeners beyond national horizons."*

WWJ was also the proud recipient of the coveted  
Alfred I. du Pont Award for 1949

---

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
Associate Television Station WWJ-TV



Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS FM—CHANNEL 246—97.1 MEGACYCLES

# New and renew

These reports appear in alternate issues

## New National Spot Business (Radio)

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Ben Hur Products	Golden West coffee	Mogge-Privett Inc (L.A.)	8 stations; Washington, Calif.	Spots
Borden	Evaporated milk	Young & Rubicam (N.Y.)	Texas, New Mexico, Arizona	Spots; 13 weeks
Chase & Sanborn	Coffee	Compton (N.Y.)	5 scattered markets	Spots; 10 May; six months
Eskimo Pie	Ice cream	Buchanan & Co (N.Y.)	50 markets	Seasonal spots on a staggered basis
Fels and Co	Detergent	S. E. Roberts (Phila.)	12 cities	Early in June
G. Krueger Brewing Co	Beer	Geyer, Newell & Ganger (N.Y.)	Eastern seaboard	Spots; peak in May and running through summer months
Lever Bros	Silver Dust	Sullivan, Stauffer, Colwell & Bayles (N.Y.)	Major markets	One-min announcements; 1 May; eight weeks
Monticello Drug Co	666 malarial preparation	Charles W Hoyt (N.Y.)	75-80 stations; Texas, Arkansas and Louisiana	Spots; June
National Dairy	Scaltest	N. W. Ayer (N.Y.)	Markets east of Mississippi	Announcements; 13 weeks
Sea Breeze Laboratories	Lotion	BBD&O (Pittsb.)	12 stations; 5 markets	Spots; 6 weeks
Sterling Drug Co (Centaur-Caldwell div)	Dr. Caldwell's laxative	Sherman & Marquette (N.Y.)	Nashville, Atlanta, Memphis, Charlotte, Winston Salem, Knoxville, Chattanooga	Your Gospel Singer (15-min transcribed show 5 times a week); 14 Aug; 52 wks
Terre Haute Brewing Co	Brewery	Pollyca (Terre Haute)	53 markets	Boston Blackie; 52 weeks

## New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Alpha Beta Markets	Warren Fehlman	KTTV, L.A.	Home Magazine of the Air; 12 Apr; 52 wks (n)
American Cigar & Cigarette	Foots, Cone & Belding	WNBQ, Chi. WBZ-TV, Boston	One-min film; 3 May; 13 wks (r) One-min film; 3 May; 13 wks (r)
American Tobacco	BBD&O	WNBT, N.Y.	20-sec film; 23 Apr; 19 wks (n)
Henrus Watch	J. D. Tarcher	WNBW, Wash.	20-sec film; 8 Apr; 31 wks (n)
Brown & Williamson Tobacco Co	Ted Bates	KTLA, L.A.	Film spots; 18 May; 52 wks (n)
Celanese Corp of America	Ellington	WNBT, N.Y.	Partie; Easy Does It (n)
Cities Service Co	Ellington	WBZ-TV, Boston	Bump Hadley; Wed 7-7:15 pm; 12 Apr; 13 wks (n)
D. L. Clark Co	BBD&O	WBZ-TV, Boston	Tim Tyler; F 7-7:20 pm; 21 Apr; 13 wks (n)
Cook & Dunn	A. W. Lewin	WNBT, N.Y.	Eight-sec film; 10 Apr; 13 wks (n)
Doubleday	Huber Hoge	WNBT, N.Y.	Review of the News; 30 Apr; 13 wks
Eversharp	Biow	WNBT, N.Y.	20-sec film; 8 Apr; 52 wks (n)
F. W. Fitch Co	Campbell-Mithun	KTSL, H'wood	Film annents; 12 Apr; 13 wks (n)
French Sardine Co	Rhoades & Davis	WBEN-TV, Buffalo WNBK, Cleve. WNBW, Wash.	Ship's Reporter, 16 May (Cleve. & Wash.) 17 May (Buffalo); 13 wks (n)
General Foods	Young & Rubicam	WBZ-TV, Boston	20-sec film; 5 May; 35 wks (n)
General Foods	Young & Rubicam	WNBQ, Chi.	20-sec film; 1 May; 35 wks (n)
General Foods	Henton & Bowles	KTLA, L.A.	Spots; 9 May; 5 wks (n)
General Motors	Kudner	KNBH, H'wood	One-min film; 29 Apr; 10 wks (n)
General Tire & Instrument	BBD&O	WNBQ, Chi.	20-sec film; 5 May; 13 wks (r)
Gioia Macaroni	Storm	WRGB, Schen.	One-min part; 17 Apr; 13 wks (n)
Goodyear Tire	Compton	WNBQ, Chi.	20-sec film; 29 Apr; 52 wks (r)
International Harvester Co	Ted H. Factor	KTIV, L.A.	Western Barn Dance; 15 Apr; 13 wks (n)
Ivanhoe Foods Inc	Samuel Groat	WRGB, Schen.	One-min part; 24 Apr; 13 wks (n)
The Los Angeles Times	Smalley, Levitt & Smith	KTIV, L.A.	Yesterday's Newsreel; 16 Apr; 13 wks (r)
Low Calory Food Corp	Roy S. Durstine	WNBW, Wash.	One-min film; 26 Apr; 52 wks (n)
Manhattan Soap	Duane Jones	KNBH, H'wood	Film spots; 30 Apr; 13 wks (n)
Pepsi Cola	Biow	WRGB, Schen.	20-sec film; 3 Apr; 39 wks (n)
Personal Finance Corp	Birmingham, Castleman & Pierce	WNBK, Cleve. WNBT, N.Y.	One-min film; 26 Apr; 13 wks (n) One-min film; 11 May; 13 wks (n)
Procter & Gamble	Benton & Bowles	WNBQ, Chi.	20-sec film; 21 Apr; 50 wks (n)
Procter & Gamble	Benton & Bowles	WNBK, Cleve.	20-sec film; 1 May; 18 wks (n)

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

## New and Renewed Television (Continued)

Riggie Tobacco Co	Brooke, Smith, French & Dorrance	WNBT, N.Y.	Leave It to the Girls; 21 May; 13 wks
United Air Lines	N. W. Ayer	KTLA, L.A.	1-min partie, and chain breaks; 1 May; 13 wks (n)
S. B. Washburn Candy	Jerome O'Leary	WRGB, Schen.	Walsco Fun Club; Tu 5-5:15 pm; 18 Apr; 52 wks (n)
James O. Welch Co	Bennett, Walther & Menadier	WNBT, N.Y.	Gobo's Circus; 11 Apr; 23 wks (n)
Zonite Products	Erwin Wasey	WNBT, N.Y.	Partie, Kathi Norris; 2 May; 9 wks (n)

## Station Representation Changes

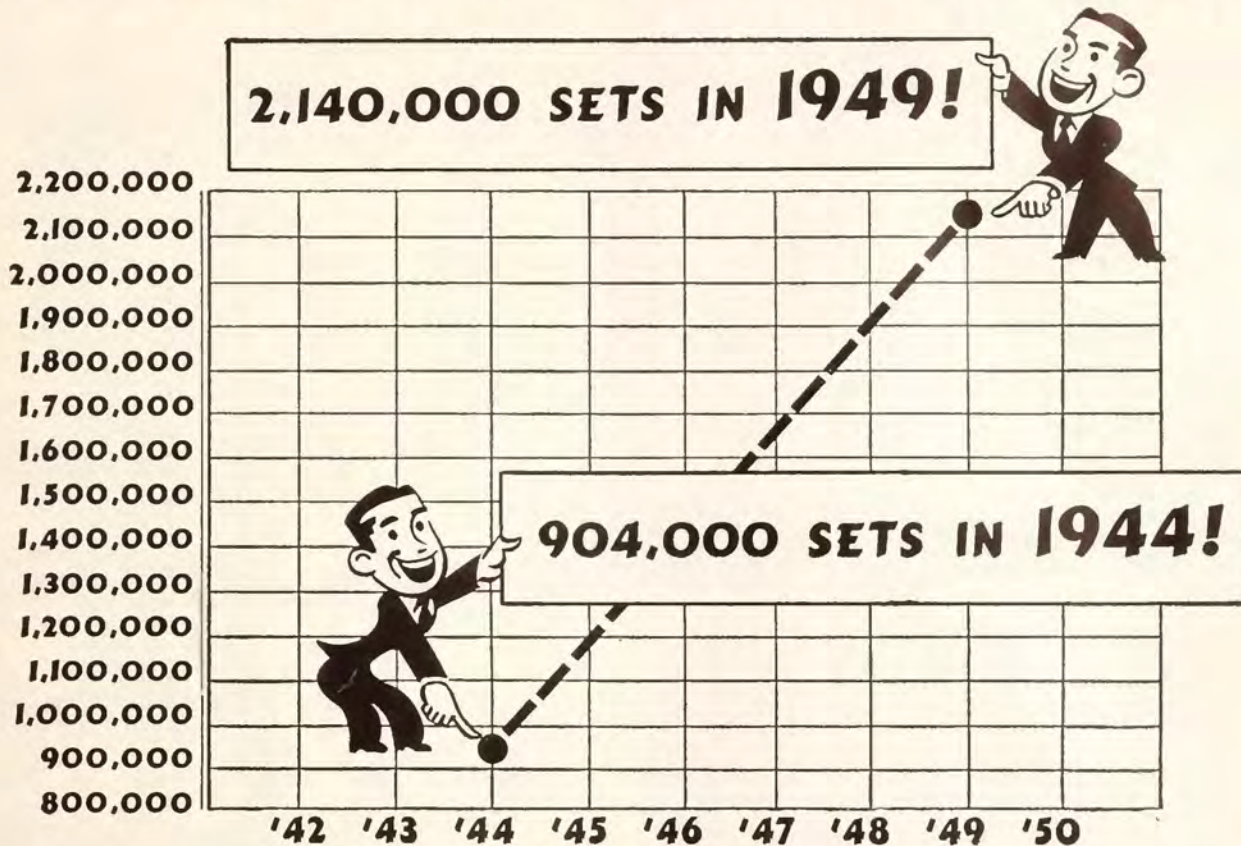
STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WDIG, Dothan, Ala.	ABC	Shepp-Reiner Co, N.Y.
WHIC-TV, Dayton, O.	CBS, ABC, DuMont	George P. Hollingberry Co, N.Y.
WHKK, Akron, O.	MBS	Robert Meeker Assoc, N.Y.
WKNK, Muskegon, Mich.	MBS	Hil F. Best, Detroit
WSGW, Saginaw, Mich.	MBS	John E. Pearson Co, N.Y.

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. V. Abraham	Gourfain-Cebb, Chi., exec art dir	Same, vp
G. William Anderson Jr	Cecil & Presbrey, N.Y., acct exec	Sullivan, Stauffer, Colwell & Bayles Inc, N.Y., acct exec
Dean R. Avery	Young & Rubicam, Mexico City, mgr	Same, vp and gen mgr
Clarence E. Burdette	Foster & Kleiser, L.A.	Campbell-Ewald Co, L.A., acct exec
Richard B. Carland	U. S. Rubber Co, N.Y., adv, sls prom mgr	Sanger-Funnell, N.Y., staff member
Marcus S. Chaeona	General Electric Appliances, Pittsb., adv and prom mgr	Ketchum, MacLeod & Grove Inc, Pittsb., acct exec
Peggy Stevenson Clagett	Home econ editor and adv writer	Ketchum, MacLeod & Grove Inc, Pittsb., acct exec
Dee Clement	Miller Mercantile, Yakima, adv mgr	Pacific National, Spokane, acct exec
Alice V. Clements	The Clements Co Inc, Philadelphia, co-head	Same, pres (succeeds her husband, the late Isaac W. Clements)
James S. Cohan	Krich-Radisco Inc, N.J., asst adv mgr	William N. Scheer, Newark, dir of tv prod
Lloyd G. Delaney	Biow, N.Y., acct exec	Kudner, N.Y., acct exec
Stephen DiMarco	N.Y. dept store adv dept	DiMarco-Von Lorenfeldt Assoc, S.F., acct exec
Richard M. Dunn	N. W. Ayer & Son, N.Y., radio and tv prod	Stockton, West, Burkhart Inc, Cincinnati, mgr of radio tv dept
Sidney Freeman	Frederic W. Ziv Co, N.Y., sls	Same, dist mgr of north central div (hq in Cleve.)
Edward C. Fritz Jr	WBBM, Chi., acct exec	W. E. Long Co, Chi., radio and tv dir
Luis Gurza		Young & Rubicam, Mexico City, vp in charge of radio and tv
Thad Hadden	Ralph W. Harker & Assoc, L.A.	Sawyer-Ferguson-Walker Co, L.A.
Bennet C. Kessler	Joseph P. Schneider, N.Y.	Monroe Greenhal Co, N.Y., copy staff
Robert Kibrick	The New York Sun, res dir	Kenyon & Eckhardt, N.Y., bus mgr of res div
Robert Kirschbaum	Affiliated with adv agency business for the past 10 years	Arthur Rosenberg Co, N.Y., radio and tv dir
George Klossman	Leo Burnett Co, Chi.	L. C. Cole Co, S.F., art dir
George M. Kovacs	Rea, Fuller Co, N. Y., vp	Same, partner
Robert L. Kumler	Howard Swink, Marion, O.	W. H. Long, York, Pa., head of art, photo and prod depts
Irving Lehrer	Head of own pub rel office in N.Y.	Brisacher, Wheeler & Staff, S.F., dir of pub rel and sls prom
Lausing B. Lindquist	Independent radio and tv prod, Washington, D.C.	Ketchum, MacLeod & Grove, Pittsb., dir of radio and tv dept
J. E. McConnell Jr	McConnell, Eastman & Co., mgr of Montreal office	Same, managing dir of agency and mgr of Toronto office
Mrs. N. M. Maston	Bill Bousib, Denver, prod mgr	Same, vp
Charles F. Metzger	Vick Chemical Co, N.Y.	Grant, N.Y., copy staff
Richard Mohr	Kamin, Houston, acct exec	Irwin Co, Beverly Hills, copy chief
Edward Mottern	Raymon Spector Co, N.Y., copy chief	Same, vp in charge of creative activities
Louis Mucciolo	RKO-Pathe Inc, N.Y.	Jerry Fairbanks Inc, N.Y., studio mgr
John T. Nalan Jr		Keelor & Stites Co, Cincinnati, vp
Oliver M. Presbrey		BBDKO, N.Y., head of account group on Curtis Publishing
David L. Rand	Roy S. Durstine Inc, N.Y., acct exec	Grey, N.Y., acct exec
H. K. Reynolds	Free-lance writer	L. C. Cole Co, S.F., copy consultant
Lincoln Lewis Scheurle	Hooper-Cameron, Chi., field rep	Hugo Wagenseil, Dayton, tv, rad div
Donald W. Severn	Kenyon & Eckhardt	William Esty Co, N.Y., exec in tv dept
James B. Stanton		Young & Rubicam, Mexico City, vp in charge of plans and merchandising
George M. Staples	University of Louisville, adv instr	Mullican Co, Louisville, head of copy dept
D. C. Stewart	Kenyon & Eckhardt, N.Y., acc	Same, sec & gen mgr
Charles Strotz	Childers Mfg Co, Houston, vp	Bruce B. Brewer & Co, Kansas City, Mo., (mgr of M'npls office)
Gilman Sullivan	Federal, N.Y., vp	Geyer, Newell & Ganger, N.Y., asst to pres
Jackson Taylor	McCann-Erlekson, N.Y., dir and vp	Leonen & Mitchell, N.Y., vp
Howard W. Webb Jr	Koster, Farrell, Chesley & Clifford, N.Y., space buyer	Pedlar & Ryan, N.Y., space buyer
Travis Wells	Head of own L.A. agency since 1947	Griswold-Eshleman, Cleve., copy exec
Warner M. Wilson	Fante, Cone & Belding, Chi.	Dancer-Fitzgerald-Sample, N.Y., acct exec



# 136% INCREASE IN NUMBER OF RADIOSETS IN IOWA HOMES SINCE 1944



Everybody knows that a family with *two* radio sets *listens more to radio* than a family with *one* set. And still more with *three* sets—Dad hears the evening news, Sister listens to a musical program, Mother tunes to a dramatic program, or the whole family listens to the same program—usually in different rooms.

Figures from the 1949 Iowa Radio Audience Survey\* reveal that multiple-set ownership in Iowa homes has increased 136% since 1944. The *number* of sets has jumped from 904,000 in 1944 to 2,140,000!\*\* In addition, there are now over 400,000 automobile and truck radios, as well as thousands of non-residential sets in offices, barns, stores and restaurants!

Thus despite a 14% rate increase since 1944, WHO is today one of the great radio bargains of the nation, because WHO is "listened-to-most" on more than 136% *extra sets* in 1949!

Get all the facts about Iowa's extra listening and WHO's share of the bonus audience. Send for your copy of the Survey today!

\*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 9,116 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.

\*\*Iowa Radio Audience Survey figures applied to population estimates of Sales Management's Surveys of Buying Power.

