

# SPONSOR

*For buyers of broadcast advertising*

UNITED STATES  
BALTIMORE MD.  
2 CENTS

JUN 6 1950  
**How to hypo  
your commercial—p. 24**

Godfrey has sold for hundreds of sponsors—p. 21

SP 10-44 12220  
MRS. FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N. Y.

CHESTERFIELD



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# Kentuckiana leads the nation...

## in farm income gains

More money from crops...  
 more money from livestock  
 ... more money to spend.  
 This continuing prosperity  
 throughout Kentuckiana  
 adds up to a real sales op-  
 portunity for advertisers.



TOTAL INCOME FROM LIVESTOCK AND CROPS

Based on U. S. Department of Agriculture figures comparing  
 January-February 1950 with January-February 1949.

## WHAS alone serves all of Kentuckiana

### with the only complete Farm Programming Service for Kentucky and Southern Indiana

The Kentuckiana farmers *depend* on WHAS Farm Coordinator Frank Cooley and Assistant Don Davis for up to the minute farm news and market reports. And advertisers have come to *depend* on WHAS Farm Programming for sales results in Kentuckiana.

### Here is the WHAS FARM PROGRAMMING

Market Report 6:35- 6:45 M thru F  
 Farm News 6:45- 7:00 M thru S  
 Noon Markets 12:40-12:50 M thru F  
 Farm Features 11:30-11:50 Saturday

50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES

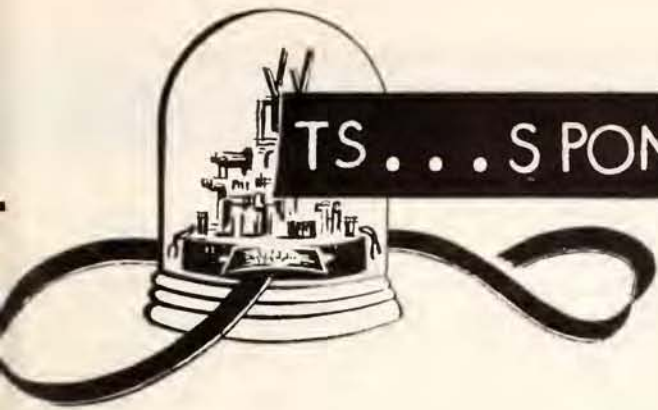
*The only radio station servicing and selling  
 all of the rich Kentuckiana Market*



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES





# TS...SPONSOR REPORTS...

## ..SPONSOR REPORT

5 June 1950

### Station reps expand New York operations

Emphasizing increasing importance of New York Spot billings, Wells Barnett, Sales Development chief of John Blair & Co. and Blair-TV; Dan Schmidt III, Atlanta manager of George P. Hollingbery Co.; Bob Salk, Katz Company Chicago salesman will locate in Manhattan. Barnett moves from Chicago 1 July. Schmidt, newly arrived, will head Hollingbery TV setup at 500 Fifth Ave. Salk, slated for early summer arrival, will specialize in research activity.

-SR-

### Y & R uses miniature camera to shave TV production costs

TV's rough production cost problem is being pared down by ingenious methods. Example: Young & Rubicam, New York, is using miniature RCA camera (only eight test models in existence to date) to rehearse some commercial broadcasts. Pony-size camera permits rehearsals in agency's own studios on occasion; saves high outside studio costs; enables cameramen to experiment on best lighting and display for the product.

-SR-

### Westinghouse gets data on best-results media

Westinghouse Electric Corp. isn't missing any angles in merchandising its \$25,000 light bulb jingle contest. Official entry blank (heavily plugged via air, newspapers, magazines, Sunday newspaper magazines, store displays) prominently asks which medium attracted entry.

-SR-

### Godfrey never raps product

Contrary to widely-held belief, Arthur Godfrey is all for every product he advertises. But Godfrey (and wife) have own system of pretesting product before accepting it. If it doesn't pass inspection, Godfrey won't handle (see "The Great Godfrey," page 21).

-SR-

### Outlook good for business, says Snyder

Advertising should boom throughout 1950, if business decides to cash in on Secretary of Treasury Snyder's latest report. Speaking in Memphis, he predicted that 1950 will be among most profitable business years in history. Brightest facets of economic outlook are stepped-up construction and auto output, high level of personal incomes, strong "willingness to buy" on part of public. Retail sales running 6% above last year's unit volume, he said.

-SR-

### Transition: music libraries to program libraries

Indications grow that music libraries like Langworth, World, Standard, MacGregor, Capitol, Associated, Sesac, RCA Recording may be radically expanding from traditional musical offerings. Two firms now furnish weather jingles; one is readying major non-music program; barn dance program under consideration; homemaker's show already released. Idea is to furnish programing in library form that helps advertiser use the station. Trend is evolution of concept advanced several years ago linking library selections together in program form.



**\$90,000 buys TV  
Big Ten football  
highlights**

Price tag of \$90,000 is reportedly placed on TV film rights to Big Ten Conference football highlights for coming season. J. Walter Thompson holds option on rights. Ford Dealers, who sponsored highlights on 17 Midwest stations in 1949, weighing repeating this fall.

-SR-

**Mullen and  
Saudek head  
radio clubs**

New president of the Radio Pioneers, quarter-century club, is Frank E. Mullen, former NBC executive vp and now board chairman of Jerry Fairbanks Inc. Robert Saudek, ABC vp, is recently elected head of New York's Radio Executives Club for 1950-51 season. Ralph Weil, WOV general manager, is vp.

-SR-

**Woodbury college  
study finds  
Phonevision  
popular**

Without mentioning Phonevision by name, Woodbury College survey of 3,000 TV set owners in Los Angeles, San Bernardino, and San Diego, asked, "Would you pay \$1 for a first run movie on your home TV?" 56% answered "yes"; 35% "no." Remainder didn't answer. To question, "Which performer would you like to see on TV," reply was Bob Hope, Bing Crosby, Jack Benny, and Red Skelton in that order.

-SR-

**S&F Brand  
puts money on  
television**

West Coast S & F food line, distributed by Smart and Final Co. Ltd., hopes to build up distribution around Los Angeles via \$75,000 ad budget, with 80% going to TV. Radio may be used later. Direct mail, grocery trade papers, point-of-purchase material back up TV. Specific items will be featured.

-SR-

**RCA-NBC gains  
by CBS  
NAB withdrawal**

CBS withdrawal from NAB gives NBC and RCA opportunity to promote to NAB membership more advantageously. As initial advantage, NAB executive points out that RCA color will be demonstrated to NAB Board of Directors at next meeting to be held soon.

-SR-

**Robert Hall  
picks stations  
first hand**

Now using more than 130 radio stations for their 88 stores in 60 markets, Robert Hall uses scientific, on-the-ground techniques in selecting stations. Newest wrinkles in Robert Hall radio strategy will be explained to stations by Jerry Bess, Sawdon Advertising radio chief, in coast-to-coast swing starting third week June. Men's clothing firm earmarks 60% of total advertising for radio; 40% newspapers.

-SR-

**TV battle looms  
between net  
and spot**

TV station representatives working cooperatively in Manhattan in competition against networks, something radio reps rarely did. One top agency handling large national account currently making up its mind between network and spot is getting daily presentations from reps offering choice times and citing spot advantages. Show involved is on film. Reliable rep source predicts more coordinated pitches.



# "LET'S BUY US A YACHT, SUSIE!"



Us big-farming spendthrifts in the Red River Valley live high, wide and handsome, believe us. Lavish spendin' comes easy to our fabulous farmers, because they earn far more dough than the national average. . . .

WDAY, Fargo, is the one sure-fire way to reach our wealthy hayseeds. Hoopers prove that WDAY consistently gets top ratings in Fargo and Moorhead. On weekday after-

noons, for example (Jan.-Feb., '50), WDAY gets a 70.3% Share of Audience against 9.7% for the next station. And this same preference must exist *outside* of town, too, because WDAY has racked up some of the nation's most impressive mail-pull stories.

Let us or Free & Peters send you all the facts about pioneering WDAY. You'll be glad you did!

# W DAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives





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**Cover** picture of Arthur Godfrey was taken when he was initiated into Circus Saints and Sinners club. Most of sponsors, whose brand names he wears in picture, consider him more saint than sinner (see story page 21).

ARTICLES

**The Great Godfrey** 21  
Broadcasting's master psychologist, he has sold products of every kind for hundreds of sponsors by knocking the stuffing out of commercials

**Hitch your commercial to your program** 24  
Schwerin studies for Toni and others prove that "psychologically compatible" messages sell best on all types of programs

**Lee pulls hat trick** 26  
After merchandiseable Montgomery replaced reporter Pearson, sales jumped 7%. Rest of industry 20% off

**Seward's folly: 1950** 28  
National advertisers have "discovered" Alaska. U. S. is pouring money and men into the territory that radio sells best

**Sensational but scarce** 30  
Feature films are racking up record ratings and results on television, but the supply is meagre. Westerns, old movies still the mainstay

**Is Beethoven commercial?** 34  
There aren't many classical music stations—but do they pull! In markets of 2,500,000 and over, they report intensely loyal advertisers, audiences

**Tool for timebuyers** 36  
McCann-Erickson comes up with a technique for estimating a station's share-of-audience from BMB 6-7 times per week listening data

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IN FUTURE ISSUES

**What the timebuyer needs to know** 19 June  
SPONSOR is surveying agency timebuyers to see what facts they are getting to help them make their decisions and what facts they wish they had more of

**Commercial effectiveness of news** 19 June  
How stations use news programs to sell, with a breakdown on various successful techniques outstanding advertisers have developed

**Robert Hall clothes** 19 June  
The firm now schedules more than 10,000 advertising messages via radio each week . . . and suits are flying off those iron pipe racks

**Queries** 19 June  
An upcoming SPONSOR department will print questions on advertising and broadcasting topics which readers have asked . . . with the answers



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



**H**IGH hurdles or Hoopers — whatever the "race," the winner has usually had years of experience in his particular field. Know-How, we call it.

Twenty-four years of broadcasting in this one area has given us at KWKH an unbeatable advantage in *radio Know-How*. Latest Hoopers prove it:

**Jan.—Feb. '50 Share of Audience**

	KWKH	"B"	"C"	"D"
Weekday Mornings	44.8%	17.8%	22.3%	13.8%
Weekday Afternoons	35.1%	30.1%	16.7%	15.7%
Weekday Evenings	47.4%	26.9%	14.3%	9.8%
Sunday Afternoons	32.4%	22.5%	19.4%	23.9%
Total Rated Periods	42.5%	26.0%	16.8%	13.0%

Furthermore, BMB Study No. 2 shows that KWKH's Weekly Daytime Audience has increased by 51,130 families since 1946 — now totals 303,230 families in Louisiana, Arkansas and Texas.

Write to us or ask The Branham Company for all the proof of KWKH's superiority in this prosperous market.

**KWKH**

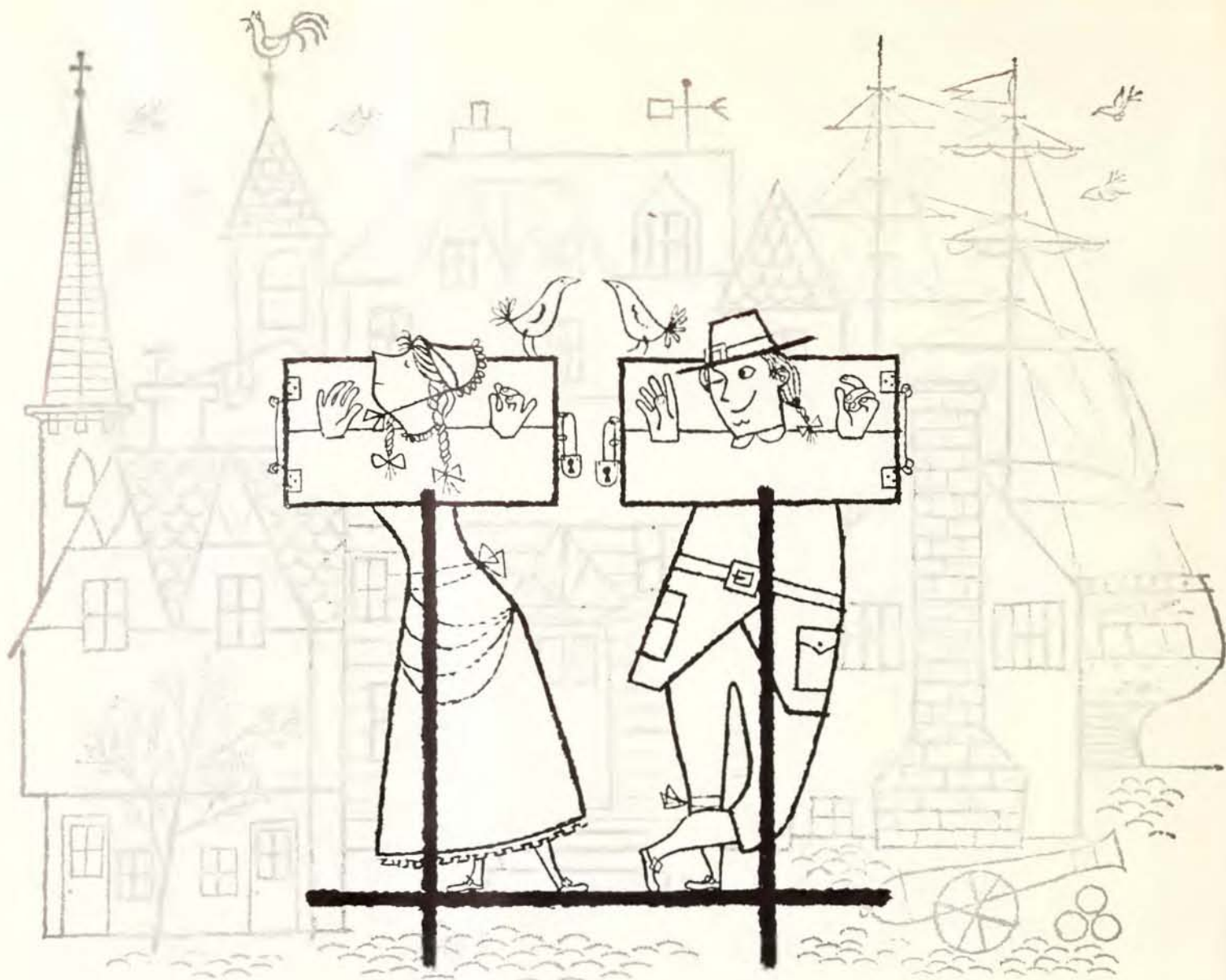
**Texas**  
**SHREVEPORT LOUISIANA**  
**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •





## In Boston...it takes time to make friends

Boston is Boston...and there's no place quite like it. Take friendship, for example. Boston forms its friendships slowly. But once formed, they last forever. It's true in radio, too.

Most of Boston's radio favorites today are the hometown "real folks" WEEI first introduced many years ago — 20-year veterans like E. B. Rideout, the weatherman; Caroline Cabot and her shopping service; Carl Moore of the rapier wit; or such comparative "newcomers" (all on WEEI at least 10 years) as Uncle Elmer, Ken Ovenden, Charlie Ashley, Mother Parker, Jesse Buffum, Priscilla Fortesene.

They're all on WEEI... because WEEI knows what Boston likes. *No wonder WEEI has the largest share of audience, the highest average ratings and more quarter-hour wins than all other Boston stations combined.*

*And today WEEI's bigger audiences are giving sponsors more for their money than ever before.*

the station is **WEEI**

*Columbia's Friendly Voice in Boston*





## Outlook

### **Nation's brewers will advertise heavily to fight decline in consumption**

Local brewers and nationally-known beer makers, traditionally heavy users of spot and national radio, are increasing their advertising outlay. The reason: post-war plant expansions have increased production but, at the same time, beer consumption has declined. From a peak of around 85,000,000 barrels in 1947-48, consumption has dropped to 83,000,000 for 1949. This has created a highly competitive situation and should mean more broadcast advertising by brewers.

### **High incomes make summer selling prospects bright**

Personal incomes are well ahead of the 1949 figure and, it is expected, national income will top 1949's \$221,000,000 figure. This brightened economic picture makes the situation ideal for summer selling via the airwaves.

### **Cigarette lighter sales make tremendous post-war gains**

The cigarette lighter industry grossed some \$5,000,000 in 1939. But during the war, cigarette lighters zoomed in popularity, and now the industry gross is \$50,000,000 plus. American Safety Razor started making lighters three years ago, now claims to be second to Ronson in dollar volume; Ronson Art Metal Works crossed the \$32,000,000 mark last year. Now both firms are expanding along with other lighter manufacturers planning radio and TV efforts to take advantage of the growing market. American Safety Razor will sponsor the first half-hour of the Robert Q. Lewis show on CBS-TV starting 23 September, while Ronson uses TV spots in 35 cities plus their 20 *Questions* on WOR and WOR-TV.

### **Tip for sponsors: there are new markets to conquer**

The nation's population has increased 15% over 1940 to 152,000,000. But more important to broadcast advertisers is the fact that an estimated 40% of all United States families today are new families (established since 1940). Walter R. Barry, vice president in charge of merchandising for General Mills, calls attention to this fact and asks: "Are they a market for new products, or will they be content to start out with the old products that were available to their parents?" Mr. Barry's tip to business: dynamic distribution, with advertising playing a major role, will keep the economy expanding.

### **Bread and cake sales down sharply from last year**

Bread sales are down three % to 20% below last year, with cake consumption lagging 10% to 33%. In addition, big industry bakers like Continental, Ward, and General report their sales for the first three months of this year are down sharply from the same 1949 period. To offset this sales slump, caused, in part, by frozen biscuits, cake mixes, and "brown n' serve" rolls, the American Bakers Association is readying its biggest advertising drive. Look for local campaigns launched by individual bakers to supplement the Association effort. Examples: Cleveland's Spang's Baking Company is stepping up its advertising outlay 25%, using radio and TV. A Portland bakery now sponsors the Portland Beaver baseball games.

### **Reduction in number of tubes may result in cheaper television sets**

Most television receivers now have about 20 tubes. Researchers believe some of the tubes can do double duty and are aiming to reduce the number of tubes in a video set to about 13. One manufacturer believes this tube reduction will trim the price of a set by at least \$35 to \$50.

### **Video aids Hollywood in its public relations drive**

Most movie makers are blaming TV for the drop in movie attendance. However, video is also being used by Hollywood in a public relations drive designed to show that movie stars are just average people. A program called *Rocket To The Stars* will show movie names in their homes. One of the programs was sneak previewed in several cities recently but the series officially begins in the fall. It might start a trend with AM, TV, and the movie industry cooperating for mutual benefits rather than vying competitively.

### **Tea drinking increases as coffee prices rise**

With coffee prices up and quantity shrinking, Americans are drinking more tea. At the same time, the U. S. is buying larger shares of the tea crop from Far East producers. There should be increased broadcast advertising competition among coffee and tea manufacturers to capture the public taste. Lipton's (Arthur Godfrey); White Rose tea (announcements); Maxwell House; Chase & Sanborn; and regional coffees like Folgers and "26" Coffee should vie for the iced drink trade this summer.

### **Hat industry says business lower because of foreign hat influx**

Enough hats were imported in 1949 (1,440,000) to have provided full-time employment for some 600 U. S. factory workers. The Hat Institute blames reduced duties under the Geneva Trade Agreement for the foreign influx. The imports are hurting the economy of towns like Danbury, Conn., where 85% of the town's payroll is dependent upon hat manufacture (Lee Hats). Big manufacturers like Lee and Adam Hats will have to depend on their rival ABC commentators, Robert Montgomery and Drew Pearson to help offset foreign sales competition.



# Radio's most loyal audience writes one WLS program 207,000 letters in three months!



CAPTAIN  
STUBBY



TINY  
STOKES

TONY  
WALBERG



JERRY  
RICHARDS

SONNY  
FLEMING

Listener-Confidence and  
Acceptance Pay Off in Mail—  
and in Definite Sales Results

**WLS** Stumpus, continuously bringing the largest daily response we have record of in Chicago radio, features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners have come to expect whenever they tune the 890 spot on their dials.

WLS listeners know the products advertised on this powerful participation program will be dependable, for they have followed WLS advice for more than a quarter century.

Many young married couples, the heavy-spending age-group from whom so much of our mail comes, grew up listening to WLS in their family homes. Many were members of youth groups given special recognition by WLS... and it is only natural this lifelong listening habit carries over, for WLS has always programmed for the family.