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

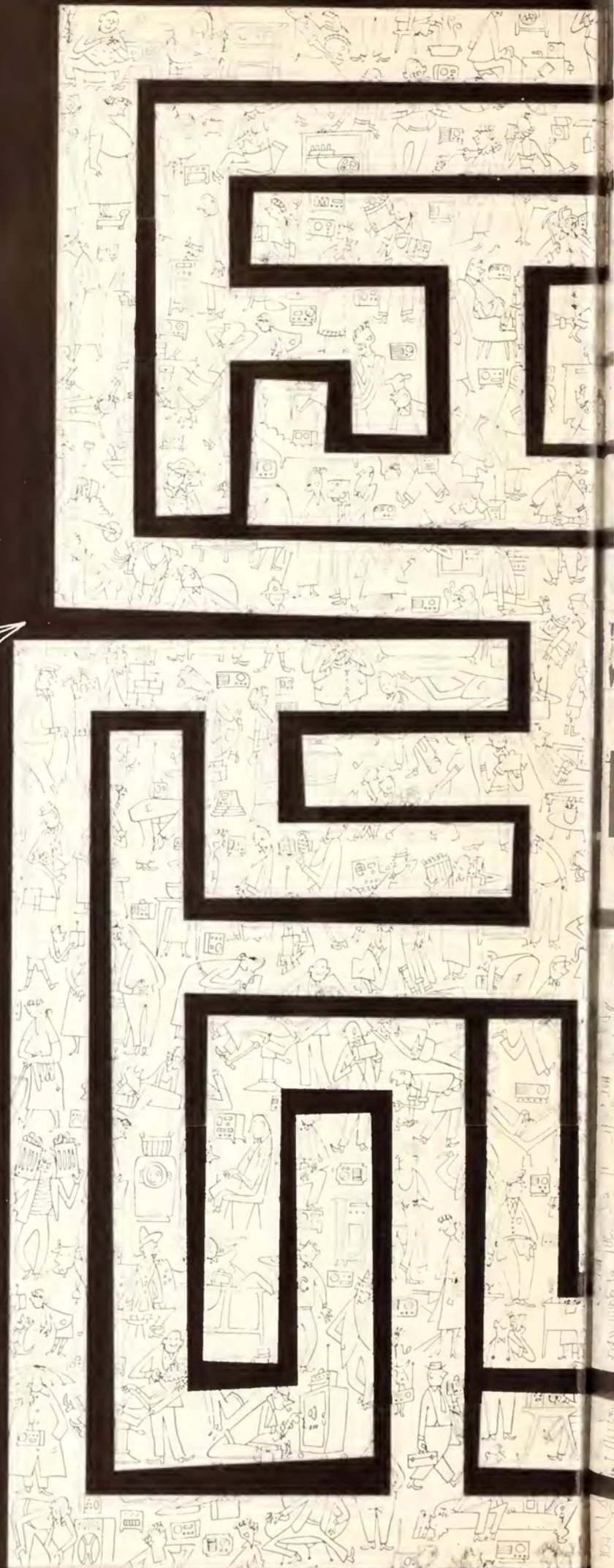
Col. B. J. Palmer, President

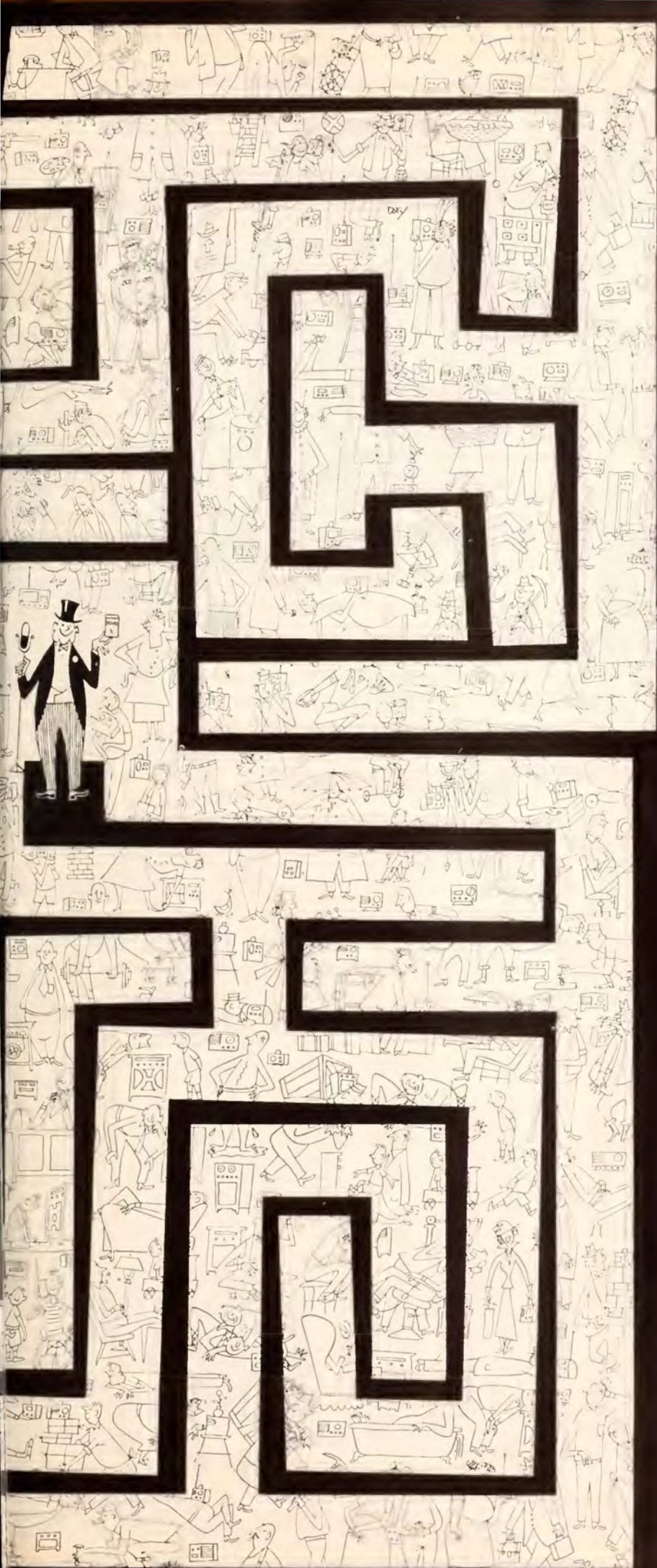
P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

Find the sponsor  
-that's where  
the listeners are!






To find your way through the maze of claims and counter claims surrounding Chicago radio, just follow the lead of America's greatest advertisers.

They know from long experience which station in Chicago commands the biggest audience.

That's why more of them use WBBM more than any other Chicago station—year after year.

And Chicago's smartest local advertisers follow their example.

Just look for the sponsors—that's where the listeners are.

**WBBM**  50,000 watts

Chicago's Showmanship Station

Represented by Radio Sales

Columbia Owned



WINSTON-SALEM, N.C.

Produces over  
\$1,000,000,000 of  
Manufactured  
Goods Annually

National Rep: The Walker Co.



**GROWING  
GROWING  
GROWN**

*Now First in Mobile*

MORNING PERIOD\*

**PLUS...**

a 14.8 Over-all Audience  
Increase Since 1949

**ANOTHER BONUS  
FOR ADVERTISERS...**

- Special merchandising  
department for extra  
promotion of sales.

\*January, February, 1950 Hooper

**WABB** AM 5,000 Watts  
FM 50,000 Watts

ABC and MUTUAL

OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER

NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY



**Leroy A. Wilson**

President

American Telephone and Telegraph Co.

**Mr. Sponsor**

Leroy Wilson, president of AT&T, is a \$175,000-a-year man with the common touch.

His efforts have kept the *Telephone Hour* commercials informal; every word spoken must have his direct approval. Wilson's unassuming attitude is reflected in the program's natural manner.

As a younger man, Lee Wilson learned to work harmoniously with those around him. A variety of jobs (pianist, movie projector operator, paper route, and many more) were steps on his way toward heading the world's largest business enterprise. When he was graduated from Rose Polytechnic Institute (with honors) in 1922, he entered the Bell System. He rose steadily and gained the presidency in 1943.

Wilson saw in the *Telephone Hour* a means of reaching the man in the street. He is responsible for such down to earth institutional commercials as this one commemorating the program's 10th anniversary:

"... you have given us that pleasure so dear to human hearts—the satisfaction of talking about ourselves—of telling you, week after week, something about what we are, what we do, and what we stand for. . . . When radio made it possible to bring our spoken story right into your home, we felt we should reward your listening by also bringing you the world's finest music played and sung by the great artists of our time."

The statement is more than a commercial; it is the whole concept of Lee Wilson's use of radio.

Wilson and other officers of the company are considering simulating the *Telephone Hour*. But they are not interested in television as an advertising medium alone. Under Wilson, the company last year expanded its facilities for carrying TV programs. Networks in the East and Middle West were extended to about 3,500 channel miles; should reach 15,000 channel miles serving 40 cities by the end of 1950. Wilson also has placed the company in a position to transmit color TV when it becomes available. The coaxial network was lengthened in 1949 by 1,100 miles; total length of its various branches is 7,600 miles.

**MR. SPONSOR:**

*It should happen  
to you!*



When a *commercial* knocks 100,000 phones out of service . . . that's news FOR YOU! It happened in Detroit, on WJBK's disc jockey show, Jack the Bell Boy. Jack, America's No. 1 disc jockey, presented five different recorded singing commercials, asked listeners to call in their choice for the best one, and said prizes would be given to the first 100 telephoning.

Then pandemonium broke loose.

WJBK switchboards were swamped with calls. Eleven telephone exchanges went dead and 100,000 telephones in several sections of the city put out of order. Maybe all the Detroit phones would have gone out of commission if Jack hadn't asked, at the request of harassed telephone executives, that the radio audience stop calling. And even then it took telephone trouble-shooters more than an hour to restore normal service.

This tremendous listener response wasn't any accident or miracle, just another example of WJBK effectiveness in the Detroit market. Your *commercial* packs a lot of wallop when it's on Detroit's WJBK, the station with personality and sales punch!




**WJBK** - AM  
- FM  
- TV



**DETROIT**

NATIONAL SALES HEADQUARTERS: 527 LEXINGTON AVENUE, NEW YORK 17, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



**LOCAL COVERAGE IS  
NECESSARY ON  
THE PACIFIC COAST, TOO!**

THE LAWS OF NATURE and logic demand *local* radio coverage on the Pacific Coast. Mountain ranges (5,000 to 14,495 feet high), great distances between markets and low ground conductivity place many vital areas on the West Coast outside the limits of long range broadcasting.

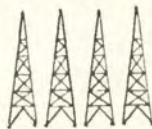
Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (nearly as many as the three other networks *combined*). Only Don Lee has the flexibility to offer a local network station in the Pacific Coast markets where you have distribution.

Only Don Lee can broadcast your sales message to all the Pacific Coast radio families

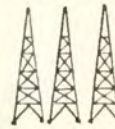
LEWIS ALLEN WEISS, *Chairman of the Board* · WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*  
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · Represented Nationally by JOHN BLAIR & COMPANY

**Of 45 Major Pacific Coast Cities**

**ONLY 10**  
have stations  
of all 4  
networks



**3**  
have Don Lee  
and 2 other  
network stations



**8**  
have Don Lee  
and 1 other  
network station



**24**  
have Don Lee  
and **NO** other  
network station





from a local network station located where they live—where they spend their money. It's the most logical, the most economical coverage you can get on the Pacific Coast. You buy only what you need, and you *get* what you buy every time.

That's why Don Lee regularly broadcasts as many—or more—regionally sponsored programs as the other three networks combined.

**Don Lee Stations on Parade: KELA—CENTRALIA, WASHINGTON**

*With its transmitter located midway between Centralia and Chehalis, KELA has served these two thriving communities and the wealthy surrounding area since 1937. When your sales message is on Don Lee, you get this kind of LOCALIZED coverage from within each of 45 markets. Your sales messages are delivered where your customers live—where they spend their money.*

*The Nation's Greatest Regional Network*





5000 Watts—Day and Night

the center of

**Capitaland\***

Selling

**12**

**Georgia Counties**

and

**11**

**Florida Counties**

\*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!

Southeastern Rep.  
Harry E. Cummings  
Jacksonville, Fla.

**WTAL**  
**TALLAHASSEE**

John H. Phipps, Owner  
L. Herschel Graves, Gen'l Mgr.

**FLORIDA GROUP**  
**Columbia**  
**Broadcasting**  
**System**

**New developments on SPONSOR stories**

**p.s.**

See: "Play ball: 1950"

Issue: 10 April 1950, p. 30

Subject: Baseball broadcasting

Advertising dollars continue to pour into the immense 1950 baseball broadcasting kitty. Since publication of SPONSOR's article "Play ball: 1950," the following developments (among others) have come along to increase 1950 baseball broadcasting's importance:

1) The trend toward network baseball broadcasting is this year's biggest news. SPONSOR described the Liberty Broadcasting System and Mutual's Game of the Day series previously. It indicated at the same time that Post Cereals might sponsor the Dodgers' Saturday home games over a CBS hookup. This became fact following completion of final negotiations 18 April. The broadcasts now go out over a coast-to-coast-network numbering 90 stations. Games may be taken by any CBS station in any city where they do not conflict with the territorial rights of another club (as defined by baseball rules). The games are not broadcast in any major league city.

Although air time begins a half-hour after game time, no part of the game is omitted since the broadcast is transcribed. Red Barber, CBS director of sports and the voice of the Dodgers since 1939, and Connie Desmond do the play-by-play broadcasting.

2) Quick to take advantage of a good time spot, the R. J. Reynolds Co. (Camel Cigarettes) recently signed for a network show adjacent to Mutual's Game of the Day baseball broadcasts. The program features Mutual's sportscaster Al Helfer in a five-minute special baseball news summary.

3) A popular feature on WLIZ, Bridgeport, is its afternoon baseball scoreboard built within the musical format of a *Guy Lombardo* disk show. As fast as scores, pitcher changes, and home runs are received via Western Union ticker, they are flashed on the air; records are not interrupted and continue to play in the background.

**p.s.**

See: "No siesta for Chiquita"

Issue: 13 February 1950, p. 20

Subject: Chiquita Banana

Chiquita Banana is still the active gal about town.

Starting the week of 11 April, United Fruit became a sponsor of the CBS-TV network home-economics program, *Homemakers' Exchange*. The show is aired Mondays through Fridays at 4 to 4:30 p.m. over the entire network of 17 stations. United Fruit, one of several sponsors, rotates its announcements on different days of the week. The company plans to continue its sponsorship through 19 June.

Each program includes one of the famous Chiquita Banana films which SPONSOR described in "No siesta for Chiquita." The educational jingle (never put bananas in the refrigerator) is sung, and a banana dish is shown being prepared. The shows also feature a live banana recipe demonstration by Louise Leslie, nationally known home economist, who conducts these telecasts. Chiquita offers the viewers free printed copies of the two recipes presented during the program.

Results of a similar show previously sponsored by United Fruit in Chicago, WGN-TV, were outstanding. During this show, *Chicago Cooks with Barbara Barkley*, Chiquita offered two banana recipe books free. The offer was made twice (23 and 30 March). Some 1,458 requests for the books were received; others are still coming in.



IN BOSTON IT'S THE  
**BIGGEST SHOW  
IN SIGHT**

COUNT 'EM **43** COUNT 'EM

**LOCAL LIVE STUDIO PRODUCTIONS**

each week.. 43 firmly established shows that are in Boston to stay! All this in addition to remote telecasts of popular sports events all year round.

OF **72** PROGRAM HOURS  
weekly, 15 hours are devoted to local live shows, including drama, news, sports, variety, and educational programs.

Added attraction for advertisers!  
Boston now listed as

**5th Ranking TV Market in U.S.A.**

MORE THAN  
**120** SPONSORS  
reach the ever-growing number of TV homes in this great market through

**WBZ-TV**

For details, check NBC Spot Sales



**WESTINGHOUSE RADIO STATIONS Inc**

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

National Representatives, Free & Peters, except for WBZ-TV, for WBZ-TV, NBC Spot Sales

YESSIR—  
**WBZ-TV**  
IS REALLY  
**BIG**  
IN BOSTON!



**WPTF**  
North Carolina's  
Number **ONE**  
**SALESMAN**

More North Carolinians Listen To  
WPTF Than To Any Other Station.

North Carolina Rates More Firsts  
In Sales Management Survey Than  
Any Other Southern State.

**1**

**N.C.**  
The South's  
Number  
**ONE**  
**STATE**

**WPTF**

**50,000** WATTS **680** KC **NBC**

RALEIGH, N. C.

AFFILIATE

★ also WPTF-FM ★

**FREE & PETERS, INC.**  
NATIONAL REPRESENTATIVES

**SPONSOR**



**LOCAL NIGHT SPORT REMOTE**

Average cost break-down for programs of this type.

Rights	\$500.		\$1,675.
Line charge	500.	15% misc. station overhead	295.
Construction and labor	200.		
Sportscaster	300.		1,970.
Assistant	100.	15% Agency commission	347.
Research (facts and analyses)	75.		
	<hr/>		<hr/>
	\$1,675.	Total	\$2,317.

# Television program costs

**They are up 5% this year.  
will go higher. But good  
progress has been made**



Production costs for network television programs are up an average of about five % since last August. The nut will rise further during the coming year. Just how much, nobody is willing to guess. It depends largely on the result of union wage negotiations now under way and others yet to come.

Increased time charges (as the TV audience grows) will far outstrip production rises.

These conclusions are based upon a careful study of program costs by *Ross Reports on Television Programming*. Advertisers expected an upward trend in production costs this year. The five % estimated increase is actually lower than most sponsors feared it might be. There is general satisfaction with progress made by the networks in finding less expensive ways of handling rehearsals, making and using sets, etc.

Increases are not uniform for various types of programs, since the cost of production elements vary widely with the type of program. Nevertheless, Ross was able to ascertain, after a check of all phases of production, that talent, together with sets, construction, and handling, account for the lion's share of added costs.

Casting a show now costs from 10 to 15% more than it did last August; sets, etc., cost about 12½% more.

Trucking is more expensive, but how much more isn't clear. Writers get two to three percent more than last year.

Comedy-variety shows, which eat up talent and sets, show proportionately bigger budget hikes than women's daytime participation shows, for example.

Quiz shows, which depend less on name talent and lavishness or variety of sets, were not greatly affected by the overall boost in production costs. The same is true for women's participation programs and others which depend on a permanent emcee or small permanent cast with minimum variety of sets.

The basic reason for the trend toward higher program costs is the effort to improve program quality.

There is a very definite tendency for owners who have had sets for a year to grow more selective in their tuning. Chaotic experimentation is no longer the way to try television. Failure is too costly.

All increases in the cost of using television must in the end be justified by its sales effectiveness. The medium's successes have been matched by some dramatic failures.

But the results of a recently completed NBC-Hofstra College study of TV sales effectiveness for packaged goods (gasoline also included) made one leading agency head observe that any manufacturer would be crazy to stay out of TV.

Successful users of the medium are quite prepared for additional boosts in production budgets. Some of the factors which have worked to keep these budgets down will change. End of the FCC freeze on new stations and extension of the coaxial cable (thus extending interconnected networks) will powerfully affect the entire program cost structure.

A big factor, to date, in keeping costs in line with TV's efforts to find itself as an entertainment and selling force is cooperation of the unions. In many cases scales have risen very little; in others they are still non-existent. Most unions have been wise enough to realize the advantage to them in helping television get into the black.

Directors and scenic designers have had a slight wage increase. What has held the overall production nut to the five percent overall increase estimated by *Ross Reports* is the greater efficiency of plant management and personnel, gained through experience and experimentation.

CBS, for example, made savings by organizing the storage of sets and props in such a way as to facilitate their re-use. DuMont developed a system for stacking scenery somewhat as film is packed in a camera film holder. Stagehands stack all sets to be used in a studio on a given day. When a program is ended, they remove the set just used; and there ready for the next show is the necessary scenery. This allows them to air 14 to 16 programs between 10:45 and 4 p.m., five days a week, in one 40 x 60 studio. Comparable progress has been made by other networks.

As the impact of television is intensified by the increase in TV homes, by improved programing and commercial techniques, cost will rise apace. Still, there are factors that will act to keep down the cost of reaching customers.

A probable development is an increase in film programing of all types. Last summer feature films was one category that continued to get strong ratings while other summer replacement shows lost audiences. (Television feature films is the subject of an upcoming SPONSOR study.)

Film programing permits sponsors to amortize production costs by re-playing programs.

(Please turn to page 56)



### DRAMA (60 min.)

Average cost break-down for programs of this type.