Stumpus is typical of the clean, wholesome fun we provide, just as School Time and Dinner Bell typify our service—and Stumpus response is typical of the way radio's most loyal audience... the substantial family folks in 217 counties... respond to words from WLS and buy WLS-advertised products. Listener loyalty predicates advertising results.

**STUMPUS** with Captain Stubby and the Buccaneers is broadcast daily from 10 to 10:30 a.m., with advertising participation available at regular one-minute rates. Currently, there are no availabilities but an inquiry now will assure first chance at the next availability opening up. Call, wire or write Sales Manager, WLS, Chicago 7, for the story of Stumpus—the program that drew 207,000 letters in just 3 months—and for rates and possible availabilities.



**CLEAR CHANNEL** Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY



**260**

**BRAND NEW TRANSCRIBED**

# The Golden

**WORLD**

**RADIO**

**STAGE**

**SCREEN**

**TV**



"Stopped the Show" at such top spots as:

CAFE SOCIETY, NEW YORK ROXY THEATER, CARNEGIE HALL—to mention a few.

Featured Network Headliners for:

OLD GOLD, CARNATION, CHESTERFIELD, ROYAL CROWN, COCA COLA, GROVES,  
NASH-KELVINATOR, ACME BEER and many others.

Stars of Paramount, Goldwyn, and Warner Brothers Pictures



**SELLING QUARTER HOUR EPISODES**

# Golden Gate Quartet



**RENOWNED SPIRITUAL AND FOLK ARTISTS**



**NO MINIMUM CONTRACT REQUIRED!**



**Your FREE AUDITION shipped PREPAID on request—No deposit fee**

The Golden Gate Quartet will make one free personal appearance on all stations who run the series, within 52 weeks of their starting date, provided the series is still on the air at that time.

## **THE GOLDEN GATE QUARTET**

Built to produce real honest-to-goodness  
cash register ringing results

## **THE GOLDEN GATE QUARTET**

The best produced, most readily saleable  
series available today

**PRICED REALISTICALLY FOR AN EASY SALE**

**TRANSCRIPTION SALES, INC.**

47 West 56th Street, New York 19, N. Y.

Phone: COLUMBUS 5-1544

117 West High Street, Springfield, Ohio

Phone: 2-4974



*Announcing!*



# WNOE

*Now*

NEW ORLEANS

# 50,000

# WATTS

*Available Right Now —*  
SPOTS ON LONG ESTABLISHED LOCAL SHOWS.  
PROGRAMS: NEWS... SPORTS... MUTUAL CO-OPS  
LIKE KATE SMITH... DIXIELAND JAZZ!

★ NEW Spot on the Dial **1060** K.C.

★ NEWEST, Most Modern All RCA Equipment!

★ Building listener loyalty 25 years!

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

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

# WNOE

MUTUAL  
BROADCASTING  
SYSTEM

James A. Noe, Owner

James E. Gordon, Gen. Mgr.

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

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

*Get in Your Orders Now!*





# New and renew

These reports appear in alternate issues

## New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
General Mills	Knox Reeves	NBC 136 NBC 136	Night Beat; M 10-10:30 pm; 1 May; 14 wks Dangerous Assignment; W 10:30-11 pm; 3 May; 6 wks
General Motors (Chevrolet division)	Campbell-Ewald	CBS 174	Soap Box Derby; Sun 4:30-4:45 pm; 13 Aug only
Grove Laboratories	Harry B. Cohen	MBS 516	The Shadow; Sun 5-5:30 pm; 11 June; 52 wks
George H. Hormel	BBD&O	CBS 62	Music With The Hormel Girls; Sat 2-2:30 pm; 20 May; 52 wks
Miles Laboratories	Wade	NBC 148	One Man's Family; M-F 7-7:15 pm; 5 June; 52 wks
Phillip Morris	Blow	CBS 150	This Is Your Life; Tu 9:30-10 pm; 9 May; 52 wks
Rexall Drug	BBD&O	NBC 166	Richard Diamond; W 10:30-11 pm; 14 June; 52 wks
R. J. Reynolds Tobacco Co	William Esty	MBS 300	Camel Scoreboard; M-S 5 mins following The Game of The Day; 2 May

## Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Goodyear	Kudner	ABC 77	The Greatest Story Ever Told; Sun 5:30-6 pm; 24 Sept; 52 wks
General Mills	Dancer-Fitzgerald-Sample	ABC 132	The Lone Ranger; M,W,F 7:30-8 pm; 2 June; 52 wks
General Mills	Knox Reeves	NBC 8 NBC 11	Sam Hayes; M-F 7:45-8 am; 1 June; 52 wks and 4 days (Pac) This Woman's Secret; M-F 4-4:15 pm; 1 June; 52 wks and 4 days
H. J. Heinz Co	Maxon	ABC 277	Adventures of Ozzie & Harriet; F 9-9:30 pm; 29 Sept; 52 wks
Pillsbury Mills	Leo Burnett	CBS 154 CBS 154 CBS 173	Grand Central Station; Sat 12:30-1 pm; 3 June; 52 wks Houseparty & Cedric Adams; M-F 3:30-4 pm; 28 Aug; 39 wks Arthur Godfrey; M-F (alternate days) 10-15-10:30 am; 1 June; 51 wks
Seeman Bros Inc	William Weintraub	ABC 265	Monday Morning Headlines; Sun 6:15-6:30 pm; 28 May; 52 wks
United States Steel	BBD&O	NBC 166	NBC Symphony; Sun 8:30-9:30 pm; 11 June; Theatre Guild On The Air; 10 Sept; 52 wks

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arthur J. Barry Jr	Free & Peters, N.Y., vp (resignation effective in June)	WEOK, Poughkeepsie, vp and gen mgr
William Berens	WNEW, N.Y., special events dir	WJZ, WJZ-TV, N.Y., prom mgr
H. Rollin Boynton	Fletcher D. Richards, N.Y.	WQXR, N.Y., jr acct exec
Ralf Brent	WBBM, Chi., sls prom mgr	Sam, sls mgr
Herbert A. Carlborg	CBS, N.Y., Radio Sales, eastern sls mgr for radio sls—AM	Same, mgr of sls dev for AM & TV
Maurice J. Condon	Roy S. Durstine, N.Y., radio-tv dir	WEOL, Elyria-Lorain, O., gen mgr
Thomas Dawson	CBS, N.Y., Radio Sales, acct exec	Same, eastern sls mgr
John S. deRussy	NBC, N.Y., mgr of natl spot sls	WCAU, Phila., gen sls dir
Arthur B. Donegan	ABC, N.Y., asst mgr of pub dept	Same, addtl duties as trade news editor
Gordon Gray	WIP, Phila., vp	Same, member of board of dir
Richard Hogue	Music Corporation of America, N.Y.	ABC, N.Y., spot sls dept
Dale Lutz	Firestone's Central Sales div	WFED, Worthington, O., state sls div head
Robert M. McGredy	NAB Broadcast Advertising Bureau, N.Y., asst dir	WCAU, WCAU-TV, Phila., sls mgr
Fred J. Mahlstedi	CBS, N.Y., Radio Sales, research & prom mgr	Same, gen svs mgr
Haywood Meeks	WAYS, Charlotte, N.C.	WOL, Wash., WFED, Worthington, O., prom & pub dir (Peoples Broadcasting Corp)
Jack Percy	ABC, N.Y., trade news editor	Same, asst to vp in charge of pub affairs
William B. Ryan	KFI, KFI-TV, L.A., gen mgr	NAB (signed 3-year contract as gen mgr)
Alan H. Schroeder	WOR, N.Y., sls rep in Chi. and Midwest territory	CBS Radio Sales, Cbi., sls
H. A. Seville		WCAV, Norfolk, Va., gen mgr
Donald Shaw	ABC, N.Y., supervisor of tv comm and sustaining traffic	Same, tv dept of ABC stns dept

● In next issue: **New National Spot Business; New and Renew on Television; Station Representation Changes; Advertising Agency Personnel Changes**



## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
O. K. Berry	Kellogg Sales Co., Battle Creek, Mich., sp in charge of southern div	Same, eastern div sls mgr
James H. Black	S & R Fine Foods Inc, Streator, Ill., exec vp	Hines-Park Foods Inc, N.Y., dir and vp
G. A. Bradford	General Electric Co, Schenectady, apparatus dept	Same, tube div adv mgr
W. H. Brodie	Krumm-New York Inc, sls mgr	Maoming, Rowman & Co, sls mgr (div of McGraw Electric Co), Meriden, Conn.
Howard S. Cook	American Home Foods, N.Y.	Kroek-Hall Dairy Co, Hamden, Conn., adv mgr
Bernard J. Cooper	Grant Pulley & Hardware Co, N.Y., adv mgr	20th Century Paint & Varnish Corp, B'klyn., adv mgr
James D. Evans	Young & Rubicam, Toronto, acct exec	The Diamond Match Co, N.Y., adv mgr
John H. Ganzenhuber	Western Electric Co, N.Y., broadcast sls mgr	Claude Neon Inc, N.Y. (Standard Electronics Corp.), sp in charge of sls
Paul S. Gerat	Pillsbury Mills Inc, M'pls, grocery prod div pres	Same, corporate sp
Frank Gorman	Standard Brands Inc, N.Y., asst prod mgr	Personal Products Corp, Milltown, N.J., dir of adv
John B. Hawley	Ciba Pharmaceutical Products Inc, N.Y., marketing research dir	White Laboratories Inc, Newark, marketing exec
Frank Higgins	Rensou & Hedges, N.Y., metropolitan N.Y. sls mgr	Same, eastern sls mgr
John N. Kane	Kellogg Sales Co, Battle Creek, Mich., sp	Same, chairman eastern div
W. E. McWhorter	Owens-Illinois Glass Co., Toledo, adv mgr Insulux prod div	Same, adv mgr Kimble Glass div
Ray Martin	Consolidated Edison Co, N.Y., asst adv dir	Same, adv dir
G. F. Rork	Electric Auto-Lite Co, N.Y., sls prom mgr	Same, export sls mgr
Johnston P. Scott	International Detrola Corp, Marion, O., (Universal Cooler div) sls dir	A. J. Lindemann & Hoverson Co (Lectro-Host), M'waukee, gen sls mgr
J. P. Seiberling	Seiberling Rubber Co., Akron, pres	Same, chairman of the board
Robert O. Smith	Penton & Bowles, N.Y., field planning staff	General Foods, N.Y., (Maxwell House div), field prom mgr
E. E. Stewart	Hydrox Corp, Chi., pres (subsidiary of National Dairy Products)	National Dairy Products Corp, N.Y., exec vp
Robert L. Turner	Eastern Air Lines, N.Y., gen traffic mgr	Northeast Airlines, Boston, sp in charge of sls

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
E. Appel & Co Inc, N.Y.	Lyn Belle housecoats	Fashion, N.Y.
Apple Concentrates Inc, Sterling Junction, Mass.	Concentrated apple juice	Sutherland-Albott, Boston
Big League Eggs Inc, Phila.	Specialty furnishings	Weightman Inc, Phila.
Bonnie Frozen Foods Co, St. L.	Reef straks	Oakleigh R. French, St. L.
Borden Co, N.Y. (Grocery products div)	Hemo	Duane Jones Co, N.Y.
Borg-Erickson Corp, Chi.	Bathroom scales	Wallace-Ferry Hanly Co, Chi.
Brenner Bros, Chi.	Bitter wafers	Presha, Fellers & Presha Inc, Chi.
Callahan-Cohen Inc, N.Y.	Children's dresses	Chernow Co, N.Y.
Calvary Sales Company, N.Y.	Religious goods	Williams-Falkenberg, N.Y.
Clupay Corp, Cincinnati	Window shades	Farson, Huff & Northlich, Cincinnati
The Continental Illinois National Bank & Trust Co., Chi.	Bank	Roche, Williams & Cleary Inc, Chi.
C-O-Two Fire Equipment Co, Newark	Fire equipment	G. M. Basford Co, N.Y.
The CVA Corp, N.Y.	Roma wines	Foster, Cone & Belding, S.F.
Davison Chemical Corp, Balto.	Chemical products	St. Georges & Keyes Inc, Balto. (effective 1 July)
Diaperwhite Inc, N.Y.	Diaperwhite powder	Victor Van Der Linde, N.Y.
Estate Stove Co, Hamilton, O.	Kitchen ranges	Don Kenper Co, Dayton
Forest Lawn Memorial-Park Assoc, Glendale	Cemetery	Dan R. Miner Co, L.A.
Free Sewing Machine Co, Rockford, Ill.	Sewing machines	Foster, Cone & Belding, Chi.
The Fuller Brush Co, Hartford	Household brush div	Robert W. Orr, N.Y.
The James Store, Kansas City, Mo.	Department store	Douglas D. Simon, N.Y.
Kerge's, N.Y.	Lingerie importer	Williams-Falkenberg, N.Y.
Masterbilt Brassieres, N.Y.	Brassieres	Williams-Falkenberg, N.Y.
Maximilian Furs, N.Y.	Furs	Allert Woodley Co, N.Y.
John Meek Industries Inc, Plymouth, Indiana	Television units	LeVally Inc, Chi.
Minerva Waxed Paper Co, Minerva, Calif.	Wax paper	H. Grider, Cleve.
Neelbi Sewing Machines Sales Corps, N.Y.	Sewing machines	Joseph Eatz Co, N.Y.
Norton Co, Worcester, Mass. (Refractory div)	Abrasive manufacturer	James Thomas Chirring Co, N.Y. & Boston (effective 1 July)
No-Ten Corp, Englewood, N.J.	Permanent-type anti-freeze	St. Georges & Keyes Inc, N.Y.
Perfect Negligee Inc, N.Y.	Negligees	Morey, Hamm & Johnstone (Muriel Johnstone)
Plastic Products Corp, Ossining, N.Y.	Plastics	LeVally Inc, Chi.
Prim Products Co, Boston	Plastic starch	Rolley & Reynolds, Phila.
Ranger Joe Inc, Chester, Pa.	Popped wheat processors	J. Walter Thompson, N.Y.
Royce Chemical Co, N.Y.	Household cleanser	Weinberger-Myers, N.Y.
Samuel Spitz & Sons, Chi.	Clothing	Robert W. Orr, N.Y.
Schiaparelli Inc, N.Y.	Suits and coats	Norman D. Waters, N.Y.
Schloffer & Co, N.Y.	Drug specialties	Presha, Fellers & Presha Inc, Chi.
Mrs. Schlorer's Inc, Phila.	Maxonaise manufacturer	Rex, Detroit
Scott Radio Laboratories, Chi.	Radio-phonographs & television	Reiss, N.Y.
Service Industries, Phila.	Manufacturers	fashion div, N.Y.
Staze Inc, N.Y.	Denture product	A. D. Adams, N.Y.
Teletron Co, N.Y.	Television interference absorber	Copley, Boston
United States National Guard, Wash., D.C.	Recruiting	Lamb & Keen, Phila.
Vermont Wadens Inc, N.Y.	Stainoia interlinings	Sammel Croot Co, N.Y.
The Ward Paper Co, Merrill, Wis.	Denta-Towel	Edward A. Grossfeld, Chi.
The Wolverine Ginger Ale Co, Detroit	Sun Maid orange drink	Robert W. Orr, N.Y.
Yankee Metal Products Corp, Norwalk, Conn.	Automobile lamps	Hoffman, N.Y.
		Cox & Tautz, Phila.





*willie wish*

*presents his "All-Star" team  
of baseball-minded sponsors —*

Once again WISH is the "Baseball Station" in Indianapolis and once again we're in there batting for an impressive lineup of sponsors who recognize that WILLIE WISH packs a terrific wallop in Indianapolis.

Yes, WILLIE WISH is now batting for this "All-Star" team:

Cook's Beer — Baseball Broadcasts every night	
Sawyer Biscuit Co. — "Dugout Dope"	
Sawyer Biscuit Co. — "Baseball Chatter"	
Snider Studebaker Service — "Fans In The Stands"	
Pennsylvania Motor Inn — "Sunday Baseball Revue"	
Indianapolis Nash, Inc. — "Baseball Scores"	
Advance Paint Products, Inc.	} "Hits, Runs and Airs"
Leon Tailoring Company	

***that powerful puller in Indianapolis . . .***



*wish*

OF INDIANAPOLIS  
affiliated with AMERICAN BROADCASTING COMPANY  
GEORGE J. HIGGINS, General Manager



Important  
in your  
selling



**WDEL-TV**

CHANNEL 7

WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



**WGAL-TV**

CHANNEL 4

LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.



STEINMAN STATIONS

*Clair R. McCollough,*  
General Manager

Represented by

**ROBERT MEEKER  
ASSOCIATES**

New York

Chicago

San Francisco

Los Angeles

**NBC**  
TV AFFILIATES



**Mr. Sponsor**

**Donald W. Stewart**

Advertising Division Manager  
The Texas Company, New York

Don Stewart, manager of the Texas Company's advertising division, is the man who "discovered" Milton Berle.

At least, he recognized Milton Berle's terrific television potentialities. That was back in 1948 when the Texas Company was beginning to experiment with television. Stewart had been following TV closely since the first commercial broadcasts before the war. Somehow he felt that Berle, the brassy, mugging, fireball who up to then had been most successful in night clubs, was just the man to be permanent emcee of *Texaco Star Theatre*. He plumped hard for Berle.

Berle's rise to his present position as Mr. Television (current Nielsen, 79.8) proves how good Stewart's sense of showmanship is.

As the man who spotted Berle, Stewart ranks as at least a minor prophet in an almost unpredictable industry. His guess about future TV programming: hour shows will be forced to go on an every other week basis to cut costs. He thinks that if a show is good enough it will hold its audience. (Others in TV disagree, however. For example, the *Ken Murray Show*, which is 44th in the current Nielsen listings, has failed to build a satisfactory audience on a bi-weekly basis, is expected to go weekly this fall.)

The Berle show is budgeted at approximately \$40,000 a week. To keep costs from soaring even higher, Stewart polices the budget personally. "It's surprising the way waste can creep in," he says. "We can easily go overboard on sets alone. To avoid that, we put a ceiling on set costs and stick to it. At times, you start out with one idea in mind and then change plans. This can put a hole in the budget. For example, we've gone ahead and bought musical arrangements and then never used them. Way to avoid that is get your plans set before you spend."

Stewart's total ad budget is approximately \$6,000,000, with a little over \$2,000,000 allotted to radio and television. The company has always gone in for big-name and prestige programming, sponsors the Metropolitan Opera radio broadcasts during the season (on ABC).

Stewart came to the Texas Company back in 1936 after wide experience in a number of fields. He picked up a basic knowledge about the oil industry working for the *O'Shaughnessy South American Oil Reports* where he was everything from office boy to rewrite-man. He became top man in Texas Company's advertising in 1945.



## New developments on SPONSOR stories

**p.s.**

See: "Markets on the move"  
Issue: 27 February 1950  
Subject: Transit radio

Transit Radio is still on the move—up.

Though progress has been difficult all the way, its growth has been continuous. As SPONSOR pointed out in its article "Markets on the move," "... it will take more than the protests of competing media, the disgruntled complaints of the minority, to permanently stunt this new mode of radio application."

The system has been stretched to 23 cities. There are now 3,300 public transit vehicles equipped for transit radio, with a total of 215,900,000 passengers every month.

A May report reveals that national advertisers using Transit Radio have gone from 25 to 45 since 1 January 1950, an increase of 80%. Local advertisers numbered 344 when the last report was compiled in February. Local and national renewals are running very high.

The type of programming used by Transit Radio stations seems to meet the approval of FM home listeners as well as passengers. A survey was taken recently in metropolitan Washington, D. C. Those who listened to the Transit Radio FM station at home numbered 23,800 weekly (for an average of 66.5 minutes per day). And 47,600 people listened to FM radio on transit vehicles (for an average of 22 minutes per day). All in all, the Transit Radio FM station had more than three times as many listeners as the next highest FM station in Washington.

Disputing the validity of opposition of "anti-listening" highbrows Frank Pellegrin, vice president in charge of sales, states:

"We entertain them (transit riders) in the most pleasant and wholesome manner, and give them up-to-the-min-

ute news bulletins, time signals, temperature and weather reports, sports bulletins, and countless public service announcements promoting safety, the Red Cross, Community Chest and all the other important civic and charitable campaigns. In meeting civic emergencies, Transit Radio can render superb service."