Rights and Adaptations	\$ 1,000
Cast	3,000
Sets, Props, Costumes	2,500
Sound Effects, Recorded Music, Art, Film	500
Producer	500
Director	250
10 Hours Camera Rehearsal	2,250
	\$10,000
15% Misc. Station Overhead	1,764
	\$11,764
15% Agency Commission	2,076
	\$13,840
Total	\$13,840



### KID'S SHOW (5 weekly, 30 min.)

Average cost break-down for programs of this type

Talent	\$ 600
Producer	300
Director	200
Writer	250
Sets and Props	100
Film and Musical Effects	300
5 Hours Camera Rehearsal	1,225
	\$ 2,975
15% Misc. Station Overhead	525
	\$ 3,500
15% Agency Commission	618
	\$ 4,118
Total (per week)	\$ 4,118



### COMEDY-VARIETY (60 min.)

Average cost break-down for programs of this type

MC	\$ 1,500
Talent	3,000
Material	1,300
Sets, Props, and Costumes	2,500
Orchestra and Arrangements	1,500
Producer	1,000
Directors (musical, stage)	600
Choreography	200
8 Hours Camera Rehearsal	1,800
	<hr/>
	\$13,400
15% Misc. Station Overhead	2,364
	<hr/>
	\$15,764
15% Agency Commission	2,781
	<hr/>
Total	\$18,545



### MUSICAL PROGRAM (30 min.)

Average cost break-down for programs of this type

MC	\$ 2,000
Permanent Talent	500
Guest Talent	750
Orchestra and Arrangements	1,500
Producer	350
Writers	500
Sets and Props	1,000
Director	200
7 Hours Camera	1,575
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	\$ 8,375
15% Station Overhead	1,477
	<hr/>
	\$ 9,852
15% Agency Commission	1,736
	<hr/>
Total	\$11,588



### SITUATION COMEDY (30 min.)

Average cost break-down for programs of this type

Script and Rights	\$ 1,000
Cast	1,000
Set and Props (Handling)	750
Producer's Fee	350
Director	200
Music, Art, Sound and Film Effects	250
6 Hours Camera Rehearsal	1,350
	<hr/>
	\$ 4,900
15% Misc. Station Overhead	864
	<hr/>
	\$ 5,764
15% Agency Commission	1,017
	<hr/>
Total	\$ 6,781



### AUDIENCE PARTICIPATION (30 min.)

Average cost break-down for programs of this type

MC	\$ 500
Talent	200
Producer	300
Merchandiser	200
Writers	300
Props	100
Director	200
Music	300
2 Hours Camera Rehearsal	450
	<hr/>
	\$ 2,550
15% Misc. Station Overhead	450
	<hr/>
	\$ 3,000
15% Agency Commission	529
	<hr/>
Total	\$ 3,529



TWO RADIO ENTREPRENEURS, HAROLD COWAN AND RALPH WHITMORE, ARE WHITTLING AWAY THE POST OFFICE DEFICIT

# Mail orders by the millions



**Using spot radio, RCW Enterprises sold more than \$1,000,000 worth of toy balloons in a mail offer campaign**

**spot** Direct mail usually brings more tangible results than any other form of advertising. When this time-honored technique is wedded to radio selling, the results can be truly amazing. Latest proof of this is provided by the recent sales history of RCW Enterprises, of Los Angeles.

RCW sold \$900,000 worth of toy balloon kits (at \$1 each) in a single radio campaign which began in the

middle of last November and continued to mid-December. The outlay for time was about \$250,000. Programs were bought on about 400 stations in more than 100 markets.

RCW received the balloon pitch in March on 50 stations, including the Aloha Network in Hawaii. The campaign, which will run through May, has been selling an average of \$20,000 worth of balloons weekly, at a time cost of about \$7,500.

The RCW firm is a four-way partnership of two West Coast agency men, Harold Cowan and Ralph Whitmore, and Don and Milt Rose. Cowan and Whitmore formed the agency of that name last August to specialize in direct mail selling by radio. Cowan got his basic training in the field while working for Trim-Z, a \$5 "reducer package." Whitmore had done similar chores on behalf of the "Pass-book," a grabbag of coupons, passes,

and cut-price amusement tickets, and also had merchandised Talking Toys on the air.

Since teaming up with the Rose brothers in RCW Enterprises, Cowan and Whitmore have sold, by radio direct mail, impressive quantities of cosmetics, perfumes, and varied novelties, in addition to balloons. The partners have drawn from this experience a list of principles they consider essential for successful direct mail selling on the air. These may be summarized thus:

1.) Items priced at even dollars, with no odd cents, make for easiest sales. Results diminish as the price increases.

2.) The product advertised must not only be an "attractive" buy; it must be one that can be described effectively in the limited time of a radio commercial.

3.) Although C.O.D. offers pull a heavier response than cash-in-the-mail pitches, RCW has found the latter approach to be more profitable in the final accounting.

4.) A money-back guarantee should be made a part of every campaign—and should be strictly adhered to. (RCW's returns of merchandise have amounted to only one-half of one percent of sales.)

5.) Merchandise should be delivered to the purchaser not more than two weeks after he mails his order. This eliminates needless correspondence to answer inquiries, which can become a sizeable expense in volume.

6.) All time should be bought at card rates.

7.) Commercials should be tested carefully to achieve the most effective phraseology before sending them out to stations. Regional variations in idiom should be authorized where necessary.

8.) "Keep on top of results," the RCW partners advise. When a station costs more per sales return than it should, and no better programs are available, it should be dropped immediately, according to the RCW theory. Stations used by RCW wire a run-down of the week's results to the agency each Friday. "Doubtful" ones are asked to wire daily. The agency spends \$2,000 in phone tolls each month checking on results and buying time "at the strategic time and place."

9.) No ceiling should be set on sales by an individual station. RCW



Bob sold balloons, but local announcements proved more profitable than net buy

found that when a station has pulled exceptional results, buying all the additional time available pays off handsomely.

The importance of getting the merchandise to the purchaser promptly is underscored by RCW's experience in the initial balloon campaign. Because the orders went first to the local station and then to RCW in California, too often it was many weeks before the balloons finally reached the buyer. Meanwhile the stations bore the brunt of complaints from fidgety customers who saw the Yule approaching fast and no balloons in sight.

The moral of this, of course, is that in cases where such delays are inevitable, the listeners should be told just that in the original announcement.

Much needless wear and tear on customers and stations alike can thus be avoided.

A further step toward keeping the customers happy is suggested by a New York station included in the first balloon campaign. The local stations are in a better position for answering inquiries or complaints about non-delivery if the mail-order firm keeps them supplied with name and address lists of purchasers indicating which orders have been filled by a given date.

In the balloon campaign last Christmas, RCW restricted its program buys to 10 or 15-minute segments of disk jockey shows and other recorded music programs. Their strategy was sound: a sales pitch for an unfamiliar

(Please turn to page 66)

### **Nine RCW rules for mail-order radio**

1. *Fix price at even dollars, with no odd cents.*
2. *Product must be an "attractive" buy, easily described.*
3. *C.O.D. offers pull better, but cash-in-mail is more profitable in long run.*
4. *Make a money-back guarantee and live up to it.*
5. *Fill orders within two weeks of receipt.*
6. *Buy all time at card rates.*
7. *Phrasing of commercials should be pre-tested with care.*
8. *Keep a close check on each station's results.*
9. *Don't hesitate to buy more time segments if a station is "hot."*

### Phone survey



Telephone coincidental measurements have the advantage of speedy reports at relatively low cost, but the sample, being restricted to telephone homes, is biased; data is limited

### Personal interview



The personal interview can yield more information than other systems, but is the most expensive way to collect it. Sources of error lie in dependence on the respondent's memory

# Is Hooper shortchanging radio?

**Listening in TV markets shows up far better in interview and electronic-device studies than in telephone surveys**

**over-all** Nobody will deny that television, the meteoric medium, is cutting heavily into the available audience . . . whether it be the listening audience, reading audience, movie-goers, or card players.

The question is: how much and how fast?

Hooper says that the transition is so fast that today in Philadelphia, Baltimore, New York, and Washington evening TV viewing can just about match radio listening hour for hour.

But other audience researchers estimate that Hooper is outspeeding the facts by a wide margin.

Dr. Sydney Roslow of Pulse credits radio with 65.5%, TV with 34.5% of the listening/viewing during March-April 1950 in New York.

James Seiler of American Research Bureau, in a study made for SPONSOR as of 1 May 1950, credits radio with 67.3%, TV with 32.7% of the listening/viewing in the five-county Wash-

ington Metropolitan Area.

Albert Sindlinger of Radox roughly estimates, on the basis of findings earlier this year, that in Philadelphia radio gets 68%, TV 32%.

The tempest created by the Hooper findings and the counterclaims, many by individual stations, leaves advertisers in an evaluating quandary. What are the facts? Schedules, large and small, hang in the balance.

To arrive at an evaluation, SPONSOR has carefully marshalled available information, consulted all segments of the industry. This is SPONSOR's analysis.

Two inherent weaknesses in the Hooper technique create a considerable bias in favor of TV.

1. The use of the telephone (which his coincidental system depends on) automatically colors any survey of TV listening in homes. Why? Because TV set ownership is substantially greater at this time in telephone homes than non-telephone homes. This weak-

ness has been considerably publicized of late.

2. The Hooper technique underrates the amount of listening actually going on within the home. Personal listening within the home (on personal sets in the kitchen, den, bedroom, bathroom, workshop) is expanding, yet the telephone respondent is frequently the person *not listening*, and unaware of the listening that's going on. What goes onto the Hooper record is, in an era of personal listening, often at variance with the facts. The whole subject of personal listening is in urgent need of illumination. The findings may present a much rosier concept of radio listening today. This weakness has received little publicity.

3. Not incorporated into the City Hooperatings is anything on out-of-home listening. A Pulse study made in New York showed this to be 14% as great as in-home listening. Imagine the Chicago *Tribune* failing to tal-

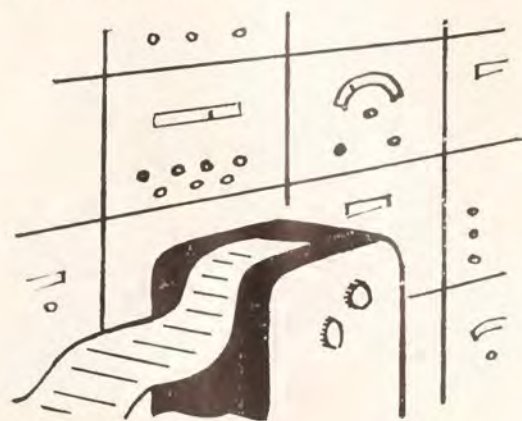


## Diary



Diary technique costs more than coincidental, but can yield so much more information (audience flow, composition, etc.) that cost per unit of data is lower than any other system

## Electronic device



A meter system can be used with a fixed true sample, lends itself to national or local report. It yields listening-viewing data similar to diary data, can't tell age, marital status, etc.

ly its streetcar and elevated-train readership!

4. The Hooper calls are restricted to the five-cent zone. This cuts out suburban audiences which are an important part of the picture in each city area.

These weaknesses aren't exclusively Hooper's; far from it. But as the top authority for audience measurements in most large TV markets, the Hooperatings get the spotlight. And, as SPONSOR sees it, are found most wanting.

One factor that impressed SPONSOR as it investigated several leading audience measurements was that the telephone as an instrument of survey, while easiest and most economical, is currently (as employed by Hooper) at a disadvantage against the greater definition and better sample selections of interview and diary studies and electronic systems. Perhaps mathematical adjustments will be made, improved

questioning methods devised to compensate for the shortcomings. Maybe basic diary studies will be tacked onto the Hooperatings. Certainly Hooper won't stop trying.

For today's evaluation of what's happening to radio listening in TV markets one fact stands out: three diary and electronic systems (American Research Bureau, Pulse, Radox) show fairly consistent pictures in some eastern cities. At this writing it works out, roughly, to about 70% radio, 30% TV. The Hooperatings in four of these cities show an approximately 50-50 break (see chart).

Who's right?

To make matters even more confusing Pulse findings (based on an interview technique) actually reveal more listening to some stations in 1950 than in any previous year since Pulse began in 1942. WNEW, New York; WEEI, Boston; WWDC, Washington;

WOR, New York, all have pointed proudly, within the past month, to peak ratings. April Pulse figures for WOY, New York, show a 39% audience hike on weekday evenings over last April.

Baltimore radio stations, puzzled and dismayed at the Hooperating conclusion that viewing already exceeds listening in their city, are reported to have cancelled the Hooperating service and subscribed, virtually en masse, to the American Research Bureau diary study. Commenting on the bias of a telephone evaluation alone, Jim Seiler, director of ARB, pointed out that in Baltimore 60 out of every 100 telephone homes have television sets as compared to the all-homes average of 35 in every 100. Fifty-eight percent of Baltimore homes are telephone-equipped.

Some stations publicize their gains with a brickbat at Hooper.

(Please turn to page 69)

### How various research services rate radio vs. TV share-of-audience\*

CITY	HOOPER (phone)		PULSE (interview)		RADOX (electronic)		A. RESEARCH BUREAU (diary)	
	Radio	TV	Radio	TV	Radio	TV	Radio	TV
New York	50.9%	49.1%	65.5%	34.5%				
Boston	59%	41%	74.1%	25.9%				
Philadelphia	52.4%	47.6%	61.6%	38.4%	58% **	32% **		
Washington	53.8%	46.2%	70.2%	29.8%			67.3%	32.7%
Baltimore	48.4%	51.6%						

\*Figures are for evening hours.

\*\*Estimate.



SMILES REFLECT THE ENTHUSIASM OF COFFEE MEN FOR REALISM OF REGIONAL "AIRLIFT" DEALER-STIMULATION CAMPAIGN

# Operation Maxwell House

**How do you hypo a sales force? For this coffee firm the answer was a radio-aided take-off on the airlift**

**over-all** How do you cure a regional sales slump?

Cliff Davis, General Foods district sales manager in Seattle, Wash., asked himself that question last fall. "First, I've got to hypo my sales people," he said, like many another district manager before him. But few have come up with an answer as full of showmanship and sparkle.

If radio can make housewives move Maxwell House off retail shelves, as it has over the years, Davis figured, why not use it to help stimulate the Maxwell House field force in their job of jacking up distribution to dealers?

Davis sketched out a plan and shot it into Maxwell House Division headquarters at General Foods in New York. He proposed a three-week cam-

paign of daily spots on KJR, Seattle, an ABC outlet, supplemented by network cut-ins on the CBS and NBC Seattle outlets, KIRO and KOMO. Salesmen would carry out an intensified schedule of calls on every retail outlet in the district.

But the real gimmick was in the sales meeting Davis outlined to kick off the big push. It was to be kept a

secret from all but the Maxwell House top command until it actually got under way.

Maxwell House promotions are paid for out of a special Maxwell House ad-fund. Any district manager may be assigned, or may himself propose, a special promotion to Maxwell House Coffee ad manager James Delafield in New York. Delafield okayed Davis' plan for the proposed campaign.

Taking his cue from the news of the day, Davis came up with the "airlift" motif. He outlined his ideas to Maitland Jordan, KJR's national sales manager, himself a very handy man with an idea. Jordan dreamed up a series of realistic props and suggested that he and several other KJR staffers put on the show, using station facilities.

The theme was simple: a coffee shortage in the area. And a Maxwell House airlift operation would relieve it. Jordan persuaded local airline officials to lend him valuable models—precision jobs built to scale—of planes which he mounted in the KJR studios assigned for the kick-off meeting. Western Airlines permitted him to use a four-motored passenger liner for photographs showing Maxwell House men loading cases of M.H. coffee for the famished district.

On Saturday, 29 October, Maxwell House salesmen took their places in KJR's Studio C and wondered just what was coming. "Coffee" music greeted them from studio speakers as they took their seats—"Lot of Coffee in Brazil," "I Love Coffee," etc.

Suddenly a newsboy burst into the room with "extra" copies of the Seattle Times bearing streamer headlines announcing the "Big Coffee Blockade" of the Seattle-Tacoma area. The radio announced that the regular program was being interrupted for a special newscast. Bob Ferris, popular KJR newscaster, interviewed the presidents of several Western coffee companies (imaginary). What could they do about the coffee shortage? Nothing.

Ferris then brought "General" Cliff Davis to the mike. Ah! Here was a different story. Certainly Maxwell House would do something about the blockade. He was, in fact, just on his way to a staff meeting to decide just

how to lick it.

Davis then proceeded into the studio where the salesmen had been joined by James Delafield, Maxwell House ad-manager from New York, and "Esty" Stowell, Maxwell House account executive from Benton & Bowles.

Davis called for volunteers to man a special airlift to break the coffee blockade. As each salesman volunteered, he was presented with a pair of flying goggles and a helmet. He promised to do his utmost, and was sworn in.

Newscaster Ferris then interviewed each pilot on his specific assignment and how he expected to carry it out. The local General Foods "pilot"-salesmen, augmented by a specially trained Maxwell House crew from Milwaukee, spoke up with enthusiasm. "General" Davis' forces were in the spirit of the project.

Then "Seven-star General" Delafield faced the men. Here was no phony enthusiasm. No faked smile. In fact the ad-manager seemed to be underplaying it almost too much. His wry smile rather suggested bad news.

And it was.

The operation had to be restricted to the immediate Seattle-Tacoma areas. He had tried to the last minute to find a way out, but the steel shortage had resulted in such a shortage of Maxwell House containers they couldn't afford to risk the certain increase of Maxwell House buying throughout the district and be caught short, unable to ship in enough coffee to cover the demand. (The Seattle district includes Washington, most of Oregon, parts of Montana and Idaho, and Alaska.)

In the limited sector the campaign was waged fiercely.

Was it successful?

"General" Cliff Davis issued the following communique on results of the Seattle-Tacoma Maxwell House "lift":

"HIGHLY SUCCESSFUL FROM SALES STANDPOINT . . . UNIQUE MANNER IN WHICH CAMPAIGN WAS PRESENTED TO OUR SPECIAL SALESMEN THROUGH CO-OPERATION OF KJR. SEATTLE. RESULTED IN UNUSUAL ENTHUSIASM WHICH WE BELIEVE MADE THE FINE SALES RESULTS POSSIBLE." ★ ★ ★

1. Salesmen get papers announcing coffee "blockade" of the Seattle-Tacoma region  
2. They are sworn in as pilots in coffee "airlift" by "General" Davis (man wearing hat)

3. Briefing: "Men, do your duty for Maxwell House." Speech was put in military terms  
4. Ready to go out and deliver the goods, salesmen pose in pilot hats. Note goggles





IN-PERSON visit by Bobby and gang sparked Wilkes-Barre, Pa. sales 40,000 KIDS swamped world's biggest store to greet "Cowboy Kid" this March

# Not sponsored - but big business

**How Mutual's Bobby Benson sells 40 products**

**in carload lots without benefit of advertiser**

**network** Macy's New York, "the world's largest store," is accustomed to operating in a large way. But even oversized Macy's was bowled over by the events of 4 March, better known as "Mad Saturday." More than 40,000 kids converged on the store like locusts on a Kansas wheat field. By the time the invasion was ebbing and Macy's had collected its wounded, an entire new line of merchandise had been picked clean.

Principal actor in that now-historic mob scene was radio's newest and hottest juvenile hero, Bobby Benson, star of Mutual's *B-Bar-B Riders*. The show has everything a top-rated kid's show should have—except a sponsor. This, of course, is usually a fatal shortcoming. But not with *B-Bar-B Riders*.

Thanks to a unique merchandising tie-in plan developed by the network, the show has turned into a gold mine for some 40 manufacturers and more than 300 leading retail stores. And for Mutual itself, which collects the lion's share of royalties—a rather heartening amount when matched against the dead loss normally accrued by a sustainer.

From March, when the merchandising campaign was opened with the Macy promotion, to May the magic of the Bobby Benson name has sold more than \$300,000 worth of clothing, toys, and accessories. The product list includes ties, suspenders, belts, hats, T-shirts, pajamas, Western shirts, sweaters, swimming trunks, frontier trousers, holster sets, phonograph records, comic books, toy films, gloves, jackets, playsuits, hosiery, girls' clothing, dolls,

lamps, chaps, snow suits, bicycles, and other miscellaneous items.

In addition to the entire Macy chain, the Bobby Benson line is stocked by such stores as Bullock's and The May Co., Los Angeles; Daniel & Fischer, Denver; Brown-Thompson, Hartford; Davidson-Paxon, Atlanta; Marshall Field and Carson Pirie Scott, Chicago; Maison Blanche, New Orleans; Filene's, Boston; Schmeeman's, St. Paul; Jones Stores, Kansas City, Mo.; Steifel Bros., Albany, N. Y.; McCurdy & Co. and Sibley's, Rochester, N. Y.; J. B. Javey & Co., Charlotte, Polsky's, Akron; John Shillito Co., Cincinnati; May Co., Cleveland; Halliburton's, Oklahoma City; Speare Bros., Chester, Pa.; Blanner's, Gimbels, Lit Brothers, and John Wanamaker, Philadelphia; Kaufman's, Pittsburgh; Pomeroy's



OVERFLOW crowd at Macy's bought out the entire Bobby Benson merchandise stock

Wilkes-Barre; Neiman-Marcus, Dallas; Thalheimer's, Richmond; Garfinckel's, Washington; Boston Store, Milwaukee.

The merchandising phase of the Bobby Benson show is still so recent that detailed breakdowns are not yet available. However, initial reports from stores in all sections of the country indicate that the small set has taken to B-Bar-B products with a zeal that only the young can generate. One large store recently placed a \$90,000 order for a varied list of BBB merchandise. Another major store in the East has ordered \$12,000 worth of BBB playsuits alone. The official BBB shirt licensee has estimated that his sales this year will reach the \$2,000,000 mark.

It's no longer news that "by-product" promotions tied in with juvenile radio shows can be really big business. Programs like *Cisco Kid*, *Lone Ranger*, *Roy Rogers*, *Straight Arrow*, *Gene Autry* and *Hopalong Cassidy* sell an enormous quantity of related merchandise over the years. But until Mutual gave the Bobby Benson merchandising plan the nod a little over two months ago—possibly with some misgivings—an unsponsored show had evidently never been thought of as a moneymaker.

Actually, Bobby Benson isn't a new show at all. The program was originated back in 1932 by Herbert C. Rice, who is now production manager

(Please turn to page 52)

### Bobby Benson products and licensees

- TIES, BRACES, BELTS
- HATS
- T-SHIRTS, KNIT PAJAMAS
- WESTERN SHIRTS, BROADCLOTH PAJAMAS
- SWEATERS
- SWEATSHIRTS, SWIM TRUNKS
- FRONTIER TROUSERS
- HOLSTER SETS
- RECORDS
- COMIC BOOK
- COLORING BOOK
- TOY FILMS
- BICYCLES
- LEATHER JACKETS
- SINGING LARIAT, PARACHUTE CUFF AND TIE HOLDER SETS
- GLOVES
- JACKETS, WASH SUITS, OUTER WEAR
- CHILDREN'S HOSIERY
- GIRLS' JACKETS, BLOUSES, SKIRTS
- GIRLS' PAJAMAS
- LAMPS
- PLAY CLOTHES, VESTS, CHAPS
- BOYS' AND GIRLS' DUNGAREES
- BOBBY BENSON DOLL, AMIGO, THE PALOMINO HORSE DOLL
- SNOW SUITS, STORM COATS

- D. H. Neumann Co., Inc., 1107 Broadway, NYC
- Miller Bros. Hat Co., 763 Broadway, NYC
- Allison Mfg. Corp., 350 Fifth Ave., NYC
- Jets, Inc., 1150 Broadway, NYC
- Pickwick Knitting Mills, Inc., 39 W. 29th St., NYC
- Adams Textile Co., 1182 Broadway, NYC
- Lehigh Trousers Co., Wilkes-Barre, Pa.
- Yalo Belt Corp., 183 Wooster St., NYC
- Oceca Records, Inc., 50 W. 57th St., NYC
- Magazine Enterprises, Inc., 11 Park Place, NYC
- Whitman Publishing Co., Racine, Wis.
- Fillum Fun, Inc., 409 E. 107th St., NYC
- Chain Bike Corp., 11 Broadway, Brooklyn, N.Y.
- Reliable Sportswear Co., 1239 Broadway, NYC
- Spotswood Mfg. Co., Lexington, Ky.
- N. Atlas Co., 49 W. 27th St., NYC
- Nolan Glove Co., 425 Fourth Ave., NYC
- Regal Sturdy Togs, Inc., 1270 Broadway, NYC
- Toppun Hosiery Co., Inc., 40 W. 33rd St., NYC
- Lou Benson, 28 W. 15th St., NYC
- Sleep-Ease Pajama Co., 118 Madison Ave., NYC
- Aristocratic Lamp Co., 620 Broadway, NYC
- Seneca Mfg. Co., 1107 Broadway, NYC
- Bergman Mfg. Co., 309-11 Elm St., Cincinnati, O.
- Juro Novelty Co., 12 W. 18th St., NYC

Kute Kiddies Coats, Inc., 131 W. 35th St., NYC

# Thalhimer's

Young Virginians' 4th Floor

## Hey kids! Bobby Benson's here today!

The show starts at 10:30 o'clock sharp!  
Come straight to the fourth floor roof!



Be early for choice of seats!  
You'll get a "Singing Lariat"!

He's here today! Bobby Benson, popular Mutual Network star on WLEE. Hear him sing, play the harmonica, see him do magic tricks. The old cowhand "Waco" will be master of ceremonies, and of course "Windy" Waley will be here to tell his tall tales... throw in a little ventriloquism on the side. It's a great show, so be here early!

Bobby Benson Western shirt, two-tone color combination, and pants. 4 to 12. **2.98**

Bobby Benson cotton T-shirt with colorist picture of Bobby Benson. White. 4 to 14. **\$1**

Bobby Benson tooled cowhide cowboy belt with shiny metal Western buckle. **\$1**

Bobby Benson western hat in all sizes. **1.98**

Bobby Benson's classic Western tie with bright metal tie rack. **50¢**

Newspaper display ads back Bobby's local appearances

# YOU "WRITE YOUR



THE EDGEWORTH BROADC  
FROM  
**WRVA-RICHMOND**  
TO  
*Old Dominion*  
P 50655  
THIS TICKET GOOD  
FORM  
SA

THE E  
FROM  
**WRVA-RICHMOND**  
TO  
*Grady Cole*  
P 61506  
THIS TICKET GOOD  
FORM  
SA

THE EDGEWORTH BR  
FROM  
**WRVA-RICHMOND**  
TO  
*Calling all C*  
P 45064  
THIS TICKET GOOD FOR  
FORM  
SA

THE EDGEWORTH BROAD  
FROM  
**WRVA-RICHMOND**  
TO  
*Housewives*  
P 50506  
THIS TICKET GOOD  
FORM  
SA

# OWN TICKET" ON WRVA

Budget problem in the rich Virginia market? *Take it easy*, because WRVA makes it so easy for you.

You can write your own ticket on this 50,000-watt station because WRVA takes that extra step! Now, for little more than the cost of an announcement, you may participate in well-established, well-promoted and well-merchandised programs . . . all the benefits of top-notch programming and personalities . . . at a fraction of the normal cost.

This new plan is as flexible as Gertie's garter and one of these great shows is a "natural" for you:

## **OLD DOMINION BARN DANCE**

*Monday thru Friday, 9:00-10:00 am. and 3:30-4:30 pm. Designed for high ratings and general listening. Features \*CBS network commercial stars on a local basis. \*(Brock Bar Ranch, CBS, Saturdays 7:00-7:30 pm.).*

## **GRADY COLE TIME**

*Monday thru Saturday, 5:00-6:00 am. Designed especially for rural audience and features fabulous Grady Cole. (Combination purchase with WBT, Charlotte, N. C.)*

## **CALLING ALL COOKS**

*Saturdays, 10:00-10:30 am. Audience participation quiz show broadcast from WRVA Theatre (average audience of 800). Radio show is part of two-hour entertainment. Product displays; samples distributed; with retail grocer merchandising plan; actual product demonstrations. Buy it weekly, bi-weekly, or once a month.*

## **HOUSEWIVES PROTECTIVE LEAGUE**

*Monday thru Saturday, 5:00-5:30 pm. Features Mark Evans and is designed primarily for food and household products.*

# WRVA

EXTRA

STEP

50,000 WATTS • RICHMOND AND NORFOLK, VA. • REPRESENTED BY RADIO SALES

Able, Proven Leadership - Complete the JOB

# MORRISON



RADIO MIKE IS REGULAR FIXTURE WHEN CANDIDATES TAKE STUMP. ONE ABOVE HELPED ELECT NEW ORLEANS MAYOR

## How to "sell" a candidate

Are you using the air to put over your political campaign as skillfully as P & G or General Foods sell products?

### *A candidate's guide to radio*

1. Sell yourself with the help of broadcast advertising experts.
2. "Get off that soapbox"—too many speeches means too little listening.
3. Saturate pre-election air with announcements, not speeches.
4. "Gimmicks" get attention; most are inexpensive.
5. When speeches are made, major candidates should give them.
6. Put showmanship into your programs.

**over-all** Abraham Lincoln became President in 1860 with the help of \$100,000 from the Republican National Committee. By contrast, total reported spending during 1948 political campaigns exceeded \$25,000,000, with millions of unreported dollars swelling the total.

Are these political dollars being spent on the air? Are they being spent wisely on the air?

The answer to the first question is yes; to the second, no.

Top-flight advisers to the major parties need no selling on radio. More



## Slick TV techniques marked Philadelphia campaign



Family drama series told the 1949 Republican story over Philly's WFIL-TV This broom was "trademark" on Philly Democratic TV programs

than 50% of all Democratic National Committee money went into radio in 1948—probably over \$800,000. This was only one of many Democratic committees. In New York's recent senatorial and mayoralty contests, close to \$200,000 was spent on radio time; \$6,000 on TV.

But generally the air is not being used to best advantage. Many candidates merely take their soapboxes with them into the studio. On the other hand, a nationwide SPONSOR survey found good radio techniques being used by some political figures; found that radio showmanship "sells" an office-seeker for the same reasons that it sells soap.

SPONSOR's study spotlights several basic ways to make good use of the air for a campaign. No one expects an average candidate to know these whats, whens, and wheres of broadcast advertising; that's a specialized field mastered by experience. But station staffs can help raise a candidate's radio campaign out of the amateur class. And specialized aid can be gotten from advertising agencies, public relations counsels, radio advisers, and producers of commercial programs.

Eric Boden, research consultant of San Francisco, put plenty of research and showmanship into the winning campaign for John F. Shelley during the November, 1949 congressional elections. Boden had developed his specialized election techniques in 1946 while coaching Will Rogers, Jr. He had used telephone surveys to discover listenership to political broadcasts,

panel-tested reactions to Rogers' talks, and increased Rogers' understandability by slowing his speaking rate from 176 to 140 words a minute.

Boden helped get Shelley elected by aiming a battery of radio shows and announcements at California's Fifth District: six 15-minute programs the last two weeks; eight 30-second announcements; a large number of chain breaks; and what were probably the first one-minute TV announcements ever used politically.

Boden taped every 15-minute broadcast in advance to prevent costly slips, ensure smooth delivery. These programs (on KFSO, San Francisco) featured spoken endorsements by leading citizens; Shelley appeared on all but one. Says Boden: "Each separate broadcast was viewed as a self-sufficient statement of the candidate's case

—since it is an established fact that any given listener may be exposed to only this one public utterance."

Sunday before election saw presentation of a *Cavalcade of the Fifth District*. Boden considers this the best of the 15-minute series: "It took 16 hours to edit (on recorder tape) the excerpts of earlier campaign broadcasts. But it was swiftly enough paced with voice changes to hold interest. We tightened up many of the slower speakers by literally cutting out the pauses in their taped remarks." In exactly 14 minutes there were 14 voices, with mention of 77 names. Endorsements ranged from 21 to 69 seconds each, the average around 40 seconds.

The Shelley campaign pioneered in the use of TV. Boden devised six picture slides of Shelley with prominent  
(Please turn to page 64)

## Science came to candidate's aid in California race



Eric Boden panel-tested reaction to campaign speeches with measuring device



### Neighboring States Love Him Too

Powered by 50,000 watts, WWL's programs include varied rural fare—weather and market reports, on-the-scene rural broadcasts, 4-H Club programs. Plus services like herd improvement contests win strong listener loyalty throughout this rich Deep South market.

# South's Greatest Salesman wins Hearts...and Hoopers

WWL's evening share-of-audience exceeds that of next two stations, *combined*. WWL features CBS—and CBS features the world's greatest array of top-flight stars. And the whole family loves the South's greatest salesman.

WWL keeps families tuned in hour after hour—with more favorite programs in all age groups, headline shows, local shows of network quality, more complete reporting of local news and events.



## His Listener Promotion Is Greatest Ever

Already far in the lead, in all forms of listener promotion, WWL now adds the biggest, most highly concentrated station newspaper campaign New Orleans has ever seen. WWL gives you more of *everything* to build sales!

South's Greatest Salesman

# WWL

NEW ORLEANS

50,000 WATTS

CLEAR CHANNEL

CBS AFFILIATE

DEPARTMENT OF LOYOLA UNIVERSITY  
REPRESENTED NATIONALLY BY THE KATZ AGENCY

**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

**roundup**



This is a new SPONSOR department, featuring capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

### **WOW, Omaha, develops effective farm tours**

WOW in Omaha takes its sponsors for a long ride—and they love it!

For the third successive year, advertisers have been tying in resultfully with WOW's Farm Study Tours. The tours are conducted for groups of farmers who pay their own way and are rounded up via air commercials.



Farmers greet Brahma steer on WOW tour

They get a chance to study farming first-hand outside their own home state.

The idea was born in 1943 at WOW, whose Farm Director, Mal Hansen, saw the service and promotional possibilities of such a scheme. With wide broadcast and newspaper publicity, the first tour to Europe in 1943 was a spectacular success and gave WOW world renown.

On the second trip (a West Coast Farm Study Tour, September 1949) the number of farmers jumped to 200 from the 30 in 1943. WOW advertisers provided souvenirs, hats, canes, notebooks and pencils. This year's tour (March) was a jaunt through 13 Southern states and Cuba. More than 200 farmers enrolled (about 50 were turned away), and the tour was sparked with publicity and participating sponsors.

Advertisers so far attracted by the tours include Allis-Chalmers, Skelly Oil, International Harvester, Kelly Ryan, Firestone, C. A. Swanson & Sons, U. S. Steel, DuPont, Fairmont Foods, Purina, Garst & Thomas, Iowa and

Walnut Grove Products, Iowa. Next year, WOW's Farm Study Tour will go north, across Canada into New England.

### **HPL listeners give family money for home**

The Housewives' Protective League can win charitable help from its listeners as well as consumer dollars for its sponsors (SPONSOR 24 April).

Recently, Mark Evans, HPL commentator over WTOP, Washington, D. C., requested aid on the program for the William Gue family. Mr. Gue, an incapacitated Army veteran, his wife, and eight children were living in a condemned chicken coop.

Two days after Mr. Evans' request on the HPL program, he received 400 letters, \$1,600 in cash, and scores of offers of help from individuals and business organizations. With the as-



Gue family shows WTOP's Evans the new home

sistance of further cash from County Commissioners, Evans bought a house from Army surplus property and had it reconstructed.

The outcome: on 2 May, the Gue family moved into the rebuilt four-bedroom house. Now they'll have electric lights, hot water, an inside toilet, plus individual beds and a leakproof roof over their heads.

## Store showings divide cost of film commercials

Here's a way to divide cost of TV film commercials: make them do double duty. Many advertisers use their film commercials at point-of-sale as well as over the air by using a continuous rewind motion picture projector.

Pequoit Mills, for example, showed their films in the linen departments of Washington, Baltimore, Philadelphia and Chicago stores (plus the window of one Washington store). They attracted unusual customer attention to Pequoit's merchandise and upped sales accordingly.

Ideal Novelty and Toy Co. uses another variation. President B. F. Mich-ton shows films to buyers of his merchandise as examples of what advertising support they can expect on their local TV stations. In addition, he has loaned out more than 100 prints of each film to stores for direct merchandising purposes.

Cities Service and Socony Vacuum use their film commercials at trade conventions to create dealer good will. Both corporations found that the showings also gave the dealers a feeling of being closer to the home office, brought in additional sales.

The possibilities for use of commercial films aside from TV are wide open to advertisers.

## UN makes its programs available for sponsorship

The United Nations recently made its programs available to sponsors interested in dignified vehicles for institutional advertising.

Would-be advertisers must meet the requirements of and abide by the UN code for commercial sponsorship. This rules that only institutional copy be used; that there be no direct selling and no middle commercial; that the UN may check commercial copy from time to time; and that promotional publicity be in keeping with the institutional character of the sponsorship.

To facilitate local sponsorship, regular UN programs such as *UN Today* and *UN Story* now provide for local insertion of 30-second announcements at the opening and close.

The *UN Today* and the *Network for Peace* programs were cited by the Peabody Award for 1947.



Oldest, youngest disk jockeys at KXLY show

## KXLY lets listeners spin the disks

On most disk jockey shows the listener sends in his request and then waits for it to be played.

It's different on KXLY, Spokane. The listener has come into his own. Not only can he send in his musical request; he can also participate as an amateur disk jockey.

Station Manager Ed Craney came up with the idea. KXLY's nighttime disk jockey show, *Houseparty*, permits one listener to sit in each night as an amateur turntable maestro. The youngest tune spinner so far was four-year-old Barbara Ann McBride; the oldest disk jockey was 63-year-old Ora Day.

## Briefly . . .

The Lord Mayor of York, the Sheriff of York, and other visiting English officials were guests of WHLI, Hempstead, L. I., and Garrettson's Gourmet Shop, following broadcast interviews.

KTHH (Houston) has become the first station in Texas League history to announce the Houston Buff ball games direct from every field of play during the 1950 season.

Music and easy-to-take programing aimed specifically at the summer out-of-home audience has been prepared by WSTC, Stamford. Programing will be divided into three categories: beach music, motoring melodies, and portable playtime.

Silton Brothers Advertising of Boston has a novel vacation plan. The office is closed with the entire staff vacationing at the same time for a four-day Memorial Day weekend; for nine days in July (summer vacation); and for Labor Day and Christmas.

# Radio Market Data

## for Oakland, California

### 1. How many people?

There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

### 2. How rich are they?

Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, 1.4 of a billion for radios, TV and furniture.

### 3. What does Hooper say?

KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper . . . and often leads in all six periods!

### 4. Do San Francisco Independents cover Oakland?

No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods.

### 5. What about KLX results . . . and promotion?

Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

# KLX

TRIBUNE TOWER • OAKLAND, CALIFORNIA

Represented Nationally by  
BURN-SMITH CO., INC.



## Mr. Sponsor asks...

### Should the number of crime programs on the air be reduced?

Walter T. Shirley | President  
Mastic Acres, Inc., New York

#### The picked panel answers Mr. Shirley



Mr. McDermott

It's not a question of reducing the number of so-called crime shows on the air today, but rather one of improving their quality.

Much has been written, pro and con, about the desirability of crime programs but the fact remains that the public likes them and will continue to tune them as long as they are good radio entertainment. This puts it squarely up to the industry to deliver a consistently high calibre of entertainment.

One way to improve these shows technically is to start with the basic component of any dramatic show . . . the script. A little more imagination and originality in devising plots and story-lines will go a long way towards keeping listener interest at a peak. Also, directors, actors and actresses could possibly sharpen up their technique a little and seek a few new ideas.

Ratings prove that the public likes crime shows. It follows therefore that it is radio's responsibility to see that the public gets what it wants. However, our responsibility doesn't end here. Radio must keep a finger on its own pulse and see to it that the crime program is consistently one of high calibre. In other words, it should be good drama, which means good enter-

tainment at any time.

It is highly advisable that the networks and their affiliated stations exercise a little more judgment in the type of crime shows they select for airing, with some standard of measurement or yardstick applied to all programs which fall into the crime category.