**p.s.**

See: "The Peter Paul formula"  
Issue: 3 January 1949  
Subject: Newscast advertising

Peter Paul has sweetened its radio advertising.

"The Peter Paul formula" SPONSOR described a year ago last January has been revamped to concentrate on the younger age groups.

During 1949, candy business in general leveled off, though Peter Paul managed to hold its own throughout the year. That wasn't enough. Early this year, the company brought in a new advertising director, Elliott Plowe. They then switched to the Maxon Agency; started searching for shows to add to their famous newscast programming.

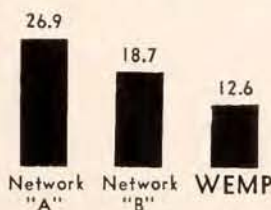
In 1948, the company used 126 stations per week for its news programs; these now have been reduced to about 70 stations. However, Peter Paul has not changed its news broadcast policy; still airs spot news throughout the country.

The change in policy involves addition of TV kid shows to the budget. The company now sponsors 15 minutes of the half-hour *Magic Cottage* five days a week on DuMont. The company also sponsors the half-hour *Buck Rogers* show over ABC-TV each Saturday. *See-Saw Zoo* was added 25 April; it's a 15-minute TV puppet show aired Mondays through Fridays over WBAP-TV, Fort Worth.

## FACT FILE ON MILWAUKEE RADIO #1

If you have \$50 or \$500 per week to spend in selling the Milwaukee market, WEMP, the city's No. 3 station can give you almost 1/2 the audience of the No. 1 station at 1/6 the cost\* or, by smart spot selection . . .

### 3 times the listeners per dollar you spend



\*Based on May-Sept. '49 Hooperating of 26.9 for the No. 1 station and 12.6 for WEMP.

# WEMP

24 HOURS OF MUSIC, NEWS, SPORTS

HUGH BOICE, General Manager  
HEADLEY REED, Nat. Representative



It's no news to





US...

## KMOX IS THE SIX-TO-ONE WINNER!

Year after year, in every listening study made, KMOX wins in a walk. And 1950 is no different. The first Pulse of St. Louis proved it. The second confirms it.\*

Of the 504 quarter-hours all week long, KMOX wins first place in 418...*585% more wins than any other station!*\*

Of the total 240 weekday daytime quarter-hours, *KMOX wins first place in 200!*†

Of the top 10 locally-produced daytime programs, *9 are on KMOX!*†

It's no news to us—but it's new and further proof for advertisers—that KMOX always wins easily in St. Louis. That's one good reason why KMOX is the greatest selling force in Mid-America today.

*"The Voice of St. Louis"* **KMOX**

*Columbia Owned • 50,000 watts • Clear Channel*



# WEED

*and company*



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



SPONSOR

THE GREAT



GODFREY



**Broadcasting's master psychologist, he has sold products of every kind for hundreds of sponsors by playing the common man**

*by Irving Marder*

**over-all**

"It's beautiful music, and these crackers are delicious. This is CBS, the Columbia Broadcasting System."

That, as almost any radio listener will recognize, is an Arthur Godfrey commercial for Nabisco, verbatim. To get the full flavor, imagine those words filtering through a mouthful of said crackers—Honey Graham—and punctuated with crunches at well-timed intervals.

SPONSOR is spilling no secret in disclosing that the man with a mouthful of crackers is the most successful salesman in radio.

How does Godfrey do it? That is not the riddle of the age, as some people would have you believe. SPON-

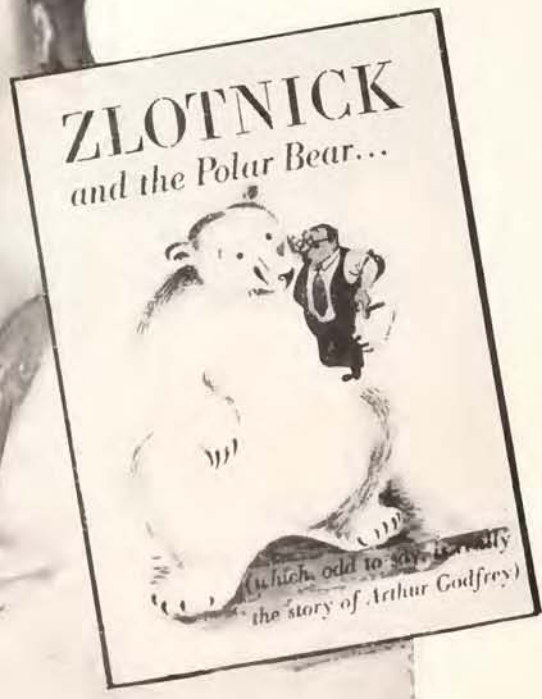


WTOP SPONSORS

- Beverly
- Brenniger Real Est.
- Aleazar Restaurant
- Ford Dealers
- Family Shoes
- Colonial Fuel
- Cherner Motor
- American Heating & Eng'g
- A.A.A.
- Fountain Beauty Salon
- Capitol Fur
- Columbia Motors
- Althornton Pet Shop
- Christian Sci. Ch.
- Q. S. Laundry
- Nash Boat Marins Supply
- Auburn Motor
- Al's Service Sta.
- National Beer
- Kelvinator
- Howard Cleaners
- Parson's Ammonia
- Northwest Motor
- Liberal Credit Clothing
- Mutual Life Ins.
- Powell Radiator
- Moterola
- Peninsula Bus Lines
- Natl. Elec. Supply
- Our Baby Shop
- Nusca
- Natl. Upholstery
- North Plano
- Cirtus Juice
- John Agnew (coal)
- Bayuk Phillies
- Capitol Wall Pap.
- Arlington Market
- E-Z Cut Ham
- Fairfax Dairy
- Boulevard Farms
- Tea Room
- Burke (Jeweler)
- Brewer-Snyder (potato chips)
- Harrison Bros. (plumbing)
- Kraft Loans
- Fashion Shop
- Hocht Dept. Store
- Glen Echo (amusement park)
- Food Fair
- Haley's (auto)
- Globe Cab
- Frese Cereal
- Farmer's Produce
- Lile Magazine
- Martinson's Coffee
- Wash. Daily News
- Stenotype
- Shah & Shah (jewelers)
- Peter Paul Candy
- Scars-Reebuck
- Thom McAn Shoes
- Mueller's Macaroni
- Amer. Express Co.
- Zlotnick (see cut)
- Morrell (meats)
- Silver Spring (bowling)
- Ritz Studios (photos)
- Prudential Bldg. Assn.
- Wilson Line (steamship)
- Riggs Turk Baths
- Wash. Gas Light
- Colonial House (furniture)

WCBS SPONSORS

- B. O. Remedy
- Griffin
- Lehn & Fink
- P. Lorillard
- Marlin (blades)
- Smith Bros.
- Ward Baking
- R. C. Williams
- Barbasol
- O'Sullivan (heels)
- Simon Ackerman (clothes)
- Curtis Publishing
- General Baking
- Greve Laboratories
- Interwoven Socks
- Manhattan Soap
- Patent Cereals
- Penn Tobacco
- Savings Bk. of NY
- Vlek Chemical
- United Fruit
- Edward Morgan (used cars)
- Calneve Corp
- N.Y. Telephone
- Practer & Gamble
- Eastern Air Lines
- Everess
- Gen. Elec. (lamps)
- Hat Corp. of Am.
- N.Y. Herald Trib.
- Louis Sherry
- Columbia Records
- DIF Corp.
- Gold Srat
- Holt-DeLand (cars)
- Paramount Pictures
- Schuitte Candy
- Kerr's Butterscotch
- Corintha (lipstick)
- General Foods
- International Salt
- Penick & Ford
- Great A&P Tea
- Colgate-Palm-Pest
- Lawry Corp
- National Biscuit
- Pepsi-Cola
- Exton Paper
- Keral Lab.
- Brown & William-son (tobacco)
- Crowell-Collier
- Stahl-Meyer
- McKesson & Rob
- Liggott & Myers
- McGraw-Hill
- Best Foods



Godfrey's offhand approach to radio selling made Zlotnick's polar bear a Washington monument. He has used same needle-them-but-don't-stab them technique for a horde of other sponsors with equal success. A few of them are listed at left

SOR will tell you how he does it—at no increase in the purchase price of this magazine. SPONSOR regrets its inability to tell the breathless advertiser how to duplicate Godfrey's fabulous success—without buying Godfrey. Nonetheless, the ineffable Arthur works his sales magic for all to see and hear, without the aid of mirrors, wires, or hidden trapdoors. Any radio or TV advertiser who keeps his eyes peeled can learn much to his profit from the old Maestro.

Godfrey takes the curse off the commercial by knocking the stuffing out of it. Whether or not Arthur invented this technique, as some people claim, is beside the point. He is the Toscanini of the unstuffed commercial, and he has made it pay off as no one else ever did—for several hundred sponsors, in millions of dollars worth of sales; for CBS, in gross billings of some \$7,000,000 annually; and for Godfrey, in a yearly take of about \$600,000 and all the Chesterfields he can smoke.

As far back as 1944, Godfrey's golden touch was working so well that CBS, chortling over his sales feats in a promotion piece, felt the need to warn would-be local sponsors against over-optimism. A Godfrey brochure issued

by the network's Washington station, WTOP, confided: "This Godfrey is a mighty popular man and right at the moment he has all the sponsors he can properly handle. But, the way we look at it, there's always a chance some of those lucky people may retire pretty soon on the money Godfrey's persuasive selling has made for them. With that possibility in mind, we have an extra-special club room with deep-plush upholstered chairs... for advertisers who want to be in line for a place on Godfrey's *Sundial*. Just call WTOP, or the nearest office of Radio Sales. Invite Godfrey to lunch, and he'll see that your name gets on our deluxe waiting list."

Brave words, those, but far from bombast. Not when the advertisers themselves join in the love feast. Here are a few excerpts from letters in the sales department files of WCBS, Arthur's New York outlet:

"We feel that the results obtained through Godfrey's efforts (for the Durham-Enders Razor Corp.) have enabled us to build a business in one of the most difficult markets in this country. . . . We have tried many other forms of advertising in an effort to increase our business activity in this territory, and while we had a slight increase, we had never been able to get the business up to the point where we felt we were getting a fair share of the total volume of the razor and blade business in this rich market. The results are phenomenal, and again I tell you that the money we have spent with Godfrey is very definitely a sound investment."

From a retail store in New Jersey—"Because of your comments on the radio . . . the sales of Interwoven Sox have jumped enormously. We find our shelves practically empty. The people of Asbury Park are going around barefoot because of their inability to purchase Interwoven Sox. If you will notify the Interwoven people down at Martinsburg, Va., of our dire predicament . . . I am sure they may be able to do something about it."

"I just want to thank you on behalf of our distributors and ourselves for the swell job you are doing on Fritos. Furthermore the publicity you are giving our product is already showing up in increased sales. Last week was our biggest week to date, and this week will be still bigger."

"We (the National Biscuit Co.) (Please turn to page 16)





1. *Old days:* Arthur in '35 with Harry Butcher, then boss of WJSV  
 2. *Next step:* WCBS early morning show. The guest is Jim Farley  
 3. *Branching out:* "Talent Scouts" on CBS in '46, simulcast in '48

4. *Second TV show:* "Arthur Godfrey & His Friends" (Chesterfields)  
 5. *Present morning show:* Nabisco sponsors one 15-minute segment  
 6. *Energy unlimited:* Arthur finds time to visit "The Goldbergs"





PANEL: GUINEA PIGS FOR SCHWERIN STUDIES LISTEN TO PROGRAMS IN STUDIO. NOTE RESPONSE TO COMMERCIALS THEN

# Hitch your commercial to your program

**Schwerin studies for Toni and  
other clients prove that "psychologically  
compatible" messages do best job**

**over-all** Qualitative radio research has a way of making those vital seconds of selling time count.

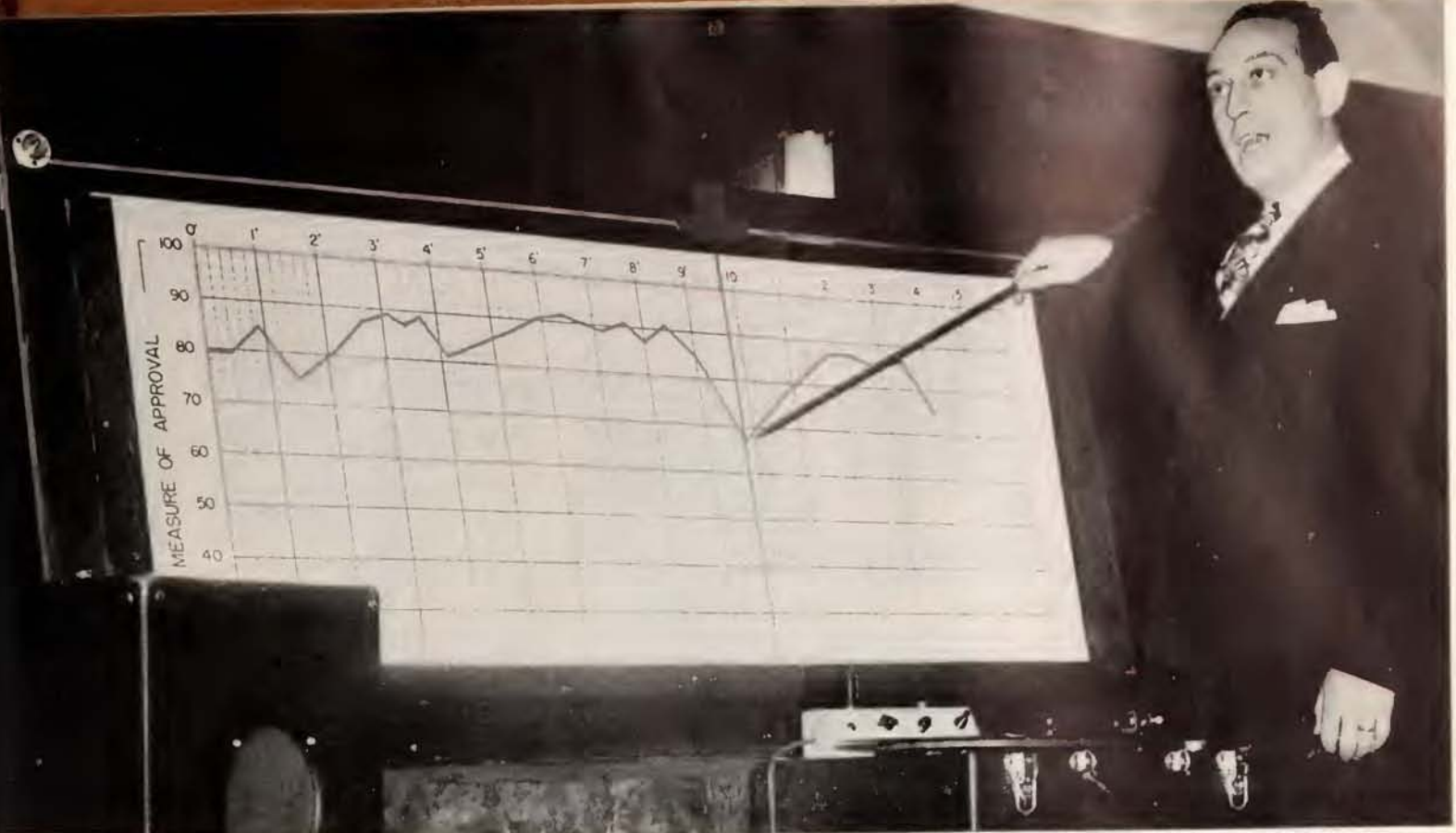
When it can show a sponsor how to *double the number of extra customers per thousand listeners without increasing the cost of his show*, then it's worth a long, long look.

And it's getting it, too, these days, from research-minded organizations like Bell Telephone, Campbell Soup, Admiral Corp., Miles Laboratories, Quaker Oats, Toni Company, and others. Their experiences form part of the background of a recent Schwerin Research Corp. study based on reactions of more than 500,000 people to 1,500 radio programs and 2,300 commercials.

The problem of making radio commercials sell more listeners was never more important than today when television is eating into available radio audiences. That's why Schwerin's discovery of sure fire ways to put more sales punch into commercials is of outstanding interest.

For nearly a year Schwerin and his staff systematically analyzed a tremendous mass of data they had accumulated about 1,500 programs and 2,300 commercials. Their object: to isolate factors which make radio shows sales effective.





FINDINGS: AS RECORD PLAYS, PROFILE MACHINE SHOWS AUDIENCE ATTITUDE MINUTE BY MINUTE. SCHWERIN IS LECTURER

Schwerin researchers found themselves tracking down the answers to fascinating questions like these:

*"Why did one program create five times as many extra customers per thousand listeners as another show for the same sponsor?"*

*"Was a sponsor right in dropping a show costing \$2.94 per thousand listeners and keeping one costing \$3.47 per thousand?"*

*"Why did a low-rated program deliver three times as many extra customers per thousand listeners for a sponsor as another with high ratings?"*

While studying commercials for Miles Laboratories, The Toni Company, A.T.&T., Campbell Soup, and other leading radio advertisers, the Schwerin organization discovered a systematic relationship between commercial remembrance, believability, and sales effectiveness.

But this wasn't new, except for the huge scale on which it was demonstrated.

Schwerin next proceeded to analyze various methods by which memory and credibility of the selling message could be heightened by tying it in with best liked elements of the program. He called this relationship "Psychological Compatibility."

One of his initial research steps was to divide the sample for each program

(Continued on page 56)



**RELATIONSHIP OF BELIEVABILITY TO SALES EFFECTIVENESS**

PROGRAM	BELIEVABILITY	EXTRA USERS PER 1000 LISTENERS
GIVE AND TAKE	HIGH	100
		Total users per 1000 listeners 310
NORA DRAKE	HIGH	72
		Total users per 1000 listeners 310
LADIES BE SEATED	MEDIUM	60
		Total users per 1000 listeners 290
BREAKFAST CLUB	MEDIUM	40
		Total users per 1000 listeners 270
CRIME PHOTOGRAPHER	LOW	20
		Total users per 1000 listeners 260





'Treat-em-rough' Drew Pearson sold plenty of Lee hats. Salesman Montgomery does nicely sans crystal ball



# Lee pulls the hat trick

**After Montgomery replaced reporter Pearson, sales jumped 7%. Rest of industry is still 20% off**

**network** The Frank H. Lee Company takes off its pre-shaped hat to radio. The venerable Danbury, Conn., firm had a clear-cut goal in mind in taking its first broad-gauge network flyer in 1945: challenging the leadership of the nationally-known hat brands. How close have they gotten to that goal? Here's what Lee's advertising and sales vice president, J. B. Beltaire, says on that subject:

"Thanks to radio, Lee is as important a factor in the hat business today as Stetson, Dobbs, or Knox." And he adds: "It would have taken us a good 20 years to do it with magazines. With radio we did it in five years."

The Lee hat has been worn on the air by Dale Carnegie, Drew Pearson, and Robert Montgomery, in that order. The Carnegie effort, over 53 MBS stations in 1943, can be counted as a false start. Dale didn't make many friends for Lee—which is no reflection on his

specialty since the stations were too widely scattered for effective merchandising efforts.

About two years later Lee was making eyes at Drew Pearson, who was then sponsored by Serutan. Pearson was not backward about leaving Serutan for Lee, and in December, 1945, he made the change, bringing his crystal ball with him (see "Crusading pays Lee," February, 1947, SPONSOR). The Pearson package cost Lee about \$11,000 a week. The Dale Carnegie show cost them \$4,000 a week.

Pearson's damn-the-torpedoes commentary style, coupled with his feud with the Ku Klux Klan which made Page One news, helped Lee sell more hats during 1946 than any other manufacturer. (Stetson, with a higher-priced line, was and still is the leader in dollar volume.) By 1949, however, a feeling had grown within the Lee organization that Pearson's increasing controversiality and adoption of partisan

causes was probably not an ideal background for the Lee sales pitch. The now-historic hat-switch followed, and Pearson pasted an Adam label on his crystal ball.

The Lee executives make no attempt to minimize Pearson's great selling job for them, despite the fact that they dropped his broadcasts. They admit freely that the veteran commentator's fearless predictions and his straight-from-the-feedbox dope stories were responsible for lifting Lee out of the "just another hat" category and into the household-name bracket, along with Stetson, Dobbs, and Knox.

Lee has been making hats in Danbury, Conn., since 1861, when tastes in male headgear ran almost exclusively to the Blue or the Gray. But the customers who wore them never knew they were Lee's. The company manufactured hats which were sold under 95 different labels and trade names. Almost 75 years went by before Lee



Every week...

the sensational new radio program that's got 'em listening and talking... and selling more LEE hats for YOU...