For example, emphasis should be placed on good, solid *believable* situations and characters, and the "all guns blazing" tendency should be soft pedalled. Programs which appear to lean too heavily on gum-play should be improved. If radio will walk circumspectly, and do a little more soul searching in regard to crime shows, there is no reason why they cannot continue to be an integral part of the industry's programing.

THOMAS J. McDERMOTT  
Director of radio  
Benton & Bowles, Inc.  
New York



Mr. Ovington

reduce the number of shows in any group, it might be well to consider the "why" of the particular kind of entertainment.

Let's recognize from the start that radio is a general entertainment medium. And as such has a definite place

for good crime shows of the ". . . does not pay" variety. Let's consider, too, that the listeners who want crime shows are numerous enough to justify the number of crime shows on the air. Of prime importance, too, any pressure brought on radio for the reduction of crime shows will soon bring pressure from another group opposed to the number of, let's say, serial programs. The trade already knows what happens when such unfortunate experiments are made.

While it is eminently desirable that those in a position to do so should encourage more selective listening to a greater variety of radio entertainment, let's keep in mind the demand of the customers. No one wants an outbreak of pressure groups thrust and counter thrust against this or that kind of radio entertainment. If listeners are being attracted to crime shows in disproportionate numbers, maybe the quality and excitement of other kinds of entertainment should be improved to attract listeners. And, let's make every effort to improve crime shows that need improving; make better those already acceptable to all concerned. We cannot make the mistake of abandoning any type of show the listeners have stamped with their approval.

Keep the good crime shows by all means. But let's also strive for more programs of excitement outside of the realm of standard "cops 'n robbers." Certainly we have competent writers who can think in terms other than pure gore.

RAY OVINGTON  
Radio & TV director  
Hirshon-Garfield  
New York



Mr. Robinson

This is a question which seems to be occupying the minds and attention of a rather startling number of extremely articulate people. I say "startling" because with one or two notable

exceptions the uproar about mystery shows in radio had pretty much subsided to a sensible acceptance of the fact that they entertain a large number of people at a moderate cost to the producers who must bankroll them.

The entire mystery problem obviously took on a new dimension with the advent of television as an important means of communication. But I don't think that the fundamental premise changes. That premise, to our minds at least, has two facets.

First, when there are too many mystery programs on the air, the public will start rejecting them.

Second, the quality and treatment of the mystery shows are what should determine their merit.

A study of the drawing power of the various mystery shows would tend to indicate that the ones which are less well done attract lesser audiences. Eventually they fall by the wayside. And certainly the producers have an enormous responsibility in seeing that mystery shows are not done in such a way that they will have a harmful effect on listeners and viewers. We have always tried to adhere religiously to that concept. We may not have always been successful, but the awareness of the problem has always been acute.

Purely from the standpoint of showmanship, it would seem that any large influx of mysteries would glut the market; but any producer with a fresh, new approach to this kind of material and the taste to produce it well and acceptably should not be afraid to spread his wings.

HUBBELL ROBINSON  
Vice president  
CBS  
New York

**Any questions?**

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.



# A

nnounces

That with its new facilities, it is completely equipped to produce both local and network radio shows. Far from selling radio short, WDSU has devoted almost 50% of its new Studio Building to spacious, well-planned AM studios and equipment.



"DIXIE JAMBAKE"—ABC Network—April 24th

Ask Your JOHN BLAIR Man!



## TELEVISION SETS

SPONSOR: Capitol Distributors

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This sponsor co-oped with a radio service outfit for one commercial. The commercial plugged a two-for-one sale featuring a 16-inch TV set and a 7-inch table model TV set. The radio service outfit reported 11 sales, four of them the combination offers plus seven others for a total of \$1,900 worth of business with customers still coming in on that one commercial.*

WKY-TV, Oklahoma City

PROGRAM: Spot



**TV**  
**results**

## APPLIANCES

SPONSOR: Electra City

AGENCY: Ted H. Factor

**CAPSULE CASE HISTORY:** *Ten deep freeze units (at \$250), each stocked with food were sold within an hour of the company's program, Music In The Morgan Manner. Two weeks later, the program copy plugged refrigerators. An hour after the show went off the air, 27 refrigerators had been sold. Twenty-two other people phoned and made inquiries about further details. More than 300 phone calls, in all, were received.*

KECA-TV, Los Angeles

PROGRAM: Musical Show

## CARPET DEALERS

SPONSOR: 14 Carpet Dealers

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Fourteen retail carpet dealers sponsored a remote pick-up of The Carpet Fashion Follies. Show consisted of eight vaudeville acts with models displaying 40 different carpet samples. Morning after the show, five dealers reported direct sales of carpet from the show with the largest being an order for \$2,500 worth of carpeting from a viewer building a new home.*

KDYL-TV, Salt Lake City

PROGRAM: Carpet Fashion Follies

## FLOWERS

SPONSOR: Berthold-Grigsby

AGENCY: Nesbitt

**CAPSULE CASE HISTORY:** *Three one-minute announcements on The Bob Reed Show before Valentine's Day resulted in a complete sellout of packaged flowers for this wholesale florist. The item was a box of one dozen carnations or roses retailing for \$3.50 and \$4.00. An entire stock of 2,000 boxes was sold out and the client estimates that 5,000 could have been sold. It was their biggest week in over a year.*

WNBK, Cleveland

PROGRAM: Announcements

## BOOKS

SPONSOR: A. S. Barnes & Co.

AGENCY: John Shrager

**CAPSULE CASE HISTORY:** *Barnes took a single one-minute spot (at a cost of \$250) from the Broadway Arena to plug a book titled Wrestling. Three weeks after the spot, replies and requests for the book were still coming in at an average of three per day. At the final count, 700 books had been sold—all attributable to the single spot—for a total of \$1,050.*

WOR-TV, New York

PROGRAM: Spot

## FOOD MIXER

SPONSOR: Natural Foods Institute

AGENCY: Allied

**CAPSULE CASE HISTORY:** *A single half hour program costing the sponsor \$240 resulted in the sale of \$7,500 worth of merchandise. The client sells a vertical type food mixer and blender. The mixer retails for \$29.95 and no advance publicity or promotion was given. A special telephone number was flashed on the screen after the showing of a film and within 48 hours, 251 orders were received.*

WMAR-TV, Baltimore

PROGRAM: Film

## STORM WINDOWS

SPONSOR: Window Specialty Co.

AGENCY: Flint

**CAPSULE CASE HISTORY:** *The sponsor offered a free door mat to viewers. The offer was integrated with a film commercial demonstrating a combination storm and screen window. The result: 300 phone requests and 1,261 mail requests. And, over 30% of the people requesting the door mat requested specific information on installations. Cost for one-minute participation \$150. Average installation—\$200-300.*

WPIX, New York

PROGRAM: Art Ford Show



# STOP GUESSING!

*WGAL-TV — The ideal station for  
testing your TV sales campaign*

The only television station located in and, the only station that reaches this large, prosperous section of Pennsylvania which includes—Lancaster, York, Lebanon, Reading, Harrisburg and the adjacent area. This market ideally fulfills all the basic requirements for reliable TV sales testing because of:

- Comparative isolation—not deeply penetrated by any other television stations
- Stabilized economy
- A well-balanced population of average cultural level
- Widely diversified industries
- Ample facilities for distribution and sales
- Compactness which permits fast, accurate checking of results
- Reasonable advertising rates

Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. A number of alert advertisers are now making TV sales tests on WGAL-TV. Such a test can mean the difference between profit and loss in your TV selling.

Write for information.

Represented by

**ROBERT MEEKER Associates**

Chicago

San Francisco

New York

Los Angeles



NBC • TV AFFILIATE



*On our 18th birthday, F&P proudly  
bows to the finest radio stations in  
America—and especially to these stations  
we have continuously served since 1932:*

**WGR, Buffalo — WOC, Davenport —  
WHO, Des Moines — WDAY, Fargo —  
WMBD, Peoria.**

**FREE & PETERS, INC.**

*Pioneer Radio and Television Station Representatives  
Since 1932*

ATLANTA      DETROIT      NEW YORK      CHICAGO      FT. WORTH      HOLLYWOOD      SAN FRANCISCO

### EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

### MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000*
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	ABC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

### MOUNTAIN AND WEST

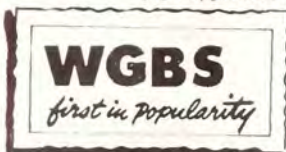
KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

\*CP



Look what our versatile Little Detective is up to! He's out in the bright sunshine taking pretty pictures. Of pretty Lynn Klarer, now competing in the WGBS co-sponsored Miss Sunshine contest. (For measurements, see below)™

*Here's the Prettiest Picture in Miami*



Yes, the prettiest picture in WGBS history is the latest Hooper report, giving WGBS the widest margin of audience leadership in history.

**HERE ARE THE MEASUREMENTS:**

- 39.5\* around the morning (as much as the next two stations combined).
- 35.5 in the afternoon (56% ahead of the second-place station).
- 26.7 in the evening (leading all others including TV).
- 31.3 for all rated time periods (39.7% ahead of the second-place station).

From every angle, WGBS is the most advergentic station in Miami!



# RTS... SPONSOR REPORTS...

(Continued from page 2)

## Can TV stations devise common source for set statistics?

With TV stations reporting set sales in areas they cover on basis of varied sources, advertisers would like universal method of calculating figures. In New Orleans, Wilmington, and Cleveland areas, to name three, statistics are especially valid because public service company sources and trained interviewers garner full data on regular basis. Some areas contribute less authoritative figures. RMA and NAB mentioned as logical for undertaking joint study of problem.

## TV makes Chicago nation's No. 1 air freight center

Slick Airways, world's largest "freight only" carrier, reports concentration of TV manufacturers in Chicago has turned city into country's major air freight source in recent months. During last week in March movement of 500,000 pounds of cargo, largely TV set parts, set new record. But Slick contends this is small stuff compared to volume that will move when coaxial cable now being laid down "from St. Louis through the Southwest to California" begins carrying programs.

## Canadian Advertisers Association urges regulatory power of CBC be withdrawn

Association of Canadian Advertisers, embracing 155 of Canada's big national advertisers, has presented brief to Royal Commission on National Development in Arts, Letters, and Sciences recommending that regulatory powers of Canadian Broadcasting Corp. be divorced from the radio broadcasting business "in the best interests of advertising and the general public." At present CBC competes with and regulates private radio.

## Radio wins most national safety awards

Recipients of National Safety Council Awards for 1949 included 85 radio stations, 6 TV stations, 2 networks. Newspaper field was represented by 31 dailies, 10 weeklies, one syndicate. Council head stated, "without support of public information media, the voice of safety is only a whisper."

## NBC 15% better buy than in 1940

NBC is publicizing facts that rates today, per 1,000 homes, are 15% less than 10 years ago.

# FM STATION OPERATORS!

Here's what one  
FM broadcaster  
says about  
Zenith,  
its distributors  
and its dealers...

PHONE  
1685

## Radio WFMW Station

"The Radio Voice of The Messenger"

OWNED AND OPERATED BY  
MESSENGER BROADCASTING COMPANY  
INCORPORATED  
Madisonville, Ky.

16 Mar. 50

Zenith Radio Corporation  
Attention: Mr. Ted Leitzell  
Chicago, Illinois

Dear Sir,

This station will broadcast all of the baseball games of the "Madisonville Miners"...a member of the Kitty League...on all of the road games. The baseball corporation will not allow us to broadcast the home games.

The Madisonville Miners is a farm club of the Chicago White Sox.

We had also planned to carry the St. Louis Cardinal games, however due to the fact that we are in a "Dry" territory and the sponsor is a beer company, we have had to drop these.

The games we carry will be sponsored by a local coal mining company, and we as well as the sponsor will welcome any other cooperation.

We also wish to take this opportunity to thank the Zenith Corporation for their untiring efforts in the promotion of FM broadcasts. YOUR PROMOTION HAS HELPED US PUT THIS STATION ON A PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

Yours very truly,  
Radio Station WFMW

*H. W. Wells*  
H. W. Wells, Station Mgr

The Zenith Distributor in your territory is anxious to work with you to get more good FM sets throughout your listening area . . . to build bigger, better audience for you. Get in touch with him now . . . or write direct to Advertising Manager

**ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois**

# WANNA LIFT YOUR VOICE TO PRAISE (Ky.)?

Sure, you could probably find a lot of kind words about Praise (Ky.), but there certainly wouldn't be any superlatives about *sales* or *business*!

Us, we save our applause and admiration for the Louisville Trading Area, our State's one great market. And by broadcasting exclusively to these 27 Kentucky and Indiana counties, WAVE gets the plaudits and commendations of a high-income audience—one whose families have a *40% higher standard of living* than those in the rest of the State.

Truly now, Gents, isn't WAVE's market the kind you *revere*, *respect*, and *revel in*? We pay off in cash — *not* Praise!

## LOUISVILLE'S WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES



## BOBBY BENSON

(Continued from page 35)

for Mutual, and it may have been the first such show on the air. The original Bobby Benson was Billy Halop, who later became a well-known film juvenile. The program was sponsored by Quaker H-O Oats, and ran for five years.

Last June, when Mutual was scouting a sustained summer replacement for Nabisco's *Straight Arrow*, the *B-Bar-B Riders* thundered out of the past to fill the gap. The show returned as a twice-weekly half-hour. Bobby, the Cowboy Kid, had lost none of the appeal of almost a generation ago. The key to that appeal is the fact that the star himself—not a supporting actor—is a kid of 10 or 11 who, day after day, is involved in the most rootin', tootin' adventures imaginable. A kid like themselves, mind you—not an old gaffer of maybe 30 or 35.

Thus the kids who listen to Bobby Benson are able to achieve, with a minimum of effort, a blissful state of self-identification with the show's hero. They can do the same thing with *Hop-along Cassidy* or *Roy Rogers*—but not without considerable strain on the imagination.

Bobby is the owner of the B-Bar-B spread in Texas' Big Bend country. His right-hand man is Tex Mason, ranch foreman. The show is also equipped with an Indian (a stalwart scout and eloquent grunter), a character virtually mandatory for such programs. Another B-Bar-B principal is a small female, name of Doris. In the old days she probably would have been frowned on as a departure from Hoyle, but Doris has won her place as one of the mob. By a neat coincidence, the Bobby Benson product list includes such items as girls' jackets, blouses, skirts, and even pajamas.

B-Bar-B Riders had picked up a solid rating within a few weeks of its return to the air last summer (current Nielsen: 10.7). It did so well, in fact, that Mutual decided to keep the show on the air after the replacement period ended, and began to beat the bushes for a sponsor.

Despite the fact that no sponsor was immediately forthcoming, the network agreed that the show was too hot a property to drop. And so a high-powered promotion and merchandising campaign was authorized to probe the possibilities of selling around a sus-

# The Time-Tested Service

## The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

## STANDARD ADVERTISING REGISTER

for dependable sales and advertising facts



**N**ow more than ever before — Sales and Advertising Executives appreciate and depend on the STANDARD ADVERTISING REGISTER. Experience has taught them that S.A.R. is really the ONE dependable "source book" of facts about the 13,500 Companies and their Advertising Agencies spending 95 cents out of every national advertising dollar in the U.S.A.!

Imagine — in one handy book — listed and cross-indexed for immediate reference — 13,500 Companies with their 50,000 Executives listed by title, the Advertising Agency handling the account, all subdivided into 47 classifications, 12,500 Brand Names.

You owe it to yourself and your Company to have the STANDARD ADVERTISING REGISTER on your desk. So here's an easy way for us to get acquainted. Just drop us a line on your Company's letterhead. We'll do the rest.

**NATIONAL REGISTER PUBLISHING CO., INC.**  
330 WEST 42ND STREET  
NEW YORK 18, N. Y.

333 N. MICHIGAN AVENUE  
CHICAGO 1, ILL.

## 100<sup>th</sup> Edition

## The AGENCY LIST

Here's the 100th Edition of the authoritative basic source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 45,000 clients. Issued three times a year—the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

**Free**

Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.



tainer, and to enhance the show's value for a potential sponsor.

The firm of DuBroff and DuBroff, New York, was retained by Mutual to handle all details of franchising and licensing of manufacturers tying in with the Bobby Benson show. Sidney DuBroff, who set up and directed the promotional end, won his spurs in association with a Gene Autry merchandising campaign.

Kickoff of the Bobby Benson promotion was the formation of a "B-Bar-B-Riders Club." At the end of three weeks, more than 300,000 kids had been enrolled as charter members, each one getting a certificate and an autographed picture of Bobby himself. At this point the membership rolls were closed, not to keep it exclusive but to keep expenses down. The show had been expanded to three weekly half-hours by this time.

Meanwhile, the DuBroffs scurried about lining up manufacturers to turn out the products that would carry the Bobby Benson label. The *B-Bar-B*

*Riders* were already familiar to kids all over the country, since about 400 Mutual stations had been carrying the show for some 10 months.

By early March, the basic Bobby Benson items—shirt, dungarees, hat, holster, boots—were in production, and the stage was set for the Macy promotion. The awe-inspiring spectacle described earlier was preceded only by a few plugs on the air. The Macy success helped immeasurably in getting the whole enterprise off to a running start. The huge store not only stocked the full Bobby Benson line for its out-of-town branches and affiliates, but also threw its weight and prestige into the task of corraling manufacturers to round out the product list.

Macy's, in return, was granted exclusivity for the Bobby Benson line in New York City. No such commitments have been made for other cities. (A check with Macy executives just before press time disclosed that the line is still selling "terrifically," more than two months after initial showing.)

As might be expected, manufacturers began clamoring for product franchises once the first products hit the market and were snapped up like biscuits in a boarding house. About 20 are on a waiting list at this writing.

An organization known as B-Bar-B Enterprises was formed to coordinate the mounting volume of promotion, licensing, and manufacturing details. This project represents the joint interests of the manufacturers, the retail outlets, of Mutual and the DuBroffs, and operates as a clearing house. While each licensee-manufacturer takes care of his own retail outlets, all sales leads and other data is pooled for mutual use.

Royalties are paid into the B-Bar-B Enterprises kitty at the standard 5% rate. According to the DuBroffs, the royalty is not passed on to the purchaser by hiking the retail price on individual items, but is absorbed by each manufacturer. The theory here is that they make a little less per sale, but recoup through increased sales volume

# WBT delivers a bigger share Hooperated 50,000-watt

...has better than 60 the





resulting from the lower price.

The direct relation between personal appearances and retail sales volume is axiomatic where kid shows are concerned. The Macy extravaganza was repeated on a smaller scale some weeks ago in Wilkes-Barre, Pa. Thirteen thousand youngsters turned out for a show in the park there, after Bobby Benson led a triumphal parade through the business section. Many of Wilkes-Barre's stores displayed B-Bar-B merchandise in their show windows to cash in on the day's events. A similar promotion was held in nearby Pottsville, and another in Philadelphia's Shibe Park on 9 May.

Stores which have invited the Cowboy Kid and his gang to visit them in the near future include Foley's, of Houston; John Shillito Co., Cincinnati; The Fair and Mandel's, Chicago; O'Neill's, Kansas City, Mo.; Macy's San Francisco; La Salle-Koch, Toledo, and Bamberger's, Newark.