Millions of people are listening to "Robert Montgomery Speaking" for LEE Hats and for YOU every Thursday night on the ABC network from coast to coast.

## COORDINATION CHART for RETAIL MERCHANDISING of LEE HATS

August 1950 to January 1951

SEPTEMBER	OCTOBER	LEE HATS SCHEDULED FOR NATIONAL RADIO	
<p><b>Thursday Sept. 7th</b></p> <p><b>ADVENTURE—\$10.00</b> York—\$7.50</p> <p>Get set for Back-to-School Business. Tie in with local promotions. Caution to show lightweight Fall Styles.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Counter card Local radio spot <input type="checkbox"/> Full color blow-up Local TV spot <input type="checkbox"/> Hearing insert Window display <input type="checkbox"/> Postcard Window streamer <input type="checkbox"/> Statement insert</p>	<p><b>Thursday Oct. 5th</b></p> <p><b>STATE—\$10.00</b> (Featured in the new MIRAGE color) Warren—\$7.50</p> <p>Tie in with Robert Montgomery Motion Pictures. Tie in with Lee Hats for Cooler Weather.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window display Local radio spot <input type="checkbox"/> Window streamer Local TV spot <input type="checkbox"/> Counter card Full color blow-up <input type="checkbox"/></p>	<p><b>ADVENTURE</b> \$10.00</p>	<p><b>STATE</b> \$10.00</p>
<p><b>Thursday Sept. 14th</b></p> <p><b>TRINITY—\$10.00</b> Cameo—\$7.50</p> <p>Tie in with local promotions. Show assortment of Lee Styles for Fall.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window streamer Local radio spot <input type="checkbox"/> Counter card Local TV spot <input type="checkbox"/> Full color blow-up Window display <input type="checkbox"/> Postcard Statement insert <input type="checkbox"/></p>	<p><b>Thursday Oct. 12th</b></p> <p><b>STATE—\$10.00</b> (Featured in the new MIRAGE color) York—\$7.50</p> <p>Columbus Day—Oct. 12th Display hats to wear with heavier coats.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window display Local radio spot <input type="checkbox"/> Window streamer Local TV spot <input type="checkbox"/> Counter card Full color blow-up <input type="checkbox"/></p>	<p><b>TRINITY</b> \$10.00</p>	<p><b>ALL AMERICAN</b> \$7.50</p>
<p><b>Thursday Sept. 21st</b></p> <p><b>EDGELEE—\$12.50</b> Warren—\$7.50</p> <p>Promote Pre-Shaped feature. Show dress-type hats.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window streamer Local radio spot <input type="checkbox"/> Counter card Local TV spot <input type="checkbox"/> Postcard Window display <input type="checkbox"/> Statement insert</p>	<p><b>Thursday Oct. 19th</b></p> <p><b>EDGELEE—\$12.50</b> Cameo—\$7.50</p> <p>Tie in with local promotions. Show Lee Hats for Football Week-end Wear.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window streamer Local radio spot <input type="checkbox"/> Counter card Local TV spot <input type="checkbox"/> Postcard Window display <input type="checkbox"/> Statement insert</p>	<p><b>MIRAGE—Lee's new COLOR feature</b></p>	<p><b>YORK</b> \$7.50</p>
<p><b>Thursday Sept. 28th</b></p> <p><b>TRINITY—\$10.00</b> York—\$7.50</p> <p>Tie in with local promotions. Promote Pre-shape Feature and Cushion Leather for Comfort.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window streamer Local radio spot <input type="checkbox"/> Counter card Local TV spot <input type="checkbox"/> Full color blow-up Window display <input type="checkbox"/> Postcard Statement insert <input type="checkbox"/></p>	<p><b>Thursday Oct. 26th</b></p> <p><b>TRINITY—\$10.00</b> Warren—\$7.50</p> <p>Tie in with Robert Montgomery Film. Promote Lee Hats for Winter Wear.</p> <p><b>CHECK FOR ACTION:</b> Newspaper ad <input type="checkbox"/> Window streamer Local radio spot <input type="checkbox"/> Counter card Local TV spot <input type="checkbox"/> Full color blow-up Window display <input type="checkbox"/> Postcard Statement insert <input type="checkbox"/></p>	<p><b>CAMEO</b> \$7.50</p>	<p><b>WARREN</b> \$7.50</p>

2,500 LEE DEALERS WILL TIE IN WITH MONTGOMERY'S WEEKLY BROADCAST VIA THIS MASTER MERCHANDISING CHART

made its first effort toward establishing the Lee brand name.

They tried magazine advertising first, since it was traditional back in 1935 to sell men's wear via printed media. The ads were read, but to the public at large the name "Lee" continued to suggest primarily a famous soldier of the Confederacy.

When the magazines failed to deliver, Lee turned to radio and Dale Carnegie's *Little Known Facts About Well Known People* was expanded from 33 to 212 Mutual stations, Lee remained a little known hat. A distinctive label for all Lee hats, and a distinctive commentator—Pearson—backed by slick promotion and merchandising, finally did it. Lee sold \$15,000,000 worth of hats during 1946, Pearson's first full year on the air under the Lee label. The next year about \$700,000 of that gross sales figure was ploughed back into Lee advertising; \$570,000 was spent in radio. (Lee's ad budget is still

around \$700,000, but almost all of it is spent for air-selling, the rest going toward point-of-sale material and dealer helps. In 1947 the odd \$130,000 was spent on spreads in *Time* and *Life*.

When the undeniably successful Pearson was dropped last summer, the general but uninformed opinion was that Lee couldn't stand prosperity. Actually, Lee can stand it as well as the next manufacturer, and was indeed anxious for its continuance. Furthermore Lee's ad manager, Jack Beltaire, and the firm's new agency, Grey, felt the time was ripe for the next phase of Lee merchandising: surrounding the Lee name, now firmly established nationally, with an aura of smart sophistication and glamor.

That decided, all that was needed was to find a sartorial paragon who fitted this bill. Obviously a figure of some stature was needed, but none of the available network pundits rang a bell with the Lee admen. In the midst

of this soul-searching someone put the finger on Robert Montgomery.

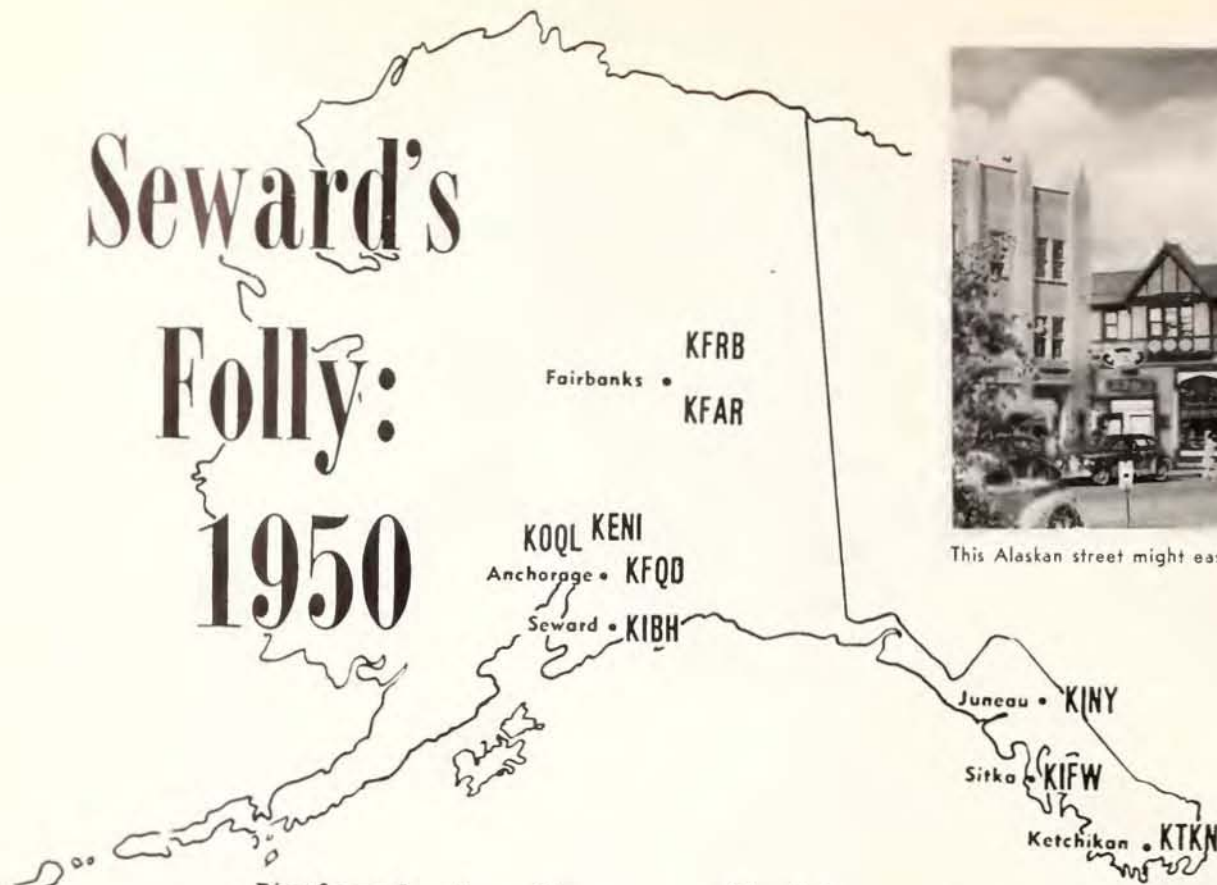
Montgomery was an actor, and not a radio commentator. But how does one get to be a commentator, except by undertaking a commentary? In addition to being an exceptionally able film actor of many years' standing, Montgomery was a director, a producer, a co-founder of the Screen Actors Guild, and a man with an impressive war record. He was also well-informed, and articulate on a number of subjects foreign to Hollywood and Vine. The fact that he has been named on many "Best Dressed" lists, and wears a hat as most wives wish their husbands could, did not weigh against him in Lee's final analysis.

The Lee company and the Grey agency mulled these factors and decided that Montgomery looked as though he might be their boy. The fact that their boy was in England at

(Continued on page 58)



# Seward's Folly: 1950



This Alaskan street might easily be mistaken for one in the U. S.

**National advertisers are flocking to Alaska.**

**U. S. pours money and men into the  
territory that radio sells best**

**over-all** Alaska is in the spotlight. Men, money and equipment are pouring into America's northern defense bastion; Congress is debating the territory's desire for statehood; and an increasing number of national advertisers are recognizing the rich radio possibilities of this vital 586,400 square mile area. Within the last two months, Budweiser, Union Oil, Bulova, Best Foods, Pillsbury Mills, Colgate-Palmolive-Peet, General Foods and Lipton's, among others, have decided to take advantage of the Alaska boom via radio advertising efforts.

Here are some statistics pointing up what Alaska means to the advertiser:

*Retail sales up 328% in nine years.*

*Per capita income 60% higher than that of the stateside consumer.*

*Some 29,000 new radio families last year (in a television-free market).*

Radio is Alaska's number one me-

dium. Newspapers get sparse distribution through this extensive territory. But radio is an important friend to practically every Alaskan; often his only entertainment.

Six daily newspapers with an ABC circulation of 25,000 cover the entire market of 170,000 people. Sunday newspapers are unknown in the territory. Fairbanks has the only daily newspaper published in the interior (*The Fairbanks Daily News Miner*). Circulation coverage is a little over 5,000 in an area containing approximately 50,000. People outside the immediate Fairbanks area are dependent upon radio, a situation prevalent throughout Alaska.

Magazines fare just as badly. The total Alaskan circulation of 11 leading magazines amounts to 27,995 or about 16.3% of the population. Under these circumstances, 80% of all local advertising is done via radio.

With Alaska plagued by terrain, transportation, and weather obstacles, radio's public service role is unique.

Stations broadcast vital medical information from a doctor to the foreman of a mining camp where life may hang by a thread; notify a trader on the Yukon River that a supply plane is coming; tell a construction worker at Point Barrow of the death of a relative in the states; broadcast happier tidings of a baby's birth. It's service like this that helps hold an audience.

Alaskans earn high per capita wages, can afford the best. Buying income *per family* is \$4,784 as compared to the U. S. family income of \$3,836. Since just about everything that Alaskans eat, drink and smoke, wear or use is imported from the states, the territory is a vital, *growing* market (560 families who intend to settle permanently cross the Alcan Highway each week).

The extremes of climate in Alaska provide a market for almost every kind of clothing, from bathing suits to ear muffs. In the Fairbanks region, the weather compares to Montana; around the coastal areas from An-



## Alaska population, industry are booming



Statistics tell an important part of the territory's 1950 story



Modern Alaska drug store is far cry from yesteryear's trading post

chorage to Ketchikan, it is similar to New York and Baltimore. Temperatures drop to as low as 50 degrees below zero in Fairbanks but hit 100 in the summer.

Broadcasting in Alaska is controlled predominantly by two pioneers, both longtime residents who know the market. The Midnight Sun Broadcasting Company stations (KENI, Anchorage and KFAR, Fairbanks) are owned by the fabulous "Cap" Lathrop. Owner of the Alaska Broadcasting System is William J. Wagner (KIFW, Sitka; KFQD, Anchorage; KFRB, Fairbanks; KTKN, Ketchikan, KINY, Juneau, KIBH, Seward, and KOQL, Anchorage, a shortwave relay station). The Midnight Sun stations are linked with Mutual, ABC and NBC. The ABS is a CBS-NBC affiliate.

Network programs are brought in via short wave or by transcription for release on a delayed basis. Some programs (such as the World Series sponsored by Gillette) are taken from network lines in Seattle. The Series games, for example, were relayed directly to KFAR and KENI through the facilities of the Alaska Communication System (the Army Signal Corps). Other types of network programming which do not require immediate release are tape recorded and air expressed for delayed release.

Programming includes newscasts, weather reports, locally produced shows (dog sled races; music from local night clubs; the Tanana River ice break-up in the spring—Alaskans bet on the date of the ice break-up), and some of the popular network shows

like *Father Knows Best* (starring Robert Young, and sponsored by the Maxwell House Division of General Foods), *Arthur Godfrey's Talent Scouts* sponsored by the Thomas J. Lipton division of Lever Brothers on ABS and *The Life of Riley* bankrolled by the Pabst Sales Company on KFAR. KENI are also part of the Alaskan fare.

KFAR and/or KENI sponsors include Camel Cigarettes, Durkee's Famous Foods, Canadian Pacific Railroad, Libby McNeill and Libby (salmon division), Northwest Ford Dealers, Bulova Watches, Kraft Foods, Coleman Lamp & Stove Company, Schlitz Brewing Company, Procter & Gamble (Oxydol) and many others.

The Alaska Broadcasting System ad-  
(Please turn to page 50)

DOG SLED CONTRASTS WITH MODERN STATION. SIMILAR OUTLETS INCLUDE KENI, KIFW, KFQD, KFRB, KTKN, KINY AND KIBH







SCARCE IN ANY CASE, HOLLYWOOD HAND-ME-DOWNS TO TV RUN GAMUT FROM OLD, TO MIDDLE-AGED, TO NEWLY-MADE

# Sensational but scarce

**Feature films are racking up record ratings and results**

**on TV, but the supply is extremely limited so far**



Imagine walking into a store and telling the manager: "Wrap me up a TV show with a 17-point Nielsen."

This is what stations and sponsors over the country are doing, in effect, when they buy feature films labelled "Made in Hollywood." TV film fare boasts an average telepulse rating of 17.3 for 1949.

This high average was made with "hand-me-downs" long ago retired from movie theatres. But elbowing their way in quickly are films tailor-made for television . . . eager to meet a demand which far outstrips the supply.

Top film favorites are the Westerns. Bill Boyd, as Hopalong Cassidy, rides among the leaders carrying the colors of Silver Cup Bread for General Foods. Every Sunday night from 5:30 to 6:30 on NBC, Hoppy goes through his paces in a series which has somehow stretched over a whole year. The Lone Ranger and Cisco Kid are riding hard along the TV trail, and Gene Autrey would like to join the chase, though he hasn't made his move just yet.

But it doesn't have to be a name series. A mixed company of herpes on *Frontier Playhouse* packs them in every

night from 6:00 to 7:00 on WPTZ, Philadelphia. Its 27.5 Nielsen makes *Playhouse* the highest rated local program on TV.

WPTZ has also proved to advertisers that there is an afternoon audience for films. It opened the doors of *Hollywood Playhouse* in March, 1950, from 2:00 to 3:00 p.m. on a Monday through Friday basis. Before starting, the station bought from Associated Artists Productions a backlog of 200 Monogram and Eagle-Lion releases dating from 1933 to 1946. Local advertisers watched the program's Pulse rating climb to 10 and keep on going, then decided to buy in. WPTZ kept the price tag low by inventing a "six-for-one" participation for four sponsors on each film. For \$100, each advertiser gets a one-minute spot, an opening and closing mention with product slide, and a mention with slide during each of the other one-minute spots.

*Night Owl Theater* on WPIX, New York, splits the cost of the film three ways, American Limoges China, Shop by TV, and House of Myers sponsor a series of 10 to 15-year-old Monograms. Even at 11:00 p.m. Frankie Darrow, Eddy Nugent, and Mr. Wong find a receptive audience. The class C time

rate of \$555 an hour pleased advertisers. American Limoges sold over \$26,000 worth of dinnerware sets at \$27.95 each for a cost of \$3,500, quickly picked up the remainder of its 13-week option.

Results have been good for other kinds of products. Esquire Novelty Co. bought a one-minute participation on the Saturday edition of *Six-Gun Playhouse*, a daily cowboy opus on WPIX. They offered a sheriff's badge to every kid who sent in 10c. In galloped 3,571 letters complete with dime. Esquire Novelty renewed.

Kids aren't the only film fans. Emil Mogul Co., for National Shoes, had two brief mentions during an hour-long western on WATV, Newark. Everyone who answered within 48 hours was promised a certificate permitting a 20% discount on national merchandise. Instead of the expected 1,500 replies, a record 7,772 poured in. To benefit, customers had to buy, thus assuring sales.

Movie men aren't surprised at the enthusiastic reception old films get today on TV. Visual entertainment has been their business since *The Great Train Robbery* came out. But film makers think TV viewers are getting





FREQUENTLY USED ON TELEVISION: THE COWBOY MOVIE; THE THRILLER SERIAL; THE SHORT FEATURE MADE FOR BROADCAST

claustrophobia from variety shows and drawing-room plays. As Hal Roach, Jr., puts it: "Television will eventually have to get outdoors, just as we did. Someone has to sail on ships, ride through sagebrush, and fly in airplanes. People will get tired looking at the three walls of a small TV studio all the time."

But here's the big trouble with films: there just aren't enough. When word got around that almost any feature, regardless of age or merit, was hot, there developed a wild scramble for "product," as the movie trade calls it. Small distributors, some large like United Artists, and independent producers rummaged through their stock for film to which they had TV rights. Other film was picked up here and there by far-sighted investors.

What emerged from the wild scramble and was offered to TV was a motley collection of Westerns, grade B comedies and melodramas, serialized adventures, cartoons, shorts, a small supply of Grade A features, and some foreign films. Over 1,500 titles are available to television. Yet, despite this stock, Los Angeles, Chicago, and Cincinnati have already exhausted the domestic supply.

Higher rental charges, made possible by expanded TV markets, are enticing more product of various types onto the market. J. Arthur Rank eyed the rich dollar market and recently released TV rights for 50-odd grade A movies to Standard Television Co. Some pictures are only a year old, feature Laurence Olivier, Margaret Lockwood, and other American-known stars. Standard has done handsomely with what most TV men consider one of the top grade A packages available today.

Erberto Landi, an enterprising New York advertising man, is experiment-

*(Please turn to page 54)*



Hollywood independents are tuning sound stages to TV wavelengths. Filming above is for TV commercial



# The Real Me

## ***IT'S NO SECRET -***

- NEWSPAPERS have, for years, sold space with circulation figures.

(Most Advertisers never ask for readership data.)

- RADIO has sold time on field intensity measurements . . . program popularity polls . . . incidence of tune-in . . . radio homes, etc.