Among the newer Bobby Benson

products which are pulling especially well are a full-color comic book—which drew a 10,000-copy reorder after its first month—and a Decca record version of a song about Bobby and his golden Palomino horse. Decca sponsored the first installment of the B-Bar-B video show, which debuted over WOR-TV in mid-April, 7:30-8 p.m., on Tuesday, and sold out the entire first pressing. The TV show is a natural, of course, for showing off the great variety of Bobby Benson clothes, equipment, and assorted gear, and for the introduction of such subsidiary characters as Honeysuckle, the B-Bar-B skunk.

Starting this fall, the Bobby Benson video show will be sponsored by the manufacturer members of B-Bar-B Enterprises, either in its entirety or on a participation basis. This will mark the first time that direct mention will be made of specific Bobby Benson products on sale, and of some of the stores carrying the line.

Beginning in June, the radio show will be expanded further as a summer replacement for Ralston's *Tom Mix* program. It will then be aired five afternoons a week, and Monday nights at 8. Another item on the summer schedule of B-Bar-B Enterprises is the opening of a central showroom in New York's garment district. This will enable visiting buyers to view the full line of B-Bar-B merchandise under one roof, instead of calling on 20 or 30 different manufacturers.

The extraordinary spell that a radio show such as *B-Bar-B Riders* can exert over kids is illustrated by a recent episode involving Ginger, Tex Mason's horse. The script writers decided, and the producers agreed, that the name "Ginger" didn't have quite the right zing. Not enough sagebrush and alkali dust in it. So they decided to pull the plug on Ginger by killing him off—as humanely as possible, of course—thus making way for a mount with a prouder name. They did Ginger in

# of audience than any other station in the country...\*

\*Charlotte Hooper Station Listening Index, Jan.-Feb. 1950

*the audience in Charlotte—morning, afternoon and evening!*

## try WBT for size!



by having him conk out while climbing a steep mountain trail in the line of duty.

Not since Dickens knocked off Little Dorrit has the death of a fictional character caused such sadness. Mutual was snowed under by tearful letters, telegrams, and cards of condolence. Tex has a new horse now—a blue roan, and the kids have been invited to name him. In a contest, naturally, with B-Bar-B products as prizes.

The devotion and intensity with which youngsters follow every new adventure of Bobby and his sidekicks extends inevitably to the products with

which he is associated. Once they have a 10-gallon hat, or a holster, few kids can rest until they've added boots and chaps and the rest of the outfit. Especially if the kid next door already has the whole works.

Most people agree that Hopalong Cassidy—who also wears the Mutual brand—is the top man in radio cowboy circles at the moment. And also top moneymen in the by-product rodeo. Last year it was Roy Rogers. But Roy and Old Hoppy had better sharpen up on the draw. Bobby Benson, the Cowboy Kid, is comin' up the canyon in a cloud of dust. ★ ★ ★

**DON'T FORGET TO ADD  
MISHAWAKA  
WHEN YOU STUDY  
SOUTH BEND SALES FIGURES!**

Saleswise, the two cities of South Bend and Mishawaka are one. They are separated only by a street. Together they form a single, unified market of 160,000 people.

This two-city fact makes a big difference in South Bend's national sales ranking. For example: in 1949, South Bend ranked 85th in the nation in retail sales, with a total of \$161,266,000. But, when you cross the street and add Mishawaka's 1949 retail sales, the total jumps to \$190,907,000. That figure boosts South Bend-Mishawaka to 72nd place nationally—instead of 85th!

Be sure to add Mishawaka when you count up South Bend sales figures. Remember, too, that these sister cities are just the *heart* of the South Bend market. The *entire* market takes in more than half-a-million people who spent more than half-a-billion dollars for retail purchases in 1949!

WSBT—and only WSBT—covers *all* of this rich and responsive market.

*Figures from Sales Management's  
1950 "Survey of Buying Power"*



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

## TV COSTS

(Continued from page 26)

Another factor offsetting rising costs will be further development of network participation programs, an almost universal preserve of local stations. Network sponsors have tended to go for complete sponsorship of programs with little definitive research on the effect of network participations; but there's plentiful evidence of local success with this type of selling.

Who pays *how much* for *what* is still a big question for networks, agencies, and producers. No consistent or universal method has been adopted for itemizing, apportioning, or applying costs against general overhead. This makes it difficult to set up a yardstick for comparing charges, figuring agency deductions. The *Ross Reports* research on which this study is based was largely confined to networks (and New York stations). Cost allocations by stations throughout the country vary to a marked degree.

To arrive at typical costs, Ross broke down production elements of a program under eight to 10 headings, as seen in the illustrations for this story.

For ALBANY, N. Y.

**N. Y. YANKEES**

select

**WROW**

for their

**HOME OF CHAMPIONS**

Network

YOU will do well  
to select WROW  
for New York's  
3rd Great Market

It costs you less per thousand  
listeners on WROW

Ask

THE BOLLING COMPANY  
5,000 Watts • 590 K.C.

**WROW**

ALBANY, N. Y. BASIC MUTUAL

The totals in each category represent typical network production budgets for programs as they would be offered, through an agency, to a sponsor. Time charges would be additional to these estimates.

The 15% agency commission gives the agency about a one to three % net profit (they would like this to be about 10%), without taking on the hazards of producing the show. The expenses and losses that packagers and networks face on their own productions have to be weighed against the advantages of collecting a packager's fee, complete control of the show, and the credit for accomplishment when it performs well for the sponsor.

The most flexible item in the average production budget is talent. Present costs range anywhere from 10 to 50% of the total budget. Since there are as yet no minimum scales, the performer's salary is largely determined by his ability, and the budget.

As the business of television begins to shake down, as union minimums are negotiated, talent costs will rise sharply. They may increase 100 to 200% in another year, some industry sources believe; within five years, from 400 to 500%.

Variety performers are at the top of the wage ladder, probably because of the early TV emphasis on vaudeville-type shows. Name acts range from \$500 to \$1,000. Semi-names range from \$300 to \$500; non-names from \$100 to \$300.

As a rule of thumb, the commercial show pays the performer about twice as much as a sustainer.

The usual talent fees for dramatic shows start at \$25 to \$50 for bits. Featured players get from \$100 to \$1,000; average between \$300 and \$500. Even star names are willing to work on TV for much less than they get on radio. A star who could get \$5,000 to \$10,000 for a single radio appearance will work for a top of \$1,500 on television.

Good writers are perhaps more important to television now than they were to radio when that art was comparably new, because audiences are conditioned to better than passable writing on many network dramatic shows. But television suffers from an acute shortage of writers trained especially to do originals or adaptations for the new medium. Any number of competent radio writers are willing to work for little or no immediate repay-

ment just to break in.

Top level writers—scripters—who have worked long enough with the medium to have a feel for its unique requirements—are able to ask for \$400 to \$700 for originals and \$300 to \$500 for adaptations.

Below this handful of writers are the shock brigade who turn out TV scripts for a sum that amounts generally to five % of the production budget.

TV rights to material for adaptation

falls into three general cost classifications on sponsored programs, dependent on ease of adapting to television: plays \$500-\$1,500; short stories and novels \$300-\$1,500; radio material \$50-\$300.

Directors with one year's tenure receive \$145; assistant directors and floor managers \$100. The contract providing this scale runs until 1952. Network directors receive a commercial fee when their program is sponsored. This fee represents part of the produc-

## "BEEN SHOPPIN' FOR SUPPER, ELMIREY?"



Soup or soap . . . tarts or toothpaste, North Dakota's rich Red River Valley yokels buy with the nation's most lavish hand! With no strain on their budget either, because their average Effective Buying Income per family is \$1729 above the national average!

For 27 years, WDAY, Fargo, has been the favorite listening habit of our wealthy citizens, both urban and rural.

Here are the Jan.—Feb. '50 Hooper comparisons:

	Weekday Share of Audience		
	Morning	Afternoon	Evening
<b>WDAY</b>	65.7%	70.3%	66.2%
"B"	20.3%	9.7%	12.9%
"C"	7.5%	13.8%	9.9%
"D"	4.9%	2.6%	8.5%

If you'd like to hear more, write us—or ask any Free & Peters "Colonel"!



**FARGO, N. D.**

**NBC - 970 KILOCYCLES**

**5000 WATTS**





During the past nine months KQV's local and national spot billing was off less than 1/2 percent from the same period during the previous fiscal year. It's proof indeed that KQV is doing an outstanding programming and selling job to offset the added competition. Ask Weed & Co. for details and availabilities.

# KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

*Interested in this*

Potent  
Promotion  
Parley?

**RADIO:**

Network, Metropolitan

**AGENCY:**

\$10 Million Billings

**NEWSPAPER:**

Local & Chain

**SELLING:**

Printing, Engraving

★ ★ ★

*Interested in this man?*

BOX NO. 6

SPONSOR

tion expense of a program and is negotiated directly between director and sponsor. A director's staff salary may be reduced by \$50 if his commercial fee runs much over his minimum salary, with the reduction representing a diminution in staff duties while the director is doing a commercial show.

Salaries for agency directors, who generally don't receive a commercial fee, run from \$200 to \$350.

AFL musicians have been playing at a minimum scale under agreements which expired 31 March. Negotiations for a new contract are going on now. Under the old arrangements, a musician got \$151.80 for a five-hour, five-day week on a sustaining show, and \$191.45 for a commercial show. Conductors got one and three-quarters the minimum and the business manager, a member of the orchestra, twice the minimum for sponsored shows.

Chief music costs embrace arrangements and rights, as there is little original music being composed for television. The price varies from \$100 to \$200 for stock arrangements and from \$200 to \$400 for more elaborate ones. A great deal of music is available for a nominal clearance fee.

The United Scenic Artists, who design sets, paint, and locate costumes, have gone along with the growing medium at much lower wages than members in allied fields doing similar work. Their present contract, which expires in October, gives set designers \$145; costume finders \$100; painters \$106. The new contract will be a good tip on how far the unions will go along in keeping costs down.

The cost breakdowns computed by *Ross Reports* are straight production budget estimates for sample programs in each category. They do not include time charges. The *Ross* breakdowns are *not averages* of production costs in each program category, but are computed on the basis of the most prevalent costs in each category. The 15% listed in the breakdowns for "miscellaneous station overhead" is an optimum figure. Networks would like to net 10% profit from this. In practice, networks will frequently offer a package for whatever they can get. This will change as the industry grows and advertisers get more proof of TV sales effectiveness.

Costs for a typical commercial half-hour drama run higher than for situation comedies of the same length because of sets, higher-priced casts, and

longer rehearsal time. At the top of the cost ladder is NBC's *Big Story* at about \$12,000. CBS' *Silver Theatre* is budgeted at about \$8,500. ABC's Chicago-produced *Your Witness* runs about \$3,500, *Penthouse Players* \$2,000. DuMont's *Hands of Destiny* runs about \$3,500, and *Famous Jury Trials* about \$4,500. A typical quality show breaks down like this:

**Typical drama (30-min.)**

Scripts	\$ 350
Cast	1,350
Sets, props, costumes	1,400
Sound effects, recorded music, art, film	250
Producer	350
Director	200
7 Hours Camera Rehearsal	1,575
	\$5,475
15% Station Overhead	966
	\$6,441
15% Agency Commission	1,136
Total	\$7,577

Detective dramas are usually built around a single central character, use

**LANG-WORTH  
FEATURE PROGRAMS  
SELL SOAP!**



**LANG-WORTH**

FEATURE PROGRAMS, Inc.

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

*Network calibre Programs at Local Station Cost*

- \* **Du Mont** *did it first*
- \* \* **Du Mont** *gets 'em all*
- \* \* \* **Du Mont** *concentrates*
- \* \* \* \* **Du Mont** *cuts the cost*

Television set ownership is growing at a phenomenal rate. Every day television is paying off more . . . to more advertisers.

Even the time when networking breaks into the black is very near. That's why it is extra important now to remember certain things about television:

In the beginning . . . there was Du Mont. Yes, \***Du Mont did it first**—built the first network between its New York station WABD and its Washington station WTTG. Now the Du Mont Television Network contains 54 stations from coast to coast.

As for coverage, \*\***Du Mont gets 'em all**—99% of the nation's teletests are within reach of the Du Mont signal. (And don't forget that Du Mont signals are just as good as anybody's.)

With no vested interest in other media, \*\*\***Du Mont concentrates**—gives its undivided attention to television. Du Mont believes in television—with a young-minded singleness of purpose that bodes the best for sponsors.

Du Mont continuous program research pioneers the way to larger audiences, smaller budgets. \*\*\*\***Du Mont cuts the cost** of television—labors to deliver more viewers per dollar. And that's only part of the reason why—

*You'll get more out of television with*

**DU MONT**

Large advertiser or small, there is Du Mont time and talent, Du Mont programs and spots suited to you. For the rest of the story—write, wire, phone or run over to:

**THE DU MONT TELEVISION NETWORK**

The Nation's Window on the World

515 Madison Avenue, New York 22, N. Y.

*A Division of the Allen B. Du Mont Laboratories, Inc.*

Copyright 1950, Allen B. Du Mont Laboratories, Inc.

fewer sets. But they often have to pay for use of a well-known detective name, though the actor need not necessarily be well-known. High-cost shows are around \$9,000, while low-cost mystery thrillers can be had as low as \$4,500. Rights may go up to \$1,000. Several sets are constant.

**Typical detective drama (30-min.)**

Scripts and Rights	\$ 500
Central Character	500
Cast	600
Director	150
Producer	300
Sets and Props	750
Film Effects	300
Music	100
3 Hours Rehearsal	1,800
	\$5,000
15% Station Overhead	832
	\$5,832
15% Agency Commission	1,038
Total	\$6,920

The half-hour comedy-variety (vaudeville) program usually employs two writers and three or four acts, including some permanent people. A top budgeted show is the CBS *Ed Wynn*

*Show* at about \$15,000. Lower budgeted shows are NBC's *Garroway at Large*, produced in Chicago at about \$5,300 and DuMont's *Morcy Amsterdam Show*, which runs about \$5,000.

**Typical comedy-variety (30-min.)**

MC	\$ 750
Talent	1,500
Material	500
Sets, Props, Costumes	500
Orchestra and Arrangements	750
Producer	350
Director	200
5 Hours Camera Rehearsal	1,125
	\$5,675
15% Station Overhead	1,001
	\$6,676
15% Agency Commission	1,178
Total	\$7,854

Like musicals, strip musicals are hard to categorize because of the extreme variations possible in format and quality. Talent comprises the major share of daytime musicals. Average commercial quarter-hour seems to run about \$950; for half-hour \$1,800. The typical budget given below is for five shows a week.

**Typical daytime strip musical (five 15-min.)**

Featured Vocalist	\$ 350
Trio	600
Guest	750
Music—Arrangements, Rights	500
Writing	200
Sets and Props	200
Costumes	50
Director	200
5 Hours Weekly Camera Rehearsal	1,225
	\$4,675
15% Misc. Station Overhead	719
	\$4,794
15% Agency Commission	846
Total	\$5,640

Most daytime women's programs run a half-hour, although ABC's *Market Melodies* and DuMont's *Matinee Time* are two hours. They are relatively inexpensive because sets are few and simple. They are practically all participating programs. In the breakdown below, only one set, left standing, is figured.

**Women's daytime participation (30-min.)**

MC	\$ 500
Guest Talent	250
Producer	200
Associate Producer	100
Sets and Props	35
Director	150
2 Hours Camera Rehearsal	450
	\$1,685
15% Misc. Station Overhead	297
	\$1,982
15% Agency Commission	319
Total	\$2,331

The forum or panel type quiz usually features three or four guests, but since as a rule they don't have to be star entertainment names, the budget for them can be kept reasonably low. NBC's *Say It With Acting* runs about \$1,100, while its *Meet the Press* costs about \$3,500.

**Typical forum or panel quiz (30-min.)**

MC	\$ 300
Guests	600
Announcer	100

for details  
state-county-city data use  
**SRDS Consumer Markets**

**WGAY SELLS THE Washington Metropolitan Area AT LOW COST!**

**#1 COUNTY IN THE UNITED STATES...\***

The "third level of Lower Index" assigned by the Bureau of Census for 1950 counties shows that Montgomery County (home of WGAY) is FIRST with an Index figure of 114. Montgomery's trade territory, N.Y., Kansas, Texas, Missouri, N.Y., and Illinois, all other top 100 trade centers include 1 & 2 counts. And Prime Growth County, the other partners of the WGAY market, ranks fifth, too, with a figure of 110. (Source is 1950 Census, counties with a population of 100,000 or more.)

Other counties in the "top 100" include: 3rd—Cook, Ill.; 4th—Dallas, Texas; 5th—Los Angeles, Calif.; 6th—Maricopa, Ariz.; 7th—San Diego, Calif.; 8th—Alameda, Calif.; 9th—San Jose, Calif.; 10th—Orange, Calif.; 11th—Clark, Nev.; 12th—San Antonio, Texas; 13th—San Francisco, Calif.; 14th—Harris, Texas; 15th—Maricopa, Ariz.; 16th—San Diego, Calif.; 17th—San Jose, Calif.; 18th—San Francisco, Calif.; 19th—Clark, Nev.; 20th—San Antonio, Texas; 21st—San Diego, Calif.; 22nd—San Jose, Calif.; 23rd—San Francisco, Calif.; 24th—Clark, Nev.; 25th—San Antonio, Texas; 26th—San Diego, Calif.; 27th—San Jose, Calif.; 28th—San Francisco, Calif.; 29th—Clark, Nev.; 30th—San Antonio, Texas; 31st—San Diego, Calif.; 32nd—San Jose, Calif.; 33rd—San Francisco, Calif.; 34th—Clark, Nev.; 35th—San Antonio, Texas; 36th—San Diego, Calif.; 37th—San Jose, Calif.; 38th—San Francisco, Calif.; 39th—Clark, Nev.; 40th—San Antonio, Texas; 41st—San Diego, Calif.; 42nd—San Jose, Calif.; 43rd—San Francisco, Calif.; 44th—Clark, Nev.; 45th—San Antonio, Texas; 46th—San Diego, Calif.; 47th—San Jose, Calif.; 48th—San Francisco, Calif.; 49th—Clark, Nev.; 50th—San Antonio, Texas; 51st—San Diego, Calif.; 52nd—San Jose, Calif.; 53rd—San Francisco, Calif.; 54th—Clark, Nev.; 55th—San Antonio, Texas; 56th—San Diego, Calif.; 57th—San Jose, Calif.; 58th—San Francisco, Calif.; 59th—Clark, Nev.; 60th—San Antonio, Texas; 61st—San Diego, Calif.; 62nd—San Jose, Calif.; 63rd—San Francisco, Calif.; 64th—Clark, Nev.; 65th—San Antonio, Texas; 66th—San Diego, Calif.; 67th—San Jose, Calif.; 68th—San Francisco, Calif.; 69th—Clark, Nev.; 70th—San Antonio, Texas; 71st—San Diego, Calif.; 72nd—San Jose, Calif.; 73rd—San Francisco, Calif.; 74th—Clark, Nev.; 75th—San Antonio, Texas; 76th—San Diego, Calif.; 77th—San Jose, Calif.; 78th—San Francisco, Calif.; 79th—Clark, Nev.; 80th—San Antonio, Texas; 81st—San Diego, Calif.; 82nd—San Jose, Calif.; 83rd—San Francisco, Calif.; 84th—Clark, Nev.; 85th—San Antonio, Texas; 86th—San Diego, Calif.; 87th—San Jose, Calif.; 88th—San Francisco, Calif.; 89th—Clark, Nev.; 90th—San Antonio, Texas; 91st—San Diego, Calif.; 92nd—San Jose, Calif.; 93rd—San Francisco, Calif.; 94th—Clark, Nev.; 95th—San Antonio, Texas; 96th—San Diego, Calif.; 97th—San Jose, Calif.; 98th—San Francisco, Calif.; 99th—Clark, Nev.; 100th—San Antonio, Texas.