***NOW - the EFFECTIVENESS of these Media Is Being Evaluated... Dollar - for - Dollar - SO - Out the Window Go -***



# FREE:

A Comparison Summary Based on these ARBI Surveys



# Coy!

## The XL Stations

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

in cooperation with a group of advertisers, employed ARBI (Advertising Research Bureau, Inc.) to test the relative effectiveness of newspapers and the XL Stations as advertising media in the Pacific Northwest.

Assume the Advertiser Gets His Money's  
 Worth With Newspaper Advertising . . .

## **WHAT DOES HE GET WITH RADIO?**

THESE SURVEYS show conclusively that for the same number of advertising dollars the XL Stations deliver to the points of sale more store traffic and more customers who purchase merchandise at a higher dollar-volume than do the collective newspapers.

LOCATION	BUSINESS	STATION	NEWSPAPER
Portland	Department Store	KXL	Oregonian
Portland	Book Store	KXL	Oregonian
Portland	Women's Specialty Shop	KXL	Oregonian
Spokane	Jewelry Store	KXLY	Spokesman-Review Spokane Chronicle
Spokane	Men's Clothing	KXLY	Spokesman-Review Spokane Chronicle
Spokane	Farm Equipment	KXLY	Spokesman-Review
Spokane	Women's Wear	KXLY	Spokane Chronicle
Missoula	Department Store	KXLL	The Missoulian The Sentinel
Missoula	Department Store	KXLL	The Missoulian The Sentinel
Helena	Department Store	KXLJ	Independent Record
Helena	Department Store	KXLJ	Independent Record
Bozeman	Furniture Store	KXLQ	Bozeman Chronicle
Bozeman	Department Store	KXLQ	Bozeman Chronicle
Great Falls	Home Furnishings	KXLK	Great Falls Tribune
Great Falls	Department Store	KXLK	Great Falls Tribune
Butte	Grocery	KXLF	Butte Daily Post
Butte	Women's Wear	KXLF	Montana Daily Standard

rite the XL Stations - - 200 Symons Block - - Spokane 8, Washington.



# Is Beethoven commercial?

**Classical music stations in markets of 2,500,000 and over report intensely loyal advertisers and audiences**

**over-all** There aren't enough classical music stations from Maine to California to count on the fingers of your two hands.

Not one of them boasts of being No. 1 or even No. 2 on the City Hooperatings, the Coulans, or the Pulses.

But brother, how they pull!

The combination of program selectivity, listener loyalty, and advertising effectiveness caused SPONSOR to take a long look at the WQXR, KFACs, KSMOs, WQQWs. Here are some of our conclusions:

1. Broadcasting nothing but good music from morn to night, the classical music station represents a growing tendency toward radio station specialization. Radio five years hence, say some of the experts, will consist of sports stations, news and popular music stations, hillbilly music stations, rural audience stations, and sundry other specialists. As forerunner of a trend, the classical music station bears watching.

2. Contrary to belief, not only high-brows listen to classical music stations. Plenty of laborers, dishwashers, policemen, clerks, maids, and elevator operators favor them, too.

3. A classical music fan is rabid. He doesn't want anything else. And he appreciates the station and sponsor that bring him what he wants.

4. The classical music listener likes his commercials soft and low. He dislikes singing commercials. The station gives him what he wants.

5. Because not everyone likes Beet-

hoven and Bach, it takes a sizable community to keep a classical music station alive. It won't pay out, say most of these stations, unless there's at least 2,500,000 souls to draw from.

How well does the classical music station do commercially?

In New York, more than 21 sponsors have remained with WQXR since its start in 1936. National advertisers of coffee, cigarettes, magazines, watches, records, and a dozen other products have been renewing consistently for 14 years.

In Washington, D. C., the general agent for Singer sewing machines and vacuum cleaners wrote: "Station WQQW, on which we have been sponsoring six hours of music on Monday nights, plus one announcement per week on *Capitol Shoppers*, has been turning over to us numerous prospects. Approximately \$4,000 worth of business was closed on these prospects in about three weeks."

In Los Angeles, the Hollywood Ranch Market has sponsored a midnight to one a.m. program for two years on KFAC. In one 10-day period they sold 24,000 cans of orange juice; in two days 3,000 dozen eggs. And, despite a flooded market, they moved 11,000 Christmas trees in one week. Every product plugged on the air has sold satisfactorily for the Hollywood Ranch Market.

These are just a few of the successes classical music stations have scored. There are many others involving jewelry stores, travel agencies, airlines,

61,000 subscriptions  
@ \$1.00 a year



33,000 subscriptions  
@ \$2.00 a year



PROGRAM  
MAGAZINE

a guide to good music listening

5,000 subscriptions  
@ \$1.50 a year

contains WQQW schedule  
Box 6700 Washington, 20

music



301 34th St. N.E.  
R. 2, Denver, Colo.  
Phone No. 138  
Admission, Va.

1111  
program  
guide

5,000 subscriptions  
@ \$2.00 a year

1550





Photo dealer Brenner (right) sponsors symphony, opera on WQQW

WQXR varies program pace with quiz show. Musicians are contestants

clothing stores—almost every type of product advertised.

The revolutionary idea that a station could support itself by playing only classical music was first tested by two New Yorkers, John V. L. Hogan and Elliott Sanger. In 1936 their experimental high-fidelity station, W2XR, graduated into commercial broadcasting and became WQXR. By then they knew that good reproduction was possible with home receivers of the day. Hogan & Sanger's next job was to prove that people wanted broadcasts consisting principally of classical mu-

sic. Today, 14 years later, proof is abundant. From a four-hour per day schedule WQXR has expanded to an 18-hour a day stint. It estimates its audience at half a million or more regular listeners.

Who are these half-million WQXR faithfuls? They're not as highbrow as you might think. According to a Pulse Survey just released, 19% of WQXR's listeners are professional or semi-professionals. But the next largest group are *skilled workers and tradesmen*, who comprise 14%. Sixteen other categories, like executives, outside

salesmen, office workers, make up the remaining 67%. As compared to "non-WQXR" families, the listener group is top-heavy with educated people. About 38% of WQXR listeners were college graduates; only 11% of the non-listeners were.

As might be expected, higher education and skilled work bring higher income. Of the "WQXR families," 48% make \$5,000 a year or more. By contrast, only 28% of "non-WQXR families" earn a similar amount. This still leaves 52% of WQXR listeners

(Please turn to page 60)

**High Note In Bay Area Radio**

At Last!

A Bay Area Radio Station devoted to YOU—the listener.

No jive...no soap operas...no hillbilly...no crime thrillers...no singing commercials.

NOW YOU CAN HAVE

**THE WORLD'S GREATEST MUSIC**

Night and Day

every hour...every day of the week

Try KSMO—1550 on your dial—you'll always find a good program.

NEWS: Five minutes before the hour, every hour.

**KSMO**

**1550 ON YOUR DIAL**

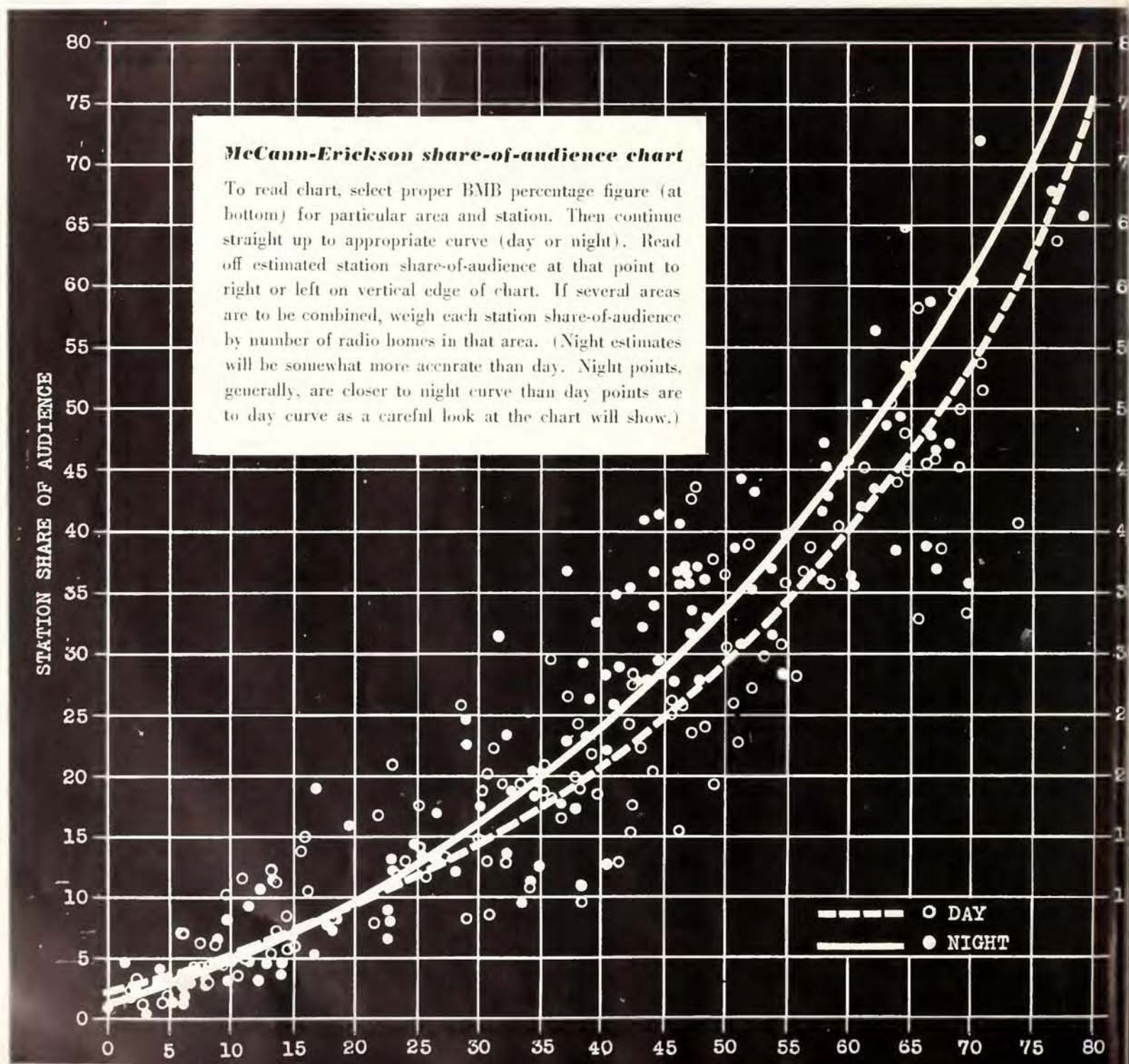
KSMO promotion (above) sums up policy at most classical stations

L. A. gas co. promotes concert series on Kfac with eye-catching sign



# Tool for timebuyers

**McCann-Erickson has developed a technique for estimating a station's share-of-audience from BMB 6-7 times per week listening data**





**over-all**

Timebuyers, those traditionally harried citizens, may soon be raising their bicarbonate of soda glasses to toast Dr. Hans Zeisel and his associates in the research department of McCann-Erickson, New York.

Dr. Zeisel and his associates have worked out an important statistical tool for timebuyers to add to the many they now use. It's a method of converting BMB audience percentages into station share-of-audience figures.

This tool can greatly extend the usefulness of BMB, particularly in view of the forthcoming area reports recently announced by acting president Ken Baker.

Up till now the only share-of-audience figures generally available have been in the Hooper Station Index. But Hooper's figures are limited to some 100 cities. The McCann-Erickson technique makes it possible to estimate station share-of-audience for any station in any county. Other agencies have worked out their own methods for doing this; but the McCann-Erick-

son approach is probably the first to be described in full for publication.

What does all this technical gobble-dygook mean to advertisers?

Little, perhaps. Sponsors are not usually concerned personally with the mechanics of timebuying. But SPONSOR presents this report to give its readers in sponsoring organizations some insight into the way advertising agency specialists go about their work; and to tell timebuyers, specifically, about the new McCann-Erickson approach.

To make the going easier, here are some short definitions of terms which appear frequently here. (Timebuyers can skip the next few lines.)

\* \* \*

**1. BMB total audience** — *the number of homes listening to a station one or more times a week, commonly called coverage. Tells nothing about the number of hours an audience spends with a station.*

**2. Share-of-audience** — *A given station's percentage of the total time people spend listening in its area. In*

*this kind of measurement, one home listening to a station for 30 minutes would count the same as two homes listening 15 minutes each.*

*If a certain station had an audience share of 20%, it would mean that one out of five minutes of listening in that area went to that station.*

**3. BMB audience percentages** — *The number of homes listening expressed in percentages.*

\* \* \*

The chart accompanying this article is presented for timebuyers who can tear it out and keep it as a handy method of applying the McCann-Erickson technique. The figures running vertically at the left represent station share-of-audience. The horizontal line of figures are BMB audience percentages. The two curves running up the chart (for night and day) were derived from a comparison between the Hooper Station Index figures and the BMB percentage figures for stations in the Hooper cities.

(Please turn to page 53)

## quotes

McCann-Erickson developed the technique described in these pages and SPONSOR presents it in the hope that readers will find it stimulating. Before publishing this article, SPONSOR checked it with a number of timebuyers and research men. Reactions were varied. One top timebuyer thought the McCann-Erickson approach was invalid. Others were enthusiastic. Several pointed out that similar approaches were already in use.

\* \* \*

*"No one knows better than Hans Zeisel that the problems of a timebuyer cannot be neatly handled by the use of one tool to the exclusion of others. It is also true, however, that Zeisel is aware of the relationship that must exist between the various measurements of the behavior of the radio audience because, after all, these measurements are disclosing various aspects of the same thing. This article is an excellent example of the manner in which radio measurements can be related. SPONSOR is to be congratulated for making it available to timebuyers."*

KENNETH H. BAKER  
NAB Director of Research

*"We believe this is a helpful formula for timebuying—in fact, we have been using it for over a year."*

STANLEY PULVER  
Timebuyer  
Dancer-Fitzgerald-Sample, Inc.

*"We wouldn't have too much use for it. It is limited at the moment in that it only covers BMB and couldn't be used for every station."*

LILLIAN SELB  
Radio Business Mgr.  
Foote, Cone & Belding

*"Though it's never before been put in concrete chart form, I believe that all experienced timebuyers have been using a similar method all along. However, I think it will be extremely helpful to those new to timebuying."*

THOMAS J. LYNCH  
Timebuyer  
Young & Rubicam, Inc.

*"I was very glad to see predictive statistics applied so practically to radio research, and it will be a great aid in estimating listening in the many cities that are not measured by ratings."*

MARY COLLINS  
Radio-TV Timebuyer  
Cecil & Presbrey, Inc.

*"It's an extremely interesting study. It's a further indication of the correlation between the station's share-of-audience and its BMB levels. Confirms our previous feeling that there must be a relationship between the two."*

GEORGE KERN  
Head Radio-TV Timebuyer  
Benton & Bowles, Inc.

*"This method brings stations' relationship to each other into better focus. It will be valuable in comparing efficiencies of stations where there is no local rating information so that we may have, as Zeisel points out, a more logical basis of comparison than with BMB figures alone. The practical use of this material would not be limited to a timebuyer in an agency—the radio research people are also called upon to make analyses in which such an aid would be handy. I would consider it a very fine contribution, but one which is not quite final because of limitations which do not take it beyond city limits into the outlying areas which a station also covers."*

DR. LAWRENCE M. DECKINGER  
Research Director  
The Biow Co.



In Illinois,  
Southern Wisconsin  
and Northern Indiana

**WMAQ delivers 91 markets**

**the largest newspaper delivers 15**

Within the vast midwestern area surrounding Chicago are many, many individual markets . . . cities of 10,000 or more population that represent the focal buying points of their respective areas.

Over one-quarter of all the families in 91 of these cities are WMAQ listeners. Over one-quarter of all the families read the area's largest newspaper in only 15 cities . . . and even in those 15 cities WMAQ reaches a substantially larger weekly audience *in every single city.*

To reach the most people, most effectively in all of the 91 markets in this area, call your NBC SPOT SALESMAN and arrange for *your* schedule on WMAQ.

**NBC**



**SPOT SALES**

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD



## COMPARATIVE PENETRATION

City	WMAQ Penetration		Area's Largest
	% Daytime	% Evening	Newspaper Penetration % Daily
<u>Illinois</u>			
Chicago	81	86	51
Quincy	41	47	5
Champaign	79	78	18
Urbana	75	86	18
Taylorville	73	82	8
Mattoon	76	81	16
DeKalb	75	84	27
Paris	64	67	15
Canton	61	67	11
Kewanee	79	87	14
Aurora	86	89	30
Elgin	80	92	35
Kankakee	72	92	27
Galesburg	84	94	17
Waukegan	81	83	38
La Salle	78	83	34
Ottawa	87	91	29
Streator	88	95	27
Dixon	86	95	25
Pontiac	80	90	19
Lincoln	84	87	11
Bloomington	75	88	17
Decatur	80	87	6
	60		11
			5

Source for WMAQ penetration: BMB Study No. 2 March 1949. Percentage of total families in city listening to WMAQ.  
Source for newspaper penetration: Audit Bureau of Circulations March 1949. Percentage of total families in city reading this newspaper.

For similar market penetration comparisons of the areas served by seven major radio stations, write NBC SPOT SALES, New York 20, N. Y. You will find that stations represented by NBC SPOT SALES deliver more markets with deeper penetration than any other advertising medium.

### INFORMATION AVAILABLE ON:

### SERVED BY:

New York, New Jersey, Conn. and E. Pennsylvania	WNBC, New York
Illinois, So. Wisconsin and No. Indiana . . . . .	WMAQ, Chicago
Northern Ohio and N. W. Pennsylvania . . . . .	WTAM, Cleveland
Washington, D. C., Maryland and No. Virginia . . . . .	WRC, Washington
No. California . . . . .	KNBC, San Francisco
Colorado, Wyoming, W. Kansas and W. Nebraska . . . . .	KOA, Denver
Eastern New York and Western New England . . . . .	WGY, Schenectady





## Mr. Sponsor asks...

**When sponsoring a block programing segment on a station, how closely should the advertiser adhere to the recommendations of the station?**

**Robert E. Cassatt**

Advertising manager  
Fedders Quigan Corporation, Buffalo

### The picked panel answers Mr. Cassatt



Miss Simmons

In one case block programing consists of a couple of hours of the same type of programing with the various parts held together by a master of ceremonies, one who is well-known and has a follow-

ing in the area. An advertiser buying a segment of this type has little to say, and the fact that he buys the program indicates that he approves of the program and the ability of the master of ceremonies to do a good selling job.

This type of program is usually bought on the basis of the station's program, not only the entertainment part, but with the emcee doing the commercials in his own manner from materials supplied by the advertiser. This is not always the case, as many will accept straight live or recorded announcements, but if the emcee is good, there is more value received by allowing him to do the commercials in his own way.

In the other type of block programing, a station schedules hours of a particular kind of entertainment such as drama, sports, mystery, music, etc., with the periods different but similar in theme. Programs in this category allow an advertiser more leeway, but he should definitely listen to the recommendation of the station.

If this particular type of block programing has been tested and proven satisfactory, and this can be shown in the form of good ratings, sales success stories, repeated renewals, etc., then a new advertiser should be extremely cautious about putting in a program that would not conform to the pattern.

In the case of a musical block, a new advertiser might want to change the type of music in a given period to one that would be more appealing to the group which he is trying to reach. Unless the new music would definitely clash with the preceding or following shows, there should be no objection on the part of the station.

An advertiser who wants to put in a different type of program, thereby breaking the block, should carefully weigh the subject before insisting upon the change, bearing in mind that the station had given considerable thought to the original planning.

PENELOPE SIMMONS

Timebuyer

Federal Advertising Agency, Inc.  
New York



Mr. Koste

Obviously, this answer depends entirely on the recommendations of the stations, and the facts involved. Fundamentally, the advertiser should always be guided by the recommendations of the stations. The basic function of a station is to know its market and its listeners and to program to their needs

and likes. Any advertiser, whether local or national, cannot be in a more favorable position than the station to really know what is best for that particular market—and that particular station—and even that advertiser.

In practice, "block" programing can mean many things, and each interpretation will encourage a variety of answers. But the general interpretation of "sponsoring a block program segment" refers to an advertiser sponsoring a segment of an established program on a given station serving a given audience. Of course the major exponent of this type programing is the independent, whose entire programing content is blocked and guided throughout the day and night. These stations have no "general national appeal" programs. Their entire efforts are directed towards programing the personality or the show that will appeal to the greatest number of people in their particular area at a given time. They change their programing to meet changing local appeal.

Under these circumstances, the advertiser should always be guided by the recommendations of the stations. Even to commercial content. Neither the program content, nor the personality, nor the basic function of the program, may be changed by the advertiser. In many cases the commercial content can be more effective if the station recommendations are followed. Here the station is the expert. In addition to which, the station "sponsors" the entire program, whether one, two or four hours daily, 52 weeks a year, whether this particular advertiser purchases this segment or not. After careful consideration, this is the program that was selected (and



since proved) as the most effective program to vie for the available audience.

JACK KOSTE  
President  
Independent Metropolitan Sales  
New York



Mr. Lenn

This is the way it works at WHLI. The sponsor asks, "What is a good time on your station for my business?" From a thorough discussion we ascertain the nature of the advertiser's business, its scope,

its trading area, limitations of the business, the other advertising media used, and the objectives of the advertiser.

Then the station can draw from its surveys, its market studies, its past experiences to determine the time most suitable for the sponsor. Its surveys show where the audience is, its size and scope, the type of audience, and its responsiveness at a given time. Who is in a better position to know these facts and correlate them for the sponsor, than the station?

The nature, type and length of a commercial is often a problem. Here, too, the station can best advise the sponsor. By a correlation between two adjacent sponsors, a greater impact can be given both. In one case on our station, a roofing, siding and insulation firm followed a segment sponsored by a bank. The bank often plugged modernization loans at a low interest rate. The tie-in of commercials brought excellent results to each sponsor.

Summarizing—in setting up a block program, the station, with its trained radio personnel, its surveys, its knowledge of audience reaction and response, can design programs for greatest possible appeal and to fill a need in a community. The station has the know-how of radio advertising and is anxious to make the sponsor's campaign a success—for it is only then that the station profits.

JOSEPH A. LENN  
Vice president, sales  
Station WHLI  
Hempstead, Long Island, N. Y.

**KIEM Reports** — **17.6\***  
**RATING**  
produced by

“THE **CISCO KID**”  
**FOR MASTER BREAD!**

(CONLON, APRIL, 1949)

"Since 1946, Cisco Kid has proved to be one of America's greatest salesmen" . . . says Dick Koenig, Manager of Master Bakers.

"Cisco" is amazingly successful at sparking sales crews—enthusing dealers—building great kid (and adult) audiences—zooming sales—boosting profits! Write, wire or phone for proof of "Cisco Kid's" sensational business-building performance!

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

**LOW PRICED!**  
½-Hour Western Adventure Program . . . Available:  
1-2-3 times per week. Transcribed for local and regional sponsorship.



Here's the Sensational  
**LOW-PRICED WESTERN**  
That Should Be On Your Station!



Sponsors Love It!

# WRNL

the **1** and **ONLY**

**RICHMOND, VA.  
STATION THAT  
GIVES COMPLETE**

**DAYTIME  
Coverage &  
Audience**

**IN THE  
RICH-RICHMOND  
TRADING AREA**

**HERE'S WHY:**

There are 5 Radio Stations in Richmond, Virginia.

1. 50,000 WATT  
1140 KC—DIRECTIONAL
2. 5000 WATT  
1380 KC—DIRECTIONAL
3. 250 WATT  
1450 KC—LOCAL
4. 1000 WATT  
950 KC—DAYTIME

and the **1** and **ONLY**

# WRNL

5000 WATTS  
NON-DIRECTIONAL  
910 KC  
ABC  
AFFILIATE



**EDWARD PETRY & CO., INC.,  
NATIONAL REPRESENTATIVES**

# roundup



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

### **Furrier uses air 22 years—without mentioning price**

Twenty-two years on the air with never a mention of price—that's the



WEEL celebrates a sponsor's 7,000th broadcast unusual record of Kussell Furriers, one of the sponsors of the WEEL, Boston, *Caroline Cabot Shopping Service*.

This radio story began in 1923 when Kussell Furriers found their competitors, I. J. Fox and Scott Furriers, enlarging their fur departments. To com-

pete Kussell had to do the same, but he wasn't able to advertise on a large scale. He decided to concentrate on one medium, radio, and one program, *Caroline Cabot Shopping Service*.

In all the years that followed, the entire emphasis of the Kussell commercials has been on sustained quality, service, and good fashion design. Kussell has expanded his working quarters to an entire floor of one building. His showrooms are modern; his clientele select.

Recently, the Kussell firm honored Miss Cabot with a scroll containing the first words of the 7,000th broadcast she has done and also presented her with a three-skin baum martin stole. Added to this was a contract doubling Kussell participation on the show.

### **How to ad lib a TV commercial for refrigerators**

Commercials that need no audio and are completely spontaneous have scored a success on WAFM-TV, Birmingham.

For the first time in the area, the election returns of the Alabama Democratic primary were televised from the city room of *The Birmingham Post*.

The sponsor was International Harvester. Three International Harvester refrigerators and one home freezer were placed on either side of a big election blackboard showing returns on the gubernatorial and Democratic executive committee races. A smaller refrigerator stood in view next to the blackboard for miscellaneous races.

The refrigerators were stocked with ice cold drinks; the freezer with sandwiches and snacks.

With the cameras focused on them, members of the United Press, *The Birmingham Post*, and WAFM-TV staffs walked up to the refrigerator and freezer for drinks or sandwiches. It



Two of reporters who "ad libbed" commercials

was natural, ad-libbed action showing the refrigerators in use.

WAFM-TV estimated that their audience was 50% greater for this program than any other; public reaction was overwhelmingly enthusiastic.

### **U.N. radio program code**

Dorothy Lewis, United Nations coordinator of station relations, is now on a coast-to-coast tour explaining the new U.N. code for commercial sponsorship of its programs.



**Stations & department store stage joint promotion effort**

Four Baton Rouge radio stations and a department store combined their efforts for a successful publicity and point-of-sale promotion.

WJBO, WIBR, WLCS and WAFB took part in the 93th anniversary celebration for Rosenfield's during which the department store's windows were devoted to different displays. The radio stations chose a news motif.

A simulated news broadcast was put on four times a day, with an amplifier carrying the newscaster's voice to the street audience. Associated Press and the United Press installed teletype machines so that passersby could read the latest news. In the background a large map with the capitals of the world was noted.

From the world capitals were ribbons strung to Baton Rouge on the



Simulated newscast sparked La. promotion

map. And, placed around that point, were the call letters of each station with comparative clocks giving the time at each city.

**Grossman's didn't like radio until . . .**

Grossman's of Muskegon, Michigan, reluctant to use radio because of some "rather unfortunate experiences during the war years."

However, for their twin promotions—Grossman Days and Grossman's Housewares Fair—they decided to use WKNK, MBS affiliate in Muskegon.

A series of announcements with two live interview type programs were aired direct from the store. The store offered a setting of silverware for six with every purchase of a major G.E. appliance. Grossman's found it necessary to withdraw the offer after one day because they ran out of stock. The radio trial brought them back into the fold.

**Briefly . . .**

One thousand turtles, set loose by WMIN, St. Paul, swarmed into Twin City taverns, cafes, and grocery stores recently. The turtle invasion marked the start of the St. Paul baseball games (play-by-play by Marty O'Neill) with the creatures bearing the inscription "Marty for City Club . . . WMIN . . . All Games."

President Truman's first stop on 8 May in his recent Midwestern tour proved to be eventful for WGIL, Galesburg, Illinois, and the townspeople. WGIL was the first station on the Presidential tour to carry his birthday address; it marked the fifth anniversary of VE Day; and Mr. Truman was the first chief executive to visit Galesburg since McKinley.

Murray Arnold, WIP, Philadelphia, program director has an "eye opener" for other program executives. His plan calls for personal checking of mail addressed to "Uncle" programs, quiz requests, and other mail pullers. You really learn what people want to hear and what they think about station personalities, says Arnold.

WTVJ, Miami, recently sponsored a luncheon meeting to stimulate the sales of some \$300,000 worth of TV receivers in the area. The promotion is the idea of the Florida Power & Light Company which is distributing WTVJ program schedules, display cards, and advertising via all media for the benefit of South Florida TV dealers.

KFSA, Fort Smith, Arkansas, pulled 14,962 letters in a 10-week contest planned to build up their audience. The station conducted a Junior Talent Search to find out which child under 15 years old the listeners considered most talented, with two co-winners getting checks for \$25.

Chiquita Banana scored another "first" when CBS-TV recently demonstrated some Chiquita 80-second technicolor playlets in a closed-circuit test. Ina Lindman, United Fruit Company director of home economics, was present along with Herb West, head of BBD&O's TV dept.; Chiquita Banana (Helen Bosshard); Frank Silvernail, head of BBD&O timebuying; and Willard A. Pleuthner, BBD&O vp.

**GREATEST STATION**

**OKLAHOMA'S**

IN THE 50 COUNTY TULSA AREA 60.33% OF 1949 BMB RADIO

**K** FAMILIES REPORT LISTENING 6 TO 7 DAYS PER WEEK TO KVOO

This Again Proves KVOO's Impressive Listener Loyalty

And More Families Listen

KVOO shows a radio family audience in the 1949 BMB report of 799,050 daytime against 683,920 in the 1946 BMB report; and a 1949 nighttime audience of 1,270,040 against 997,040 in 1946.

Write KVOO for complete BMB 1949 report.

Edward Petry & Co., Inc. National Representatives

50,000 Watts

**25<sup>th</sup> Anniversary Year**

**NBC AFFILIATE**



## DOG FOOD

SPONSOR: Wilson Packing Co. AGENCY: Ewell & Thurber

**CAPSULE CASE HISTORY:** *The company's problem was to merchandise their Ideal Dog Food to a five-state sales force and increase sales. Early this year they offered a necklace to listeners in return for 50¢ and two labels from Ideal Dog Food. The result was 1,646 replies from the area they wanted to cover. This meant the sale of 3,292 cans of dog food as a direct result of only five announcements beamed at dog owners.*

WBBM, Chicago

PROGRAM: Announcements

# RADIO RESULTS

## FLOWERS

SPONSOR: Hyland Floral AGENCY: Direct

**CAPSULE CASE HISTORY:** *These florists had a number of rose bushes which had to be sold quickly because of the growing season. The company bought one-minute participating announcements on The Old Corral, using one each morning at 6:45. By the end of one week, 1,700 rose bushes had been sold at 59¢ each as a direct result of their air advertising. Over \$1,000 dollars worth of business although there was a local flower surplus.*

KDYL, Salt Lake City

PROGRAM: The Old Corral

## FARM MACHINERY

SPONSOR: M. E. Graham AGENCY: Direct

**CAPSULE CASE HISTORY:** *This International Harvester dealer was skeptical about radio but agreed to try three announcements a week. Since starting his air advertising, Mr. Graham has sold seven used tractors as well as other pieces of farm machinery. He has also used announcements to spur his repair business: with the busy season yet to come, repair work has already increased. Mr. Graham now wants six announcements per week.*

CKX, Brandon, Manitoba

PROGRAM: Announcements

## DEPARTMENT STORE

SPONSOR: Philips

AGENCY: Universal

**CAPSULE CASE HISTORY:** *The store placed 11,000 yards of cotton percale on sale. With only four announcements on their own program, the store sold the entire 11,000 yards (over six miles of the stuff) in two days. A week later, the store wanted to move 1,800 men's shirts in a hurry (three for \$5). With four announcements, the department store sold the entire lot in one day. A gross of \$5,200 on eight announcements.*

KOIL, Omaha

PROGRAM: Good Morning From Philips

## NOVELTIES

SPONSOR: Airflow

AGENCY: Scheck

**CAPSULE CASE HISTORY:** *This merchandising company offered a package of 50 Christmas tree icicles which glowed in the dark. The offer on seven broadcasts drew a total of 12,400 phone and mail orders for gross sales of \$12,400. The total cost of the entire campaign, including radio, telephone, and mailing, came to \$1,600, or only about 13¢ for all expenditures.*

WOR, New York

PROGRAM: Sunrise Serenade;  
News on the Human Side

## MEAT MANUFACTURER

SPONSOR: Russer's Sausage

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This manufacturer had a new type of fish "hot dog" that he wanted to advertise for Lent. The sausage was plugged for one day on the sponsor's Lucky Seven show. The next day he had to apologize for not being able to fill the demand. Dealers kept calling up for more, but Russer's couldn't turn it out fast enough. No other promotion was used and 2,000 pounds of sausage were sold in one week.*

WVET, Rochester, New York

PROGRAM: Lucky Seven

## BOOKS

SPONSOR: Doubleday & Co.

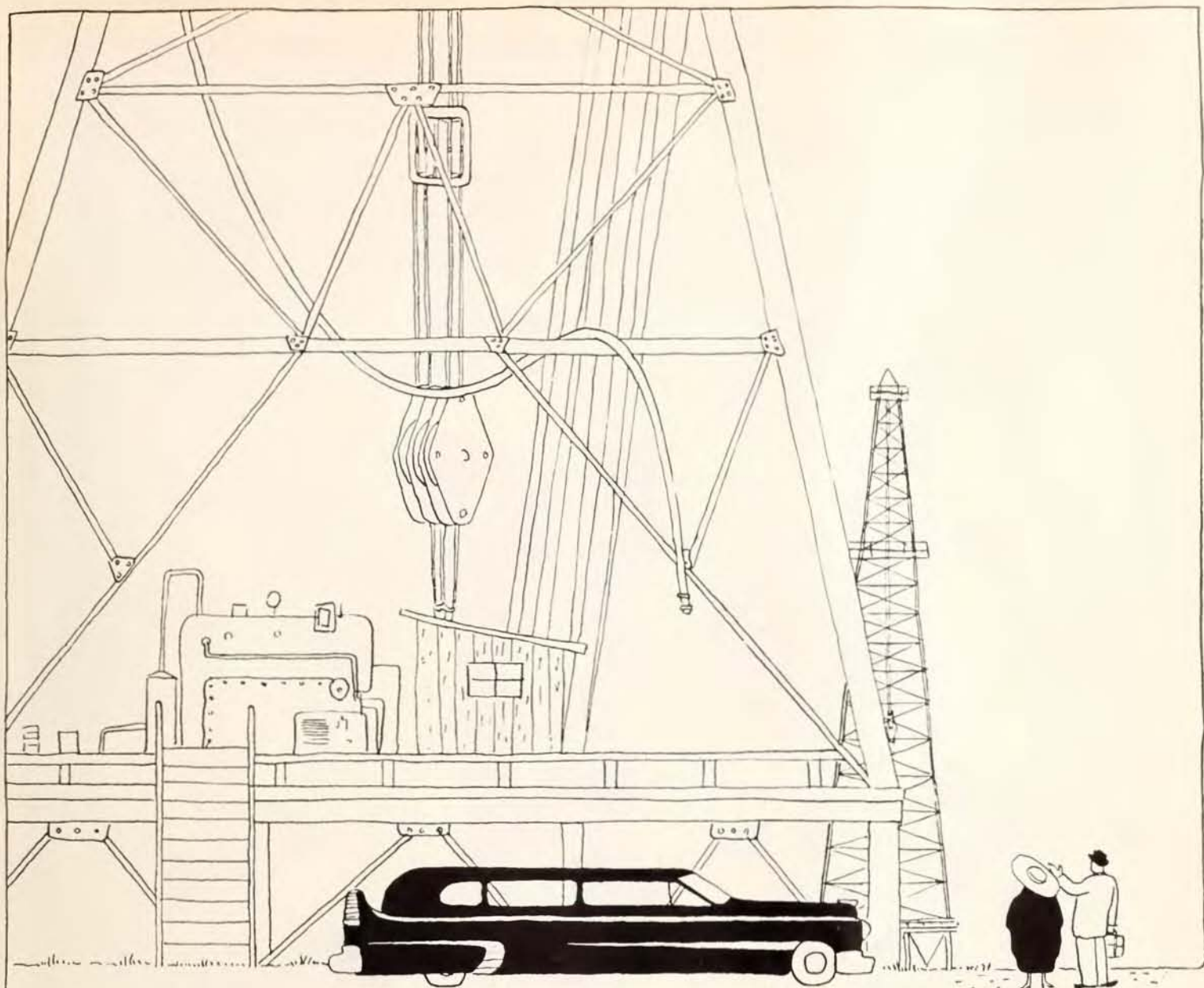
AGENCY: Huber Hoge

**CAPSULE CASE HISTORY:** *Galen Drake has proved consistently that radio can make direct sales for his sponsor. He secured, on his Starlight Salute program, over 3,000 orders for various books and book clubs. For one of Doubleday's book clubs, Drake sold memberships at an advertising cost of about \$2.50 less per order than what the client needed to break even. In addition, he has sold over \$1,000,000 worth of books in the last few years.*

WCBS, New York

PROGRAM: Starlight Salute





## this one is on special today, Mrs. Halliplush

You can't pick up a magazine nowadays without reading how every Texan has oil wells in his back yard. This is unfounded information. Why, in the KTRH BMB primary coverage alone (71 Texas Counties and Louisiana Parishes) there are *several* families who haven't had a new swimming pool in years.

We will blush and timidly admit, however, that the Texas Gulf Coast *is* one of America's richest markets and is making steady, stable strides of progress every year. KTRH is keeping pace with better programming — improved facilities — increased promotional activities — and more BMB listeners.

# KTRH

*CBS in Houston*  
*John Blair — Nat'l Rep.*  
*50,000 watts — 740 kc*



## THE GREAT GODFREY

(Continued from page 22)

have had experiences with a large number of radio programs. It is very difficult to trace better business to any particular radio program or any particular advertising program, but here is an instance where I feel that we can actually trace improvement in the business to the Arthur Godfrey program."

(Excerpted from Nabisco's report at the annual meeting of stockholders, 13 April, 1949.)

Primarily, Arthur Godfrey isn't selling crackers or orange juice or flour

or cigarettes. He's selling Godfrey, Nabisco, hi-V, Pillsbury, Chesterfields and all the others are just along for the ride. Over the years, he has built a reputation for never plugging a product on the air until he's tried it himself and found it deserving of the Godfrey seal of approval. This is a device that's as old as advertising itself, basically, but Arthur has developed a typical switch on it.

When Godfrey is touting a new cracker or an orange juice, he's speaking as a Man of Little Distinction—just one of the boys. He's taking a directly opposite tack from Calvert,

with its gallery of impeccable types, to get the same results. In the phrase of a prominent industry figure, Godfrey's way with a commercial is the "quintessence of the personal recommendation, which is the most powerful selling force in radio."

That is just the sort of rolling prose that Arthur, finding it in a commercial, would attack like a small boy dewing a butterfly. The other morning, for example, he broke off during the Pillsbury segment of his early CBS broadcast to make this observation: "That's a funny kind of a sentence—'If you want to impress your husband's boss . . .'" I wonder what they're tryin' to say—well, anyway, it's a real good recipe (for cakes made with Pillsbury flour), they're refreshing and different, and you oughta try them."

A transparent device, sure, but what better way to align himself on the side of the listener against the ad agency slicker who must resort to a lot of fancy phrases to get his message across? So Godfrey scoffs at the copy, kids the agency, needles the network until the listener, all agog, is wondering: what'll he do next?

## ONLY ONE STATION **COVERS** THE SOUTH BEND MARKET — AND WHAT A MARKET!

Right! Only WSBT covers the great South Bend market. No other station, Chicago or elsewhere, even comes close. Look at the latest Hooper—look at any Hooper—for eloquent proof.

The South Bend market is far-reaching, prosperous, and growing fast. Its heart is *two* adjoining cities—South Bend and Mishawaka—with a combined population of 157,000. Total population of the *entire* South Bend market is over half-a-million. Total retail sales in 1948 exceeded half-a-billion dollars! The rest of WSBT's primary area gives you another million people who spent 911 million dollars in retail purchases in 1948.

You *must* cover the South Bend market. You *do* cover it with WSBT—and only with WSBT.

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

W  
S  
B  
T

Letters to recall  
when you buy time  
in the Los Angeles Market

**K**eeps  
**A**udiences  
**L**istening  
**I**

Affiliate of the  
Liberty Broadcasting System  
In Los Angeles you hear Major  
League Baseball first on **KALI**

For data on other firsts ask  
**KALI** 425 E. Green St.  
Pasadena 1, California  
RYan 1-7149 SYcamore 6-5327



There's no telling. But there's one thing he *won't* do: he won't knock the product. Many listeners will swear that Godfrey *does* knock the product, but they are mistaken. A moment's reflection would tell them why. The whole edifice of Godfrey's sales pitch is based on his personal approval and recommendation of the product. Obviously, he couldn't take a hack at the product without knocking down that structure. But listeners cherish the illusion that Godfrey is being devilish about the product that's paying him to plug it, and Arthur artfully encourages that illusion.