\*Based on a SRDS report dated January 1, 1954.

**WGAY SILVER SPRING, MARYLAND**  
1 - RKO, Franchise  
J. L. REYNOLDS, General Manager

The "Consumer Markets" Section of STANDARD RATE & DATA SERVICE reports comprehensive market data from the most reliable sources for every state, every county, and every city of 5,000 and over.

The Product Advertising Manager of one of the largest food companies says, "I am deriving invaluable assistance from SRDS 'Consumer Markets.' Its wealth of detailed material and its careful organization have a universal application to food products' marketing problems."

In addition, media Service-Ads like WGAY's shown here provide valuable supplementary information.

Media and market men, account executives, advertising and sales managers everywhere are finding SRDS "Consumer Markets" a useful business tool.

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

**\$150. FOR 1 MINUTE TV FILM COMMERCIAL**

**TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS**

**FILMACK**  
1339 S. Wabash Ave., Chicago 5, Ill.

**DRAWSLISTENERS.** And listeners draw, too! When the popular WGAR-produced Fairytale Theatre asked school children for their sketches of the stories presented, over 800 drawings were received! Miss Mullin, producer of this prize-winning children show, selects some of the prints to be placed on exhibition at the Cleveland Public Library. Listeners respond to WGAR!



**PUBLICITY.** WGAR's top-notch publicity director, Manny Eisner, keeps Northern Ohio listeners informed about what's going on at WGAR. He creates publicity ideas and keeps in close touch with the trade press and news sources. His constant stream of stories about WGAR programs and personalities is an extra service to WGAR sponsors. And publicity is another one of WGAR's many effective promotional activities.



*in Northern Ohio..*

# WGAR

**the SPOT for SPOT RADIO**



**A WGAR SPONSOR.** Mr. A. L. Petrie is manager of the new ultra-modern store for Bond Clothes in Cleveland. He is a member of the Cleveland Chamber of Commerce and the Optimist's Club, and has been with Bond Clothes for twenty years. Bond Clothes is a WGAR advertiser.



**NOW AVAILABLE . . .** the Polka Party in Cleveland . . . the Polka Town! Polka Party features live polka bands well-known in this area. Response to the first WGAR-produced live polka show was terrific! Requests poured in from ten states! If you want results, consider Polka Party. Ask about it.

**RADIO . . . America's Greatest Advertising Medium**

**WGAR . . . 50,000 watts . . . CBS**

**Represented Nationally by Edward Petry & Company**

Artwork	75	day) for a 15-minute network commercial news show includes costs for
Sets and Props	50	film cutter, staff cameraman or foreign rights which not all shows would
Script	200	undertake. A show using film clips
Researcher	75	only is less expensive—CBS' <i>This Week In Review</i> at \$750 per quarter-
Producer	300	hour is an example. NBC's <i>Camel News Caravan</i> , which uses film, news
Director	300	and features, and remote pickups, costs about \$15,000 a week.
1 Hour Camera Rehearsal	225	
	\$2.125	
15% Misc. Station Overhead	375	
	\$2.500	
15% Agency Commission	441	
Total	\$2.941	

The following breakdown (cost per

<b>Typical news program (15-min.)</b>	
Newscaster	\$ 125
Writer	100

Sets and Props	10
Still Pictures	150
Film	200
Cameraman (film)	150
Processing	150
Cutter (per day)	25
Film Rights	125
	\$1.035
15% Station Overhead	182
	\$1.217
15% Agency Commission	214
Total (per day)	\$1.431

The interview program usually costs little beyond the budget for an interviewer and guests. The breakdown given here is for a half-hour show using four guests. Sometimes guests appear free, which cuts costs as much as 20%. For estimating purposes, however, this cost is figured in the sample budget below.

**Typical interview program (30-min.)**

MC	\$ 500
Guest Talent	350
Producer	200
Director	100
Sets and Props	25



It's turnover time . . . both for farmers and for you.

Bright plowshares are biting deep into fertile Kansas soil . . . turning it over for still another rich harvest.

For our advertisers there's a *continuous* turnover of merchandise, because WIBW is the station most-listened-to by farm and small town folks.\*

Dealers throughout Kansas and adjoining states know how WIBW gets ACTION. Just tell 'em, "We're using WIBW", and you'll get bigger orders, 100% cooperation in display and merchandising . . . and MORE SALES.

\*Kansas Radio Audience 1949.

**WIBW**

SERVING AND SELLING

**"THE MAGIC CIRCLE"**

WIBW • TOPEKA, KANSAS • WIBW-FM



C  
B  
S

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

# TOP SHOWS TO FIT YOUR BUDGET

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

- TOM, DICK & HARRY  
156 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs
- JOHN CHARLES THOMAS  
260 15-Min. Hymn Programs
- SONS OF THE PIONEERS  
260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs

For The Best In Transcribed Shows It's

**TELEWAYS**  
RADIO PRODUCTIONS, INC.  
8949 Sunset Blvd., Hollywood 46, Calif.  
Phone CRestview 67238 — BRadshaw 21447



Production Ass't or Writer	75
1½ Hours Camera Rehearsal	240
	\$1,490
15% Misc. Station Overhead	262
	\$1,752
15% Agency Commission	309
Total	\$2,061

Night sports remotes (see first three pages of this story for breakdowns on this and following categories) average around \$2,000 per night, although obviously the location and distance from transmitter affect the cost. Telephone line charges are peculiar to this category. Networks and stations usually sell sport remotes in package deals.

Most hour dramas are network packages. The breakdown given here by Ross includes one star plus 10 supporting players, with two weeks "dry" (without camera) rehearsal. Productions vary most according to talent, complexity and variety of sets, type of script. Rights and adaptations average about half of the allocated cost. This is also true of the situation comedy, although this category ordinarily employs only three principals and three supporting players and sets are frequently repeated.

The major cost of the one-hour comedy-variety show is talent. The typical breakdown given for this category provides for guests, dance line, chorus, and "regulars." Sets and props may also be expensive, although some shows use only backdrops, cutting the cost about one-third. The budget reported in this story is typical of a lavish production like CBS' *Ken Murray*, which costs approximately \$20,000. In the lower cost bracket are shows like CBS' *Godfrey and His Friends* at about \$8,000. Others run about \$5,000 and less.

Musicals present by far the widest range in both quality and format of any category. The budget presented in this report corresponds to that of a commercial half-hour show of the calibre of NBC's *Supper Club*, which costs about \$10,000.

Among the less expensive types to produce is the audience participation quiz. Even so, budgets may run from CBS' *Winner Take All*, produced at about \$2,500, to NBC's *College of Musical Knowledge* (Kay Kyser) at about \$17,500. Lavish production numbers run up the expense. The sample budget shown here is for a



## Cited for Americanism by Catholic War Veterans

"...BECAUSE he represents fearless American reporting of actions, background and reasoning which contribute to the movements of world events—and

"BECAUSE he has always recognized that all men are equal in the plan of Our Creator—never stooping to tinge with religious or racial association the contents of his reports—and

"BECAUSE he indicates by his workmanship that he—in accepting the privilege of 'Freedom of Expression'—is always conscious of the responsibility of protecting that Freedom for himself and all who equally appreciate it..."

The DEPARTMENT OF NEW YORK, CATHOLIC WAR VETERANS OF THE UNITED STATES OF AMERICA awarded a Scroll of Honor to Fulton Lewis, Jr. He is the first radio commentator to be cited in the 12-year history of the awards, which are presented annually to individuals who have distinguished themselves as outstanding citizens during the year.

\* \* \*

The Fulton Lewis, Jr. program, currently sponsored on more than 300 MBS stations, is available for sponsorship in some localities. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

low cost commercial giveaway. Merchandise is usually supplied in return for air credit.

Increased knowhow is cutting down on many costs that prevailed until cost-cutting techniques could be developed. Growing stockpiles of sets, films, props, etc. also help.

The pressure for improved production will steadily increase as TV audiences get accustomed to better programs. This is good. The more fascinating TV becomes to viewers, the better for TV sales—a circle necessary for the industry's progress. ★ ★ ★

## POLITICS ON THE AIR

(Continued from page 39)

Democratic big-wigs which were telecast for nine seconds each with spoken captions.

John Shelley's 15-minute broadcasts were never straight political speeches. Boden wrote short, informal dialogue for Shelley and the prominent endorser appearing with him. The programs in no way resembled the old-fashioned straight political talk.

Another exponent of the "get off that soapbox" technique is Herb Rin-

gold, co-owner of Philip Klein Advertising, Philadelphia. He says: "I think it's perfectly ridiculous for local politicians to buy program time in order to make speeches. Reason? Nobody listens, period. The people just don't care. I once heard it rumored that radio was primarily a medium of entertainment and nobody is entertained when the local dog catcher takes 15 minutes to point with pride and view with alarm."

This extreme view is Herb Ringold's way of emphasizing the point. Actually, a good speech should often be used the night before election as a wind-up. Ringold himself modifies the "no speech" rule: "No speeches except one or two and these by the leading candidate. *Speeches by minor candidates are death.* Their friends call up and tell them they are terrific, but nobody else listens. The major candidates should hold their fire until the night before election."

If set speeches are out on radio, what then? Ken Marsh, manager of KWNO, Winona, Minnesota, advocates intensive use of announcements. "It's my firm conviction that one heck of a lot of announcements concentrated near election day would be far more effective than all the talks a candidate can broadcast. Voters are interested in one or two races in each election, often vote for other offices just on remembrance of a name. It's as close to point-of-purchase advertising as you can get for a political candidate."

Herb Ringold feels this way about it: "Buy spot announcements to the limit of your budget. These announcements must be purchased not more than 10 days away from election. Take all your dough and saturate the stations just before the people go out and buy. . . ."

Besides a basic program of announcements, the day before election is best for final round-ups and attention-getting appeals. Eric Boden's *Cavalcade of the Fifth District* did this job well for John Shelley. New York Democrats wound up their 1949 senatorial-mayoralty bid with a state-wide hook-up on WCBS from 8:30 to 9:00 p.m. The program opened with an introduction by Mrs. Franklin D. Roosevelt. She was followed briefly by remote pick-ups from Herbert Lehman, William O'Dwyer, Philip Murray, William Green, Representatives Emanuel Celler and Walter Lynch, Assemblyman James Lyon, Dr. Channing Tobias

# WBNS

PLUS WELD-FM

POWER 5000 D 1000 N CBS COLUMBUS, OHIO

Yes, there is an abundance of buying power here in central Ohio. It is a rich market that is thoroughly covered by WBNS plus WELD FM. 187,980 families in the area are loyal WBNS listeners. They act upon the buying advice they hear over this station . . . and it's the kind of action that makes sales for WBNS advertisers.

ASK JOHN BLAIR

(Negro educator), and Thomas A. Morgan (Chairman of the Board, Sperry Corp.). This was capped with a five-minute endorsement of the slate by President Truman. Eleven people heard from in 30 minutes—politicians, labor leaders, educator, industrialist, and the President of the United States. Not one droning voice, but 11 distinctive voices breaking in with impressive statements.

O'Dwyer's opponent for Mayor of New York City, Newbold Morris, put on a two-and-a-quarter-hour radio "round robin" originating in WMCA's Theatre Studio. From 5:30 to 7:45 the night before election, Morris fed his program to seven different stations. Half-hour segments went to WOR and WMCA. 15-minute slots to WINS, WQXR, WCBS, WJZ, and WINS. Morris carried the ball most of the time, with assists from Mrs. Fiorello LaGuardia, Charles Tuttle, and former judge Samuel Seabury.

In the same election, the American Labor Party's Vito Marcantonio borrowed the disk jockey technique. He bought an hour on WMCA from 2:00 to 3:00 p.m. Sunday, the day before election. After a few introductory remarks, Marcantonio invited listeners to call him at the studio and ask questions, then answered them on the air.

Marcantonio tried to cash in on the loyalty of foreign-language listeners (SPONSOR 27 March 1950 "They love their native tongue"). One speech in Spanish and one in Italian were broadcast over WHOM. The Spanish broadcast aimed at minority support: "The Puerto Ricans are subjected to all forms of discrimination, the first to be fired and the last to be hired." Not every candidate is a linguist, but foreign-language supporters might pinch-hit to good effect.

TV came in for its share of political attention in a recent Philadelphia municipal election. The Democrats, who hadn't made out in over 60 years, used an eight-week series of half-hour programs, exploiting fresh newspaper exposes of alleged Republican irregularities. Says WFIL-TV: "Under the title *A Clean Sweep for Philadelphia*, the Democrats employed trick-shot symbolism, puppetry, and drama to trademark the alleged evils they intended to correct. Guiding spirit of the series was Suzanne Roberts, prominent Philadelphia actress-writer-director. Telecast Mondays at 9:00 p.m., the series featured the four major can-

didates on a rotating schedule. The theme of each show was the post being sought by the featured candidate. First show presented the candidates, their views and children in an effective 'meet the family' idea. The final show alternated between brief messages from the candidates in WFIL-TV studios and man-in-the-street interviews."

The Republicans countered with their own series on TV, using only four weeks instead of the eight sponsored by Democrats. "Utilizing a tried and true TV formula—family situation

drama—the GOP presented its case in terms of living room discussion: it was telecast Wednesday nights at 9:00 p.m. *The Penn Family* consisted of mother, father, teen-age son and daughter. On succeeding weeks, each of the four major GOP candidates called on the family and from this visit ensued a dramatization of his office and its significance. . . ." The show was masterminded by Bernard L. Sackett, known for stage, radio, and video productions in New York and Philadelphia. He used a Hollywood actress, Wynne Gib-

Any Way You Look at It . . .

## KRNT is the **LEADER** in Des Moines, the center of things in Iowa

*Highest Hooperated—Biggest Volume of Accounts  
—Highest News Ratings — Most Highest-Rated  
Disc Jockeys—Tops in Promotion Facilities*

### The Hooper Audience Index, February-March, 1950, Shows:

MORNING.....	KRNT has a 92.7% greater audience than the No. 2 station.
AFTERNOON.....	KRNT has a 39.2% greater audience than the No. 2 station.
EVENING.....	KRNT is 3.0 percentage points below the No. 1 station.
SUNDAY AFTERNOON.....	KRNT has a 22.1% greater audience than the No. 2 station.
SATURDAY DAYTIME.....	KRNT has a 22.5% greater audience than the No. 2 station.
TOTAL RATED TIME PERIODS...	KRNT has a 38.5 greater percentage than the No. 2 station.

Those are Facts Advertisers Know when they buy KRNT . . . the Station that can say: "Any Time is Good Time on KRNT"



*The station with the fabulous personalities and the astronomical Hoopers*

## Charity begins at home

Let's spend our Marshall Plan money building *this* country so strong and financially sound that other nations will of their own volition demand republican forms of government rather than seek security through communism.

*Let's lead the world by example, not by bribery or force.*

### The Art Mosby Stations



**KGVO-KANA**  
5 KW DAY  
1 KW NITE  
MISSOULA

ANACONDA  
BUTTE  
250 KW

## MONTANA

☆NOT ONE, BUT SEVEN MAJOR INDUSTRIES

To Cover the  
Greater Wheeling  
(W.Va.) Metropolitan  
Market Thoroughly  
YOU NEED

# WTRF

AM-FM

### Proof . . .

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter:  
WOODMONT, BELLAIRE, OHIO

Represented by  
**THE WALKER CO.**

son, in the mother role.

What kind of reception did the two TV series get? Some school classes used them as illustrated lectures on city government. More important, audience mail showed, says WFIL-TV, that "many of the writers plainly regarded the shows as entertainment features of the station, despite the fact that all the programs were clearly labeled offerings of the political committees."

These and many more examples point up the value of showmanship and salesmanship in political use of the air. Radio, which can sell any kind of consumer product, can also sell ideas and men. But the techniques and timing have to be right.

We like the attitude of a recently defeated candidate. He said: "I'll win it next time; I learned how. Next time I'll get on the air 10 days earlier." ★ ★ ★

### RADIO MAIL ORDERS

(Continued from page 29)

product will make an infinitely better impression on the listener if its delivered by an established local radio personality. They regard three to six programs a day per station as the rock-bottom minimum for saturation coverage and black-ink results.

Cowan and Whitmore have found that most stations on their lists are willing to sell six 10-minute program segments at the straight hourly rate, a decided cost-cutting factor. These short segments can be spaced at strategic intervals so that the total impact far exceeds that of a solid hour.

Generally speaking, their buys have been in class B time rather than class A. Tests were made in both time classes and it was found that net profit deriving from class B time buys outweighed that of choicer but more expensive class A time. Time was bought through national station representatives, mostly on independent stations. RCW found the indies preferable for their purposes because of their generally lower rates and less rigid copy restrictions.

The RCW partners launched a series of test runs with various toy-novelties and cosmetic packages before teeing off with the balloon enterprise last year. After a brief radio campaign for "Bergel of Hollywood" perfume, it

became evident to them that cosmetic sales had to buck the almost insuperable handicap of a 20% excise tax. The return from perfume campaigns by RCW in Los Angeles and Chicago just reached the break-even point.

Direct mail commercials on toys, on the other hand, were outpulling cosmetics by a wide margin. The toy that outsold all others was a package of 18 colored Circus Balloons. With each package went directions for assembling them into reasonable facsimiles of five animals—Danny the Deer, Petey the Puppy, Solly the Seal, Jerry the Giraffe, and Donny the Dachshund. A "trial balloon" offer on KLAC, Los Angeles, and KYA, San Francisco, had the younger generation of those cities in a dither in no time at all.

The results so far outstripped expectations that it was decided to make a nationwide pitch in time to cash in on Christmas buying. RCW reports that all but two of the 400 stations they bought paid off. They list the follow-

**LOCAL**

**P**ROGRAMMING . . .  
that cleverly complements national shows. Ask about THE DAYBREAKER . . . FAVORITE FIVE.

**P**ARTICIPATIONS . . .  
tops in town for response. Ask about LUCKY 7. BEST BY REQUEST.

**P**ERSONALITIES . . .  
well known, well liked local names . . . plus Mutual's array of stars.

**PACK  
POWER**

FOR ADVERTISERS ON

1280 KC      5000 WATTS



**WVET**  
MUTUAL

IN ROCHESTER, N. Y.  
Represented Nationally by  
WEED & COMPANY

# How electronic "paintbrushes" create pictures in our newest art form

There's not a single moving part in a Kinescope —but it gives you pictures in motion

No. 4 in a series outlining high points in television history

Photos from the historical collection of RCA



An experimental model of the kinescope—developed by Dr. V. K. Zworykin of RCA Laboratories—is seen undergoing laboratory tests.

● Ever watch an artist at work—seen how his brush moves over the canvas to place a dot here, a shadow, a line, a mass, or highlight there, until a picture is formed?

Next time you're asked how television pictures are made, remember the paintbrush comparison. But the "brush" is a stationary electron gun, and the "paint" is a highly refined coating of fluorescent material made light or dark in orderly pattern by electrons.

Developed by Dr. V. K. Zworykin, now of RCA Laboratories, the kinescope picture tube is one of the scientific advances which gave us *all-electronic* television . . . instead of the crude, and now outmoded, mechanical techniques.



New 16-inch RCA glass-and-metal kinescope picture tube, almost 5 inches shorter than previous types, incorporates a new type of glare-free glass in its faceplate—Filterglass.

Today, through research at RCA Laboratories, these complex kinescope picture tubes are mass-produced at RCA's tube plants in Lancaster, Pa., and Marion, Indiana. Industrial authorities call this operation one of the most breath-taking applications of mass production methods to the job of making a precision instrument.

Thousands of kinescope faceplates must be precisely and evenly coated with a film of absolutely pure fluorescent material . . . the electron gun is perfectly synchronized with the electron beam in the image orthicon tube of RCA television cameras . . . the vacuum produced in each tube must be 10 times more perfect than that in a standard radio tube—or in an electric light bulb!

Once it has been completely assembled, your RCA kinescope picture tube is ready to operate in a home television receiver. In action, an electrically heated surface emits a stream of electrons, and the stream is compressed by finely machined cylinders and pin-holed disks into a pencil-thin beam. Moving back and forth in obedience to a radio signal—faster than the eye can perceive—the beam paints a picture on the face of the kinescope. For each picture, the electron beam must race across the "screen" 525 times. To create the illusion of motion, 30 such pictures are "painted" in every single second.

Yet despite these terrific speeds, there are no moving mechanical parts in an RCA kinescope. You enjoy the newest of our arts because electrons can be made to be obedient.



**Radio Corporation of America**  
WORLD LEADER IN RADIO—FIRST IN TELEVISION

ing stations as having been particularly successful: KSFO, San Francisco; WINS, New York; WIBG, Philadelphia; KBYE, Oklahoma City; WAAF, Chicago; KLAC, Los Angeles; WLW, Cincinnati; WPIT, Pittsburgh; WMPS, Memphis; KNUZ, Houston; and WJLB, Detroit.

Purely as an experiment, RCW also sponsored a five-minute interview with Bob Hope over 250 ABC stations on 27 November, on behalf of Circus Balloons. The show sold a lot of balloons, but unfortunately not enough to outweigh the high cost of the program—about \$6,000. Aside from the expense of network time, the RCW part-

ners feel that the limited commercial time on such a show is a serious drawback to a mail order offer.

With more than two months of the balloon campaign still to run on the curtailed list of 50 stations, sales have already topped the \$100,000 mark. Added to the take from the original Christmas campaign, this brings the overall gross on balloons to more than \$1,000,000.

RCW got more than 1,000 orders for a \$1 plastic helicopter novelty, the Zoom, after a one-week test campaign on four Los Angeles stations—KFI, KFI-TV, KLAC, KLAC-TV. Schedules were added the following week on

WPIT, Pittsburgh; KSAN, San Francisco; KBYE, Oklahoma City; WKXX, Saginaw, Mich.; KSFO, San Francisco, and KFVD, Los Angeles, and more than 90 other stations. By the end of May, the Zoom campaign will have run on a total of 300 stations, according to present plans.

Another RCW dollar item, the Sun Photo, was plugged only on TV stations. More than 2,500 were ordered in a single week as a result of two daily plugs on KFI-TV and KLAC-TV. Expansion of the Sun Photo campaign to New York and other large video centers is in the works.

Up the RCW sleeve is a lengthy assortment of additional products for air selling by direct mail. But the partners are not yet ready to talk about them. This does not mean that sheer novelty is the decisive factor in successful direct mail advertising on the air. Novelty helps, but genuine value is more important. A harebrained gadget—the embroidered pen-wiper or the perpetual table napkin—may pull well initially but is almost certain to cause disenchantment and heavy returns of merchandise.

The RCW successes have shown that

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

# 1949 BMB

*Day—110,590 families in 36 counties*

*Night—85,830 families in 31 counties*

*and*

**3 to 7 days weekly:**

*Day—90,320 families*

*Night—66,230 families*

(Retail sales in the area are over \$600 million yearly)

Get the entire story from  
**FREE & PETERS**

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



# BMI

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

<b>BMI LICENSEES</b>	
Networks	22
AM	2,093
FM	390
TV	95
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES . . . 2,754\***

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

*\*As of May 11, 1950*

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

spot radio, with its capacity for dramatic emphasis, quick saturation, and extreme elasticity, has a decided edge over any other medium when it comes to direct mail selling.

Balloons, bird-books, or bee-honey name your product. If the U. S. mails deliver it, radio will sell it. ★ ★ ★

## RADIO vs. TELEVISION

(Continued from page 31)

R. C. Maddux, vice-president in charge of sales for WOR and WOR-TV, states that the 5 to 8 p.m. picture in New York (when television makes its first daily important inroads on radio listening) is radically different depending on whether you're accepting Pulse or Hooper.

Pointing out that Pulse shows TV with a 34.4% nighttime share of audience in April 1950 compared with Hooper's 49.6%, Mr. Maddux concludes: "We think this (Pulse) is a far more accurate picture of the New York situation than the 49.6% . . . an important factor in the Hooperating figures is the fact that only telephone homes are checked. The likelihood for discrepancy in this method is obvious since only 61.7% of the radio families are telephone subscribers, while 80% of the TV homes have telephones."

WOR recently reported that its April 1950 Pulse was 57% higher than its 1942 study.

WNEW, another Pulse exponent, reports its March 1950 rating at 14% above the same month in 1949; adds that its March figure sets an all-time high. Based on Pulse out-of-home findings, WNEW claims that for every six in-home advertising impressions it delivers one out-of-home impression. WNEW, along with WHO, Des Moines, WOR, Southern California Broadcasters' Association and several others, are staunch proponents of "count the full audience," a concept that is rapidly gaining favor.

In an advertisement in the 3 May SPONSOR, a CBS-owned station, WEEI, proclaimed that, with 99.2% of all homes radio-equipped, "Radio is the biggest thing in Boston!" It added that WEEI listening, according to Pulse, is substantially greater in 1950 than 1948—50% greater between 6-8 p.m.; 20% greater between 8-10 p.m.; 43% greater between 10-12 p.m. Boston radio as a whole, between 6 p.m. and midnight, is 9% ahead.

Oscar Katz, CBS Research Director

# WREN



*all day*

in

# TOPEKA

FOR B.M.B. and CONLAN see WEED & CO.

ABC 5000 WATTS

when  
you're  
comparing  
radio  
stations

... make sure to check their Service-Ads as well as their listings in SRDS

Says one Time Buyer: "When I'm using STANDARD RATE I'm looking for certain things. I'm not reading. But, if I see an ad which gives station coverage or other useful facts not in the listing, I make it a point to check it."

Have you noticed, too, how Service-Ads help, especially when you're working



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 • LOS ANGELES



### TV stole what PM audience from what AM?

In Boston's first year of TV, the evening share of audience for the TV set at 7:30 p.m. jumped 8.1% to 23.8% in 1949. In 1950, it rose to 27.1% at 7:30 p.m. and 24.1% at 8:00 p.m. (Pulse)

By what station?

Again, the answer is supplied by Boston's May September 1949 figures with the comparison report of 1948. All network affiliated stations, individually, lost from 2% to 1.8%, and the total community roughly approximated the gain for "All TV and radio."

On the other hand, one Boston station held its evening audience—and some general listening support TV competition. The independent station—the World's Largest Station WHDH—announced the greatest of non-network programming in comparison with the loss.

How, you ask? In the picture, Boston's fastest growing station continues to be your smart best bet in Boston radio.

Station	1948	1949
WHDH	18.5	23.8
WEEI	15.2	14.8
WEEA	12.1	11.9
WEEB	10.3	10.1
WEEC	8.7	8.5
WEEF	7.4	7.2
WEEG	6.1	5.9
WEEH	5.2	5.0
WEEI	4.3	4.1
WEEJ	3.5	3.3
WEEK	2.8	2.6
WEEK	2.1	1.9
WEEK	1.4	1.2
WEEK	0.8	0.7
WEEK	0.5	0.4
WEEK	0.3	0.2
WEEK	0.2	0.1
WEEK	0.1	0.0

Here's what TV did to Boston Evening Radio Listening ...

Network affiliated stations lost as high as 20% of their evening audience, according to these Pulse figures, as Boston's first full year of TV and independent WHDH in the city, station that jumped in Boston, from 18.5% to 23.8% in 1949.

WHDH

WHDH - 50,000 WATTS  
Represented Nationally by John Blair & Co.

Service-Ads like this in SRDS Radio Section help Time Buyers pick the right stations.

fast? Service-Ads like WHDH's shown here, which supplements and expands the WHDH listing with the kind of information that helps you decide which stations you want.

# BIG!

To **SELL** the **PEOPLE** Who Buy  
The **MOST** in the

**BIG**  
MIDDLEWEST

POPULATION  
Over 4 Million  
RETAIL SALES  
Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
30,000 WATTS OMAHA BASIC CBS

## Available!

The Happy Kitchen, one of the Midwest's oldest and best liked women's programs, is conducted by Nancy Goode.

This 9:15 a. m. week-day feature has been on the air for almost 15 years. The program is deftly handled by Nancy Goode, homemaker, mother and active clubwoman. Her recipes, food and household hints are of great interest to KMBC-KFRM listeners. Her April mail averaged more than 250 letters a week!

Fleischmann's Yeast and K. C. Power & Light are current sponsors, but additional participations are now available!

Contact us, or any Free & Peters "Colonel" for details!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas



Nancy Goode

(working for an organization whose TV stake is not insignificant), broke into Winchell's column with excerpts from an interoffice memo to all CBS salesmen protesting Hooper's unfair treatment of radio.

"Hooper's new ratings tend to show that television gets more of the audience than is actually the case. With the application of some simple arithmetic, we can now show how serious this bias is . . . how much it penalizes radio. He is overestimating TV ownership and arbitrarily reduces the rating of radio programs and inflates TV programs. In short, Hooper is placing about 40% of his phone calls in TV homes at a time when TV ownership (New York area) is liberally estimated at about 30%. The net effect is that Hooper's 'all-home ratings' tend to be at least 1/3 higher than they should be for TV and about 15% lower than they should be for radio."

WWDC reveals that in the Washington market its evening share-of-audience (based on the March-April Pulse) is higher than it was four years ago. WWDC stresses, as does ARB, that the music programming of independent stations is a safety-valve against TV inroads—that music will be an increasingly important factor in radio station programming of the future.

All the networks, and five local stations are currently underwriting a Sindlinger study to determine how Philadelphia listening/viewing breaks down on the basis of Radox (electronic device) findings. With 36% of all Philadelphia homes owning TV sets, and strong TV outlets in WCAU-TV, WPTZ, and WFIL-TV, the underwriters expect to get a good barometer of how fast TV viewing is growing. Just as important, and the Radox system can dig it out, is what's happening to radio listening while viewing is taking place in the parlor.

Albert Sindlinger previously has reported that after six months of TV set ownership his Radox devices, linked to every set in the home (radio and TV) begin picking up signs of radio listening activity throughout the house. Bedroom, kitchen, bathroom, porch, den sets come alive again . . . and Sindlinger states that it's exciting to watch the transformation take place.

The Radox analysis is being based on data gathered last year and early in 1950. Radox current service was discontinued when Sindlinger entered a suit against Nielsen and Hooper

claiming restraint of trade.

In the average TV home the radio set in the parlor has become little more than a piece of furniture. As Hugh Beville, NBC Research Director, puts it: "Radio has moved out of the parlor."

What's happening elsewhere in the home is the big question. The answer, when it comes, may take nothing away from television but bring an important new concept of radio. SPONSOR believes that it may usher in the measurement of *personal* listening in place of *home* listening.

A. C. Nielsen, with his National Nielsen Television Index in addition to his Radio Index, and his Audimeter technique for measuring set usage within the home minute-by-minute, is in an ideal position to calculate what's happening to listening/viewing on a nationwide basis. But Nielsen, too, seems destined to shortchange radio until his Audimeters are linked to every radio set in the 1,500 homes he samples. Nielsen's problem (the high cost of hooking a separate Audimeter to every set added within his sample homes) may be solved when his new four-set Audimeter gets into heavier production. Right now 2,000 Audimeters serve 1,500 homes . . . and the 1 1/3 sets per home average is substantially under the 1 1/2 or more average claimed by other researchers.

Dr. Forrest Whan, who conducts annual in-home and out-of-home listening studies for WIBW, Topeka, WHO, Des Moines, and other Midwest stations, puts the finger on how a telephone survey can go wrong. This one happened to him.

As told to SPONSOR, Dr. Whan was in his study in his Wichita home when the phone rang.

"Is your radio turned on?" asked the voice.

"No."

"Is anyone else in the house listening?"

"No," said Dr. Whan.

Five minutes later he realized his error. Actually, three radios were going when the interviewer called. In one of the upstairs rooms his bedridden father-in-law was listening; in another his daughter had tuned in her favorite; and his wife was listening to the kitchen set.

Dr. Whan wasn't listening. Maybe that's why he was the one to answer the phone. ★ ★ ★



**"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."**

**H. C. Wilder  
WSYR**

# 1950 FALL FACTS

ISSUE

ADVERTISING FORMS

CLOSE JUNE 30

Fall and Winter plans are made during July and August.

That's when timebuyers, account executives, and advertising managers will be digging for facts and figures.

SPONSOR'S FALL FACTS ISSUE is the most useful tool available to these broadcast buyers. Reports on spot, network, television, etc. in the past three years have established SPONSOR'S FALL FACTS ISSUE as the most complete source for fall and winter information.

Your advertising message in the FALL FACTS ISSUE will reach the decision-making buyer when he's *looking for facts.*

**SPONSOR**

**510 Madison Avenue, New York, N. Y. Murray Hill 8-2772**

**for buyers of radio and television**

# SPONSOR SPEAKS



## The ANPA fought back

SPONSOR applauds *Tide*, which had the industry to publish a detailed history of the ANPA's Bureau of Advertising in its 28 April issue. . . .

. . . and the ANPA, which had the initiative and gumption to fight back some years ago when its effectiveness was far below today's level.

ANPA members shared \$115,000,000 in national billing during 1949, a staggering, media-topping figure that may make some wonder what the ANPA had to fight back from.

Newspapers fought back from a slim total billing of \$159,000,000 as recently as 1942. The same year national radio (network and spot) totaled \$185,000,000. Young and virile radio had all the advantage then. But radio went its contented way, while the newspapers, with their backs to the wall, cooked up some potent strategy.

As *Tide* reports it, the strategy centered around the Bureau of Advertising of the ANPA. The Bureau of Advertising was an anemic 20-year-old when General Manager Frank E. Tripp of the Gannett Newspapers proposed a plan to revitalize it. It subsisted on a budget of \$96,000. And newspapers promoted themselves on the national scene to the meagre tune of less than \$150,000 additional. By 1938 Tripp's plan had brought \$300,000 into the Bureau of Advertising coffers, and the \$300-350,000 budget continued through 1945.

In 1946 a program devised by Richard W. Slocum of the Philadelphia *Bulletin* to triple the Bureau's income bore fruit. A membership drive brought in \$750,000 (later increased to over \$1,000,000 annually); the Bureau was reorganized into distinct na-

tional, retail, and administrative divisions.

With intramural bickering between newspapers only a few years behind it, the newspaper promotion effort is currently a masterpiece of cooperation and purpose. In 1945 the Bureau of Advertising had two researchers; today it employs 25 in a staff of 96. An "All Business Is Local" theme highlights more than 75% of all research and selling, its basic objective being to point out to advertisers which markets promise easiest, most economical sales opportunities for specific products. Secondly, the research department works endlessly on studies, notably the Advertising Research Foundation's

**This issue for the first time in its history SPONSOR devotes its full editorial page to a single subject, the ANPA's Bureau of Advertising. This is because of the important example it sets for the radio industry. In 1942 radio was substantially ahead of newspapers in national billing. In 1950 radio is substantially behind. The difference is in the momentum given the newspaper sales effort by the Bureau of Advertising of the ANPA. With its 96 people and \$1,070,000 budget the Bureau of Advertising is big business. SPONSOR recommends that the NAB, its Board, its members, its BAB study how newspaper billings grew with the Bureau of Advertising.**

continuing study of newspaper reading. It stresses "service," helping the advertiser get more for his newspaper dollar.

Since 1942 the Bureau of Advertising has had a staunch ally in the American Association of Newspaper Representatives, which decided that "in unity there is strength," and formed project-teams in various cities to "sell" specific advertisers. Today 570 salesmen employed by AANR members constantly team up and develop new and expanded business on the basis of carefully developed presentations and hard

work. This selling is always done on an industry level.

The ANPA makes no secret of where its strength lies. It operates on the premise that the Bureau of Advertising is its money-maker, and, in order to make it a better money-maker, thrusts it into the foreground whenever an opportunity arises. Thus, when Secretary of State Acheson addresses the ANPA Annual Convention, he's billed "at the invitation of the Bureau of Advertising of the ANPA." The ANPA, it seems, has no Annual Banquet. It's the Annual Banquet of the Bureau of Advertising. The Bureau of Advertising gets many times the newspaper mentions of the ANPA, and newspaper publishers don't overlook many opportunities to publicize their effective breadwinner.

In the competitive media struggle, radio and TV will do well to peer closely at the meteoric success achieved by newspapers in the national field since 1946. The history of the past 12 months spotlights the necessity for immediate marshalling of forces and funds; for the creation of a hard-hitting plan that will sell radio and TV just as effectively as newspapers are being sold.

The fact remains that radio is being pushed around in the competitive struggle. Despite the valiant efforts of Maurice Mitchell and his several assistants, the outmanned, outgunned BAB closely resembles the Bureau of Advertising in its infant days.

The inherent greatness of radio and TV have brought them business the easy way. But for every advertiser who knows what broadcast advertising can do, how to do it, many others know little beyond what other media tell them.

What's needed is approval of a specific long-range plan of action (which we understand Miteh has in the blueprint stage) and the resolve and funds to carry it out.

P.S. The Bureau of Advertising considers 1950 a year of changing media values. Harold S. Barnes, Director of the Bureau, feels that radio and magazines will be substantially hurt by the advent of TV, but that since newspapers offer advertisers a "known and stable value" their use will be increased. Newspapers are pushing this concept. *What concept does radio push?*



*Free Speech*

*Mike*

# RADIO!

AMERICA'S GREATEST  
ADVERTISING MEDIUM

*Dedicated to Public Service and  
the Preservation of American Freedom*

# WJR

**THE GOODWILL STATION, INC.—Fisher Bldg., Detroit**

**CBS**

**50,000  
WATTS**

**G. A. RICHARDS**  
*Chairman of the Board*

**HARRY WISMER**  
*Vice President and General Mgr.*

# Longhair or corn...

It's got to be right for the ears of your customers to make them buy. As a well-known baking company illustrated when they set out to sell more bread to breadwinners in Washington, D. C. At the suggestion of Radio Sales, they put their dough on WTOP's Claude Mahoney. And announced soon afterwards: "Claude Mahoney is the perfect salesman for our bread in Washington. Some people call him corny. But he's made more friends for us than corn has kernels." No wonder national spot advertisers use more than 750 local live talent broadcasts each week on the radio stations represented by Radio Sales. They know Radio Sales can furnish them with the right program to sell their products ... in 13 of their best markets.

## **RADIO SALES** *Radio and Television Stations Representative...CBS*

Representing WCBS, WCBS-TV, New York City; WBBM, Chicago; KSN, KTTV, Los Angeles; WCAU, WCAT-TV, Philadelphia; WCCO, Minneapolis; WEEI, Boston; KMOX, St. Louis; KCBS, San Francisco; WBT, WBTB, Charlotte; WRVA, Richmond; WTOP, Washington; KSL, KSL-TV, Salt Lake City; WAPI, WAFM-TV, Birmingham; and THE COLUMBIA PACIFIC NETWORK.