Godfrey doing his commercial act operates like a knife-thrower in a carnival. The apparent target is the product—a fair damsel standing bravely against the wall, flanked by copywriters, agency executives, and network vice presidents. Arthur draws back his knife-arm and lets fly. Does the damsel get it? *Please*. When it's all over, she's still standing, untouched and more clearly visible than before. But her flankers are down and scattered like tenpins.

This does not mean that the fair damsel's papa has not been sweating.

Advertisers are notoriously knife-shy. But, with Godfrey, it's a case of "you pays your money and you takes your chances." When a radio or TV advertiser buys a Godfrey show or participation, he gives up a piece of his absolute control of the manner in which his product is merchandised. Godfrey's sales results prove that the potential sponsor is running no great risk thereby.

Nonetheless, a Godfrey sponsor must be willing to admit that Arthur's way of handling a commercial is the right way, even when it collides with

his own views. This is a tough decision to make, and one which can turn strong advertisers pale. Undoubtedly Pillsbury's advertising men had to practice before they could listen without flinching to a Godfrey commercial like this one—an opener:

"This is the Pillsbury show, huh? Well, it's about time for a song from Janet Davis. . . ."

Godfrey has proved over and over again that such "throwaway commercials" can be more effective than pages of more formal prose. Advertisers who brood over a beautifully tailored,

# More For Less on WSJS!

**That's right! WSJS delivers MORE audience than all other Winston-Salem stations combined—and at LESS COST!**

## The Proof:

	WSJS	Stations B & C Combined
Daytime Share of Audience Hooper—1949-1950	46.3	40.1
Rate: Daytime Quarter-Hour	\$35.00	\$50.00
Rate: Daytime One Minute	\$ 8.50	\$13.50

Your First and Best Buy!

Affiliated  
with  
NBC



Represented  
by  
HEADLEY-  
REED CO.



**ONLY THE ABS**  
delivers exclusively . . .

### COMPLETE MARKET COVERAGE

45% more than any other group of stations in Alaska . . . the \$300 million dollar market.

### CBS-NBC PROGRAMMING

ABS offers clients adjacencies to top CBS-NBC programs.

### YEAR-ROUND MERCHANDISING

Our staff fully merchandises your product throughout Alaska.

### TOP AUDIENCE

5 times as many audience building commercial network programs than any other group of Alaska stations.

**THE ALASKA  
BROADCASTING SYSTEM**



**COMMONWEALTH**  
 Currently Serving the  
 Nation's Leading TV Stations  
 Offers the Following  
**TV FILM PACKAGES**

**26 MAJOR COMPANY  
 FEATURE PROGRAMS**  
 with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

**39 TOP WESTERNS**  
 featuring  
**THE RANGE BUSTERS**  
**KERMIT MAYNARD**  
**SMITH BALLEW**

**52 FEATURE PROGRAMS**  
 with such stars as

Bill "Hoppy" Boyd	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

**13 MUSICAL VARIETIES**  
 12 1/2 min each • featuring  
**MOREY AMSTERDAM**

**13 SOUND CARTOONS**

**250 AESOP FABLE SILENT CARTOONS**

**12 CHARLIE CHAPLIN COMEDIES**  
 12 1/2 min each

For further information and complete list, write to

**C.F.T.**  
 INCORPORATED

**Commonwealth**  
 Film and Television, Inc.  
 723 Seventh Avenue, New York 19, N. Y.

"punchy" commercial reduced by Godfrey to a single line, or possibly read backwards, or from right to left, are doubtless consoled by the thought that sales results mean more than sparkling sales essays.

Arthur's alleged and much-discussed lapses from good taste are another calculated risk which must be weighed by a Godfrey sponsor. An irreverent ad-libber, his comments in a fertile context are always in the lap of the Godfrey.

Let's take a look at a typical Godfrey broadcast—*Arthur Godfrey Time*, heard on CBS Monday through Friday, 10:15-11:30 a.m. At this writing, the first three quarter-hour segments are sponsored by Pillsbury Flour, Gold Seal products, (Glass Wax, etc.) and Nabisco, with Chesterfield taking the last half-hour.

Just before airtime, the studio audience in New York is "warmed up" by Tony Marvin, the show's announcer. Marvin is an oil-smooth type whose voice provides an excellent contrast to Godfrey's, and whose suave manner makes him an ideal Godfrey foil. Godfrey strolls in with Mug Richardson, his "Girl Friday," and the show goes on the air. Godfrey clears his throat noisily into the mike. The crowd roars. A six-word commercial for Pillsbury, a song by Janet Davis. Godfrey professes interest in the song's key, and hauls out his celebrated ukelele. A few experimental plunks, and then he's "out of the mood." Picks up a Pillsbury commercial and reads until he reaches the "funny kind of sentence" mentioned earlier, whereupon he ad-libs the rest.

Arthur then unloads a slight local gag from a sheaf of material prepared by his writing staff. He returns to his ukelele for a few chords with the orchestra, and then: "That's enough. So buy some Pillsbury Flour." That kisses off Pillsbury for the day. Godfrey's theme music comes up again for a few bars and the show moves into the Glass Wax segment. Each segment is introduced as though a completely new show were starting. (A format also followed on such shows as ABC's *Breakfast Club*, among others.)

By this time Godfrey is fooling around with his ukelele again, remarking in an aside to his audience, "This ain't much program, when you come to think of it." (Occasionally Godfrey forgets himself and says "isn't.") The rest of the show follows a like pattern

—unabashed corn, Joe Miller jokes, light topical references by Godfrey, interspersed with vocal and instrumental numbers by the orchestra, two quartets, a boy singer, a girl singer, two *Talent Scouts* winners. Then, as 11:30 arrives: "I gotta go now. I'll see you tonight on the Chesterfield show on television."

As Arthur himself said, that ain't much program, when you come to think of it. Or is it? Where do you get more? Actually, it's all there—with the vest unbuttoned, the stays loosened, and the commercials painless.

Oddly enough, Godfrey often devotes as much or more air time to free plugs as he does to paid commercials. On a recent morning broadcast, he unloaded three of them, one a double-barrelled free ride: "These flowers (gardenias presented to the ladies in the studio audience) were kicked in by my friend Nelson, who runs a florist shop in the lobby of the Lexington Hotel." (Arthur lives there when he's in New York.)

A little later, complaining that there was no milk to wash down the Nabisco crackers he was munching, Godfrey remarked: "Usually if I just mention Anheuser-Busch on the air I get a carload of beer. But I talk about milk and nothin' happens." Again, taking note of a new item announcing that an Administration sympathizer on the island of Crete had given President Truman a goat, Godfrey declared: "I'm sending the President a case of Airwick."

Arthur scaled the free plug heights with his gratuitous efforts on behalf of Mario Maccafferri, a now-celebrated ukelele manufacturer of the Bronx. A ukelele fancier from way back, Godfrey inspected Maccafferri's product last March and was so taken with it that he has been plugging it on the air and on TV ever since. Maccafferri's business—and the whole ukelele industry—has been reaching all-time peaks. Reliable sources indicate that Godfrey's espousal of Maccafferri is entirely platonic.

Godfrey, who is currently doing a total of eight hours and 45 minutes in radio and TV broadcasting each week over CBS, has a sizable waiting list of would-be sponsors. He had no such problem back in 1934, when he went to work for the CBS station in Washington, D. C.—WJSV (now WTOP) at zero a week. (Arthur had made his



first radio appearance in 1929 while in the Coast Guard as an amateur banjo player over WFBR, Baltimore.)

The deal at WJSV, where Godfrey did an early-morning disk jockey show, was for 20% of all the time he sold. That seemed a princely offer, except that he wasn't able to sell any time. Godfrey quickly deduced that this was a losing proposition. He was about to throw in the towel when his luck changed, storybook fashion, in his darkest hour. A few paid accounts began to trickle through, and Arthur began eating more regularly.

Things went so well that before long he did, in fact, have a sponsor waiting list. Each would-be advertiser was given a priority number and listened closely each morning to make sure no other advertiser jumped his turn in line. One of Godfrey's favored sponsors of that period was Zlotnick the Furrier. Zlotnick's trademark polar bear, made famous by needling from Godfrey, is still remembered fondly in the nation's capital.

The early-morning show soon turned into an all-night show that led to Arthur's first shot at the big-time. Walter Winchell caught Godfrey early one morning, and plugged him in his nationally syndicated column. Godfrey was undoubtedly a hot item even before Winchell caught him, but Arthur has given the columnist unstinted praise for a valuable assist. Riding the wave's crest, he was hired by CBS and Chesterfield for *Manhattan Parade* on the full network. Arthur went over with a dull thud, and in no time at all was back in Washington.

Godfrey picked up his early show on WJSV where he had left it, and continued to add clients. In 1937 he took another network flyer, with a show for Barbasol and another for Carnation Milk. Both ventures were shortlived. But they still loved Arthur in Washington.

Participations came thick and fast, and the sponsor waiting list lengthened. Innumerable stories are still current in Washington about this period in Godfrey's career, before he had become a national figure. Many of them are apocryphal, but some of the most improbable ones seem to be true.

Even in those days, Arthur insisted on checking a product personally before selling it on his show. A WJSV associate recalls that in line with this research Arthur one day sampled a

- Advertising that Moves More Merchandise per Dollar Invested is Bound to be the One that Gives You the Most Coverage for the Least Money!



- Covers a 17,000,000 Population Area in 5 States at the Lowest rate of any Major Station in this Region!

**"It's The DETROIT Area's Greater Buy!"**

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President



3 MINUTES  
on the house



PHONE ANY  
HOUSEWIFE IN  
SAN ANTONIO AT OUR EXPENSE

ASK HER ABOUT KITE!

No kidding! Just send her name, number, and the charges to Jack Kaste at Indie Sales (or to KITE). We'll pay for the first 3 minutes from any recognized time buyer!

Here's real proof of preference by the gals who spend 85% of every retail dollar . . . and backed by Hoopers that deliver more listeners per dollar . . . every time!

Get the up-to-date Son Antania story first-hand, and far free, by picking up your telephone!

"the wife's favorite station"

1000 WATTS  
930 on ANY dial  
SAN ANTONIO



Represented by  
**INDEPENDENT METROPOLITAN SALES**  
New York Chicago



WINSTON-SALEM, N.C.

Produces in Value of  
Manufactured Products  
Seven Times as Much as  
Any Other City  
in the Two Carolinas

National Rep: The Walker Co.

**WAIR**  
WINSTON-SALEM  
NORTH CAROLINA

new brand of gum sent in by a hopeful advertiser for his approval. Godfrey tried a stick and found that it crumbled in his mouth. When the would-be sponsor appeared, hat in hand, for the verdict. Arthur told him graphically (the story goes) what he could do with his gum and his advertising. The gum maker slunk away, a beaten man. But he didn't let it end there. A few days later Godfrey received another box of the same gum, with a note from the manufacturer saying that the formula had been changed and the gum was now beyond reproach.

Godfrey tried the new gum and found it acceptable. But, feeling that a touch of discipline was in order, he imposed a "13-week suspension" on the gum-maker for his earlier sin. At the end of this probationary period, the advertiser was permitted to buy a participation in Arthur's show.

By April, 1941, Godfrey's a.m. show was being piped to New York and aired over WCBS. After four years of this, Arthur, who had the network bug bad, persuaded CBS to put him on the network as a sustainer, while he continued his sponsored, early-morning local shows on WJSV and WCBS.

Two lean years on the network followed. Then, in June, 1947, Chesterfield bought into his CBS show three mornings weekly; Chesterfield expanded to five-a-week in October. Gold Seal entered the Godfrey fold on CBS the following August, and National Biscuit bought in 6 September, 1948. During 1949, Arthur got four more sponsors for his morning network show—Lee Pharmaceutical Co., Wildroot, Toni, and Pillsbury. He had relinquished his early-morning local broadcasts the previous October to devote full time to network shows, which already added up to five and one-half hours weekly.

Godfrey began his network nightlife in July, 1947, when Thomas J. Lipton, Inc. bought his *Talent Scouts*. The latter show has been presented on radio and TV simultaneously since 6 October, 1948. Chesterfields bought *Ar-*

*thur Godfrey and His Friends* on CBS-TV in January of this year; on 4 April Godfrey began a video series for hi-V Orange Juice, a quarter-hour on Tuesday and Thursday nights. Godfrey is a board member of the hi-V corporation.

Television, of course, might have been invented for Arthur. A formidable mugger, his face is an obvious sales asset. Even before TV, sponsors had recognized the sales potential in Godfrey's unbeautiful-but-honest kisser. Arthur's likeness beams sincerely from subway posters, billboards, grocery windows, drugstore counters, magazines and newspapers from New York to Sleepy Eye, Minnesota.

Godfrey's unique position as a radio salesman was illustrated by an incident in one of those groceries a few weeks ago. The grocer stocked 125 packages of a new Lipton pudding the day before Godfrey plugged the product on his *Talent Scouts* broadcast. The next morning, he sold 92 packages of "that new pudding Arthur Godfrey talked about on the air last night."

The grocer, an enterprising type, took a crate of eggs which had been selling sluggishly and put them up front with a sign reading, "Arthur Godfrey Eggs." Slightly illegal, but they sold like mad. And Godfrey himself would be the last to deny that he has laid a few eggs in his day. ★ ★ ★

## SEWARD'S FOLLY: 1950

(Continued from page 29)

Advertisers are equally impressive including such outfits as Pillsbury Mills, Anheuser-Busch, Nucora margarine (Best Foods), Colgate-Palmolive-Peet (Fab & Vel), Chrysler, Hudson, Ford, Coca-Cola, Anahist, Armour Products, Philco, Frigidaire (they sell plenty of them), Standard Oil, and Dr. Ross Dog Food.

Residents of Alaska are heavy users of automobiles and trucks. Coupled with the needs of the highly mecha-

### V. S. BECKER PRODUCTIONS

Producers of television and radio package shows. Representing talent of distinction.

562-5th Ave., New York Luxemburg 2-1040

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



**TV ADVERTISING  
FILM FOR LOW  
BUDGET ACCOUNTS**

**FILMACK**

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



In San Francisco Bay Area Television...

## KRON-TV's PROGRAM PARADE

### HOLDS AUDIENCES ALERT

# FOR SPOTS

#### EVERY WEEK

... all these top-notch local and NBC network shows on KRON-TV... presented with the selling impact of "Clear Sweep" Television:

- 6 shows especially for children
- 3 with audience participation
- 4 that present fashions
- 6 featuring interviews
- 9 dramatic presentations
- 5 with music and songs
- 2 shows about sports
- 5 variety shows
- 10 miscellaneous  
News, telenews, regularly

(Note: Some of the programs referred to above are grouped under more than one subject classification.)

The San Francisco television station that does most to help your "spots" produce is -----



Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Streets, San Francisco



nized mining industry and aviation, this results in heavy consumption of petroleum products. One advertiser, Standard Oil Company of California, signed up for a news broadcast over KFAR in 1939. They've been on ever since, today using both Midnight Sun outlets and three ABS stations.

Commercials are geared to the Alaskan market and climate. Blazo (oil for lanterns) and Ban Ice (protection against moisture in automobile fuel lines) are plugged heavily when the mercury drops. Announcers also sing the praises of Standard Starting Fluid . . . "it'll breathe life into the coldest and most reluctant motors."

Alaskan mosquitoes, the world's largest and most aggressive, are the victims of many a local air campaign. In the summer months, when the oversized mosquitoes break out of their muskeg hibernation, insect repellent sales spurt.

Post-war homesteaders have heightened interest in Alaskan farming and one company, International Harvester, hopes to take advantage of this situation. At present, they're running a series of announcements directed at both farmer and miner.

Advertisers are taking advantage of the Alaskan's reputation for being the travelling-est citizen on the North American continent. Alaskans travel frequently through the territory, to and throughout the states—often beyond. They lead the world in per capita utilization of air transportation, both passenger and cargo.

The airlines haven't been caught napping. Advertisers on the Midnight Sun network and the Alaska Broadcasting System include Pan American Airways, Northwest Airlines and Scandinavian Airlines. Scandinavian Airlines, capitalizing on the large percentage of residents of Scandinavian descent, is currently recounting the pleasures of a visit "home" to the Scandinavian countries.

Remington, Winchester, and Western Cartridge Company schedule campaigns in behalf of firearms and ammunition. They offer, in the interest of public service, information to Indians, Eskimos and the large numbers of tourist sportsmen who visit Alaskan hunting grounds in the summertime.

Many manufacturers are unaware of the sure-fire audience awaiting them in Alaska. National dairy products

advertisers, for example, are losing out. Alaska has very few dairy herds. Dairy product output represents barely a "drop in the bucket" compared to demand. As a result, the territory is an outstanding market for evaporated milk. Some national brands like Avo-set (a ready prepared cream and whipping cream), Kraft powdered milk, and Darigold evaporated milk have sold well. Others would be wise to follow their lead.

During and since the war, Alaska's highway system has expanded rapidly. It's now possible to drive between the major cities, and the territory is connected with the United States by the all-year-round Alcan Highway. All of the standard automobiles have Alaska dealerships, and the local radio networks are getting heavy automotive advertising.

The total of Alaskan sales is hard to determine because many national advertisers don't know the extent of their distribution. This is because most of the advertised products reach Alaska through West Coast distributors. As much as 25% of the goods shipped to Seattle is transshipped to Alaska. Unfortunately, these transshipments are recorded as West Coast sales.

Advertisers place great faith in radio and 95% of the national sponsors renew their Alaskan radio contracts. Annu-i-dent started a campaign over the ABS stations and were able to note tangible results quickly. After three broadcasts, wholesalers were wiring the states for additional supplies. Some local retailers reported 200% sales increases. Nuceo margarine dealers report a 15 to 30% sales increase since the start of their air campaign on 13 February and Nucoa (Best Foods) has renewed for another 13 weeks effective 15 May.

Midnight Sun advertisers have no doubts about radio as a sales medium. The Alaska Steamship Company, the Seattle Fur Exchange, Black Manufacturing Company, Pan American World Airways and New Washington Hotel have been on since November, 1939. Others on since 1939-40 include Standard Oil Company of California, R. H. Alber Company, Olympia Brewing Company, and the West Coast Grocery Company.

A recent distribution survey covering 50% of the drug stores in Fairbanks, Juneau and Ketchikan highlighted the importance of Alaska advertising for national brands.

**WOC**

## FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

**WOC-TV** Channel 5 22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-inter-connected), local and film programs reach over 9,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate  
Col. B. J. Palmer, President  
Ernest Sanders, General Manager

DAVENPORT, IOWA  
FREE & PETERS, Inc.  
Exclusive National Representatives





Some of the nationally advertised products having 100% distribution are: Luden's, Hill's Coffee, Ivory Soap, Campbell's Soup, Chesterfields.

Some products with at least 90% distribution included: Cream of Wheat, Palmolive, Canay, Lifebuoy, Lux, Cashmere Bouquet, Camels, Lucky Strike, Phillip Morris, Chesterfields, Old Gold and Pall Mall.

The facts all add up to this: Alaska is a market today like any other within the 48 states as far as brand preferences go. And it is a growing, booming field. Advertisers would do well to note that the territorial flower is the forget-me-not when they prepare their radio budgets. \* \* \*

### TOOL FOR TIMEBUYERS

(Continued from page 37)

Dr. Zeisel and his associates found that there was a useful relationship between these figures; this relationship is expressed in the curves shown in the chart.

The chart is no panacea for timebuyers. It will not shrink their problems to shadows. Generally speaking, no good timebuyer bases a decision on any single factor such as share-of-audience. Nor do good timebuyers rely upon mechanical application of rules of thumb. A dozen factors may bear on selection of one station over others—and experience is a timebuyer's best friend. Nevertheless, most timebuyers welcome statistical tools like this.

Here's a specific example of how the chart can come in handy. Suppose a timebuyer knows the following facts about two stations (BMB figures are from Study No. 1):

	BMB Percentage	Cost per Minute
Station X	84	\$36.00
Station Y	38	9.00

These total audience figures, in relation to costs, favor station Y. The sponsor would get 4.2% of the area's radio homes per week for every dollar (38 divided by 9) against only 2.3% with station X. BUT this decision would be without benefit of information about the amount of listening to the rival stations.

To help shed further light on the relative worth of stations X and Y, a timebuyer would prefer a rating for the particular time spot he's interested in. But, if that isn't available, the average rating for the station is an

# QUALITY

FINE MUSIC 24 HOURS A DAY

# DIGNITY

IN ALL COMMERCIAL MESSAGES

# LOYALTY

AN APPRECIATIVE AND RESPONSIVE AUDIENCE

## HIGH STANDARDS—LOW COST

A GOOD MUSIC POLICY WHICH HAS BEEN TRIED, TESTED AND PROVED IN THE LOS ANGELES MARKET FOR TEN YEARS

THE COMPLETE KFAC STORY IS AVAILABLE IN A RECENTLY COMPILED BROCHURE, YOURS UPON REQUEST.

# KfAC

*The Music Station*  
FOR SOUTHERN CALIFORNIA

645 S. Mariposa  
LOS ANGELES 5



important aid in sizing up the situation. This is where the station share-of-audience comes in.

Suppose the timebuyer had the following figures:

	Station	Cost
	BMM Share-of- Percentage Audience	per Minute
Station A	81 25.6%	\$36.00
Station Y	38 4.6%	9.00

Station X delivers almost six times the amount of listening of station Y at a cost of four times as much. This could overrule decision indicated without use of the share-of-audience figures. But other facts the timebuyer has may still throw the choice in the

direction of station Y. As was said earlier, there's no substitute for experience and personal knowledge about the strengths and weaknesses of various stations.

As with all statistical methods, there is a standard error in the McCann-Erickson share-of-audience estimates. It amounts to not more than five percentage points in three out of five cases.

(To a layman, the fact that only three out of five cases hit the mark within the limits stated may seem alarming. But, in the world of advertising research, this is not a bad batting average. Actually, the two out of

five cases which do not fall within the standard error don't merely run wild. They still fall within usable percentage of error limits. If a research man were to express the three out of five cases in terms of a higher number of cases, say 19 out of 20, there would still be an average range of error of only 10% or so.)

Estimating accuracy can probably be increased by developing special curves for areas with more homogeneous competitive station patterns, and perhaps for individual networks. The McCann-Erickson project will doubtless stimulate other projects in this direction.

If estimates for several combined areas are to be made, each station share-of-audience should be weighted by the number of radio homes in that area. ★ ★ ★

McCann-Erickson is currently preparing a brochure describing its tool for timebuyers; it contains detailed technical information and will be distributed to clients and other advertisers.

## HEADQUARTERS FOR TV FEATURE FILMS

### 150 FILM EQUITIES FEATURES

Including  
**SHANGHAI GESTURE**  
Gene Tierney, Walter Houston

**PRISON WITHOUT BARS**  
Marjita Hunt, Edna Best

**MILL ON THE FLOSS**  
James Mason, Geraldine Fitzgerald

**HIS DOUBLE LIFE**  
Roland Young

**CITY WITHOUT MEN**  
Linda Darnell, Glenda Farrell

**BROKEN MELODY**  
Merle Oberon

**GHOST CAMERA**  
Ida Lupino, Henry Crandall

FILM EQUITIES CORP.  
Rm. 1519, 1501 Broadway  
New York 18, N. Y.  
Longacre 4-8234

### 40 HAL ROACH FEATURE FILMS

Including  
**CAPTAIN CAUTION**  
Alan Ladd, Victor Mature

**THE HOUSEKEEPER'S  
DAUGHTER**  
Joan Bennett, Adolph Menjou

**MERRILY WE LIVE**  
Brian Aherne, Constance Bennett

**THERE GOES MY HEART**  
Frederic March, Virginia Bruce

**BROADWAY LIMITED**  
Dennis O'Keefe, Victor McLaglen

**OF MICE AND MEN**  
Burgess Meredith, Betty Field

**TWO MUGS FROM  
BROOKLYN**  
William Bendix, Grace Bradley

NATIONWIDE  
TELEVISION CORP.  
Rm. 1519, 1501 Broadway  
New York 18, N. Y.  
Longacre 4-8234

### 75 FIRST RUN FEATURE FILMS

Including  
**I KNOW WHERE I'M  
GOING**

"Most satisfying screen romance of many a season"  
—N. Y. Times.

**THIS HAPPY BREED**  
"Gratifying entertainment"  
—N. Y. Times.

**SILVER FLEET**  
"Another deft melodrama"  
—N. Y. Times.

**TAWNY PIPIT**  
"Movie magic, a wonderful work"—N. Y. Times.

**DON'T TAKE IT TO  
HEART**  
"A delightful comedy fantasy"—N. Y. Times.

**A CANTERBURY TALE**  
"Simple, direct, unaffected, charming"—N. Y. Times.

STANDARD  
TELEVISION CORP.  
Rm. 1519, 1501 Broadway  
New York 18, N. Y.  
Longacre 4-8234

### SENSATIONAL BUT SCARCE (Continued from page 31)

ing with a series of 13 Italian pictures on WOR-TV from 5:30 to 6:30 Saturday evenings.

When film fans look up from their TV sets long enough to think about it, they ask: "Where are the grade A American pictures?" Even if television were wealthy enough to pay top Hollywood prices, which it isn't, Petrillo stands in the way.

In 1946, the American Federation of Musicians and the major studios signed an agreement whereby MGM, Columbia, Warner Bros., Twentieth Century Fox, RKO, Paramount, and Universal-International promised not to release any of their films to television without union permission. The majors must use musicians all-year-round for musical sound track recordings; they therefore have a strict working agreement. But most minor producers, who work only part of the year, are not bound by one. That's why their pictures have been sold frequently to TV film distributors.

There is no standard arrangement for the rental of whatever films are available. Each deal between a station or sponsor and one of the distributors is individual. Price depends on size of the package, type of film, how many TV sets are in the market, size of the



town, and how often the film will be shown. A few distributors base rentals on the station's class A time charge.

First-run exclusives are usually more expensive than re-runs. For example, WPIX, New York, has paid \$500 per film for a package of feature-lengths; but it often buys a second run at the same time for another \$150.

A second run can be more expensive than the first. If a station lets several years ago by between first and second run of a package, the TV sets in its market will have multiplied. Based on a sets-in-use formula, the re-run cost is higher.

As film-renting rates rise, stations are faced with this problem: can we get sponsors to support film programs? One answer for local stations is to sell participations. On *Footlight Theatre*, a film series on WNBW, Washington, D. C., five spots are sold on a one-hour program. Each spot costs \$75, with discounts for frequency. Along with a one-minute commercial, sponsor gets identification slide, and audio mention at the beginning and end of the film.

Theatre-length features will continue to be the main source of TV feature film for several years. But from various quarters come reports of a strong trend toward "tailor-mades." For large advertisers there are specially-made shows on film. For local advertisers there are syndicated features. William Black, vice president of Official Television, Inc., explains the trend this way: "The heyday of random-length theatrical motion pictures, which have gone through second and subsequent runs, home movies, and similar markets, then tossed to TV like crumbs from a rich man's table, is practically over."

Official Television, Inc., recently put out the closest thing to a music library on film. Called "Music Hall Varieties," it consists of 1,010 two-and-a-half to three-minute specialty numbers—singers, orchestras, soloists. Although not newly made, the films are specially processed for TV showing, have black leaders at both ends for local video ties. Live emcees can run their own disk jockey programs, with shorts taking the place of records. A one-year lease, which allows four plays of each unit, has an annual base cost of \$30,000. Official Television softens this by pointing out that cost per unit per run is only \$7.21. KTTV, Los Angeles, has had the package two weeks; WCBS be-

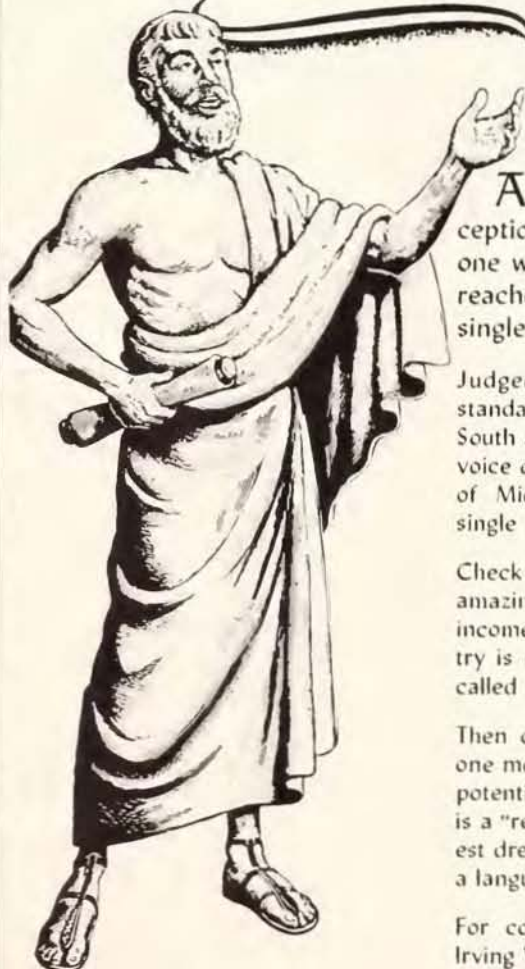
gins using it this July.

Along with Official Television, which will act as distributor for specialty producers of TV films, there are several other large-scale efforts to cash in on the new trend. United Artists recently activated a TV Dept., now has four weekly 15-minute features. The oldest, *Top Views of Spotts*, has been running a year and is sponsored in 42 markets. *Women in the News* is four months old; *John Kieran's Kaleidoscope*, a nature film, and *Unk & Andy*, for four to twelve-year-olds, are newly-born. United Artists distribute these

shows for independent producers like All-American News and International Tele-Films. A mystery series, possibly others, are in the planning stage.

Ziv Television Programs, which rents features and also sells edited film in a *Sports Album* series and *Yesterdays Newsreel* package, has ridden the *Cisco Kid* into TV. Long a valuable radio property, *Cisco Kid* recently brought Ziv a \$1,000,000 contract with NBC. For their million, NBC gets exclusive rights for five years to *Kid* film on TV; it has already announced a fall opening on WNBC, New York,

Plato might have called it  
a REPUBLIC...



AMONG the classic Greek conceptions of an ideal Republic was one where all its citizens could be reached at once by the sound of a single human voice - - -

Judged by this intensely practical standard, you might well call the Central South a republic. For daily, hourly, the voice of WSM brings this rich segment of Middle America into focus as a single unit.

Check the story of the Central South's amazing growth in population, spendable income, sales potential. See how industry is concentrating in what has been called the Ruhr of America.

Then consider that one medium—and one medium alone—can deliver all this potential to you as an advertiser. Here is a "republic" rich beyond Plato's wildest dreams—and a station which speaks a language it understands.

For cold facts and figures, contact Irving Waugh, or any Petry man.

CLEAR CHANNEL  
50,000 WATTS  
Basic NBC Affiliate



HARRY STONE  
General Manager  
IRVING WAUGH  
Commercial Manager  
EDWARD PETRY & CO.  
National Representatives



# k-nuz SUCCESS STORY! NO. 5



Mr. Reeves W. Hendershot

Pale Dry Grand Prize has moved from seventh position to Houston's LARGEST selling beer in just a few scant months.

"The phenomenal rise and public acceptance of Pale Dry Grand Prize," according to Reeves W. Hendershot, Vice-president in Charge of Sales at GULF BREWING COMPANY in Houston, "was due to the cooperation of retailers and salesmen who merchandised our intensive media campaign. And I heartily attribute a good portion of their success to our 12 quarter-hours and 21 announcements carried weekly over K-NUZ."

Upon request K-NUZ will be happy to furnish complete story of the success of the GULF BREWING COMPANY, or you can contact Mr. Reeves W. Hendershot at 5301 Polk, Houston, Texas.

Grand Prize Advertising Is Prepared By Foote, Cone and Belding, Houston Office.

**Before you buy the Houston market check the top Hooperated availabilities K-nuz offers. You'll be dollars ahead in sales and savings.**

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

# k-nuz

(KAY-NEWS)

9th Floor Scanlon Bldg.

## HOUSTON, TEXAS

WNBW, Washington, and WNBK, Cleveland. Playing it long-range, Ziv is shooting the pictures in color and has feature actors Duncan Renaldo and Leo Carillo under seven-year contracts. Radio sponsors of the program are given first option on TV participation. Interstate Bakery (Webber's Bread in California and Shulze's Butternut Bread in the Midwest) bought in immediately with a 10-year contract.

Tailor-made shows aren't cheap. Roach quotes a minimum of \$6,500 for a half-hour film. Cost of film stock alone runs to \$1,500. Lucky Strike's film show is said to have cost American Tobacco \$12,000 or more. The *Cisco Kid* costs Ziv about \$15,000 for every half-hour unit.

Whatever the cost, TV films are here to stay. Until there are enough tailor-mades to go around, hand-me-downs will keep right on packing 'em in. ★★★

## HITCH YOUR COMMERCIAL

(Continued from page 25)

studied into two matched groups of listeners and non-listeners. With the enormous amount of data at hand, it was possible to match very large samples (several thousand in each group) of all characteristics found to be significant.

Each test group was divided into approximately equal numbers of listeners and non-listeners. Then users of the product advertised on the program were counted in each group. If more users were found in the group listening to the program, it was assumed that *listening to the program accounted for the difference*, since other factors were matched.

For example, it was found that for every 1,000 women listeners to Toni's daytime serial *Nora Drake* 310 used Toni home permanent kits. Among the matched sample of non-listeners only 238 were users. The plus of 72 users per thousand is credited to *Nora Drake*. Women listening to other Toni-sponsored programs were not included in the serial sample.

Toni executives have always been research-minded (see "Out of the beauty parlor into the home," SPONSOR, March 1948) and have used Schwerin Research Corp. audience reaction studies since 1947. The company credits this phase of their research program with an important share in their success in influencing customers via radio.

The Schwerin organization found the difference in extra users varied widely between programs of the same sponsor using the same commercials. For example, *Give and Take*, a Saturday afternoon Toni participation show, had 100 extra users per thousand, but a nighttime mystery stanza had only 20 extra users per thousand listeners.

Another advertiser had 140 extra users per thousand listeners via a panel quiz in 1947, only 50 in 1948. During the same period his score for a participation show dropped from 30 to 30, while a third show, a news program, climbed from 30 to 40 extra users per thousand listeners.

What was the answer?

Careful analysis of test data gradually eliminated factors with no significant relation to a show's ability to garner the "extra users." Such factors as type of show, time broadcast, season, size of network, frequency of broadcast, and length of time on air were discarded.

But throughout the test data for one sponsor after another one factor stood out consistently—*treatment of the commercial*.

Where *belief in the advertising claims was low*, extra users of the product among listeners as compared with non-listeners was correspondingly low. Where belief was high, extra users were correspondingly higher.

Toni, under the astute management of the fabulous Harris brothers, Neisen and Irving, was ready to abandon spot radio for network in 1947, having achieved national distribution for their home-wave product. With their co-strategist and ad-manager, Don Nathanson, they decided to continue the pattern that had sold Toni to spot audiences. That meant audience participation shows.

They had discovered that participations were ideal vehicles for testimonial-type commercials. They favored this approach because of the necessary educational job in breaking down mass resistance to the idea of home permanents.

Toni soon had three participations on the national air: *Give and Take*, *Ladies Be Seated*, and *Breakfast Club*. Sales zoomed.

*Torme Time*, featuring the hot rhythms of Bobby-sox favorite Mel Torme and his band, was an attempt to snare a youth audience. It was aired Saturday afternoons from 5:30 to 5:45. But the youngsters just weren't





Rev. Dwight "Gatemouth" Moore, still another of many good reasons why WDIA's programming to Negroes by Negroes is producing sensational (used after much thought) results. Gate's "Light Of The World" show, 1:00-3:00 P.M., Mon.-Fri. is another WDIA sell-out with such accounts as Wonder Bread and Fels-Naptha.

HOOPER STATION AUDIENCE INDEX  
City: Memphis, Tenn. Mar.-Apr., 1950

Index	Sets	WDIA	A	B	C	D	E	F
T.R.D.T.P.	20.6	25.6	21.2	12.7	12.1	10.3	9.7	3.3

"WDIA, Memphis, Tennessee, Bert Ferguson, Mng'r., Harold Walker, Com'l Mng'r., John E. Pearson, Rep."

## SELL THE COTTON BELT

WITH THE "COTTON BELT GROUP"

Over 1,250,000 people in the primary area at less cost



COTTON • OIL • LUMBER  
AGRICULTURE

"The South's Billion \$ Market"

Write—Wire—Phone  
Cotton Belt Group  
c/o KTFS  
Texarkana, Tex.-Ark.

listening at that hour, and the show wasn't popular with available women listeners.

But the soap opera *Nora Drake*, it turned out, lent itself well to the testimonial-type commercial. *Crime Photographer*, a nighttime mystery, was an attempt to reach still another audience. It had the best audience rating of any Toni show.

Both cost-per-thousand homes and audience ratings may be misleading. For instance, the five Toni shows reveal surprising facts when cost-per-thousand homes is compared with the cost of getting those extra customers beyond those who don't listen, but buy the product anyway.

Program	Cost per 1,000 homes	Extra customers per 1,000 listeners	Cost per extra customer
<i>Nora</i>	\$1.88	72	2.6c
<i>Ladies</i>	2.32	60	3.9c
<i>Breakfast</i>	2.80	40	7.0c
<i>Crime</i>	2.94	20	14.7c
<i>Give</i>	3.47	100	3.5c

The rating picture for the same five shows compares with the relative effectiveness as follows:

Program	Average July 1948 rating	Extra customer ranking
<i>Crime</i>	11.5	5
<i>Give</i>	6.5	2
<i>Nora</i>	5.8	1
<i>Ladies</i>	3.9	3
<i>Breakfast</i>	3.1	4

What helps to give a commercial credibility?

"Making commercials take advantage of the audience's reason for listening to the program," says Schwerin.

Audience reaction studies on *Ladies Be Seated* showed that high points of interest to the majority of listeners came when the interviewee talked about her family.

Another aspect making the commercial fit the vehicle is selection of the right personality. As seen in a chart accompanying this story, the highest belief in advertising claims was obtained on *Nora Drake* when a housewife did the selling. She got 45% belief to 42% for a professional woman, 25% for a showgirl, and 17% for Toni's own beauty expert.

This is an example of making the commercial highly compatible with the entertainment on the show.

To make commercials take advantage of the show, one must understand the dominant reasons people listen to it. This calls for qualitative program

# 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.



# 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

# THE LOYAL WESTERN MUSIC AUDIENCE

BUYS and  
BUYS and !!!  
BUYS !!!

Make this responsive audience

**YOURS**

with one of these low-cost

## TELEWAYS SHOWS

- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- SONS OF THE PIONEERS  
260 15-Min. Musical Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs

For Profitable Transcribed Shows It's

## TELEWAYS

RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CRestview 67238 — BRadshaw 21447

Send for Free Audition Platter and low rates

studies.

It isn't enough, for example, merely to "use" the stars of a show and hope to make the most of this aspect of psychological compatibility. Physical integration sometimes works, sometimes doesn't.

On a comedy program the commercial got 53% belief when the stars used a lead-in that would have applied to any commercial. When they led in with a product gag (announcer still doing the commercial), it got 63% belief. But when the stars took part in the commercial themselves belief rose to 68%. Here physical integration helped.

On the other hand, here's a case where it didn't work. The commercial got 23% belief when the star of a children's Western program started off by saying he used the product. Another commercial, with which the star wasn't associated, got 35% belief. Hit or miss applications of the "borrowing" technique can backfire.

Despite the potential power to increase sales which lies in improving the liking of a show and making the commercials borrow the maximum from it, a program can still fail unless it attracts potential buyers of an advertiser's product, and unless the commercial claims advanced are strong enough to motivate the prospective customer.

"Doubling the size of a radio audience is an expensive and sometimes impossible task," comments Schwerin: "but doubling or even tripling the remembrance and believability of its commercials requires only intelligent effort." \*\*\*

## LEE PULLS HAT TRICK

(Continued from page 27)

the time making a movie was no deterrent. After a hurried trans-Atlantic correspondence with Montgomery, Grey's Jack Wyatt and Joe Bailey flew to London with a fountain pen.

The new Lee series, *Robert Montgomery Speaking*, began last September. (It's currently aired on 282 ABC stations, Thursday night, 9:45-10 p.m.) Montgomery did the first few broadcasts while still in London; they were shortwaved to New York for recording and rebroadcast. Confounding many who predicted that Montgomery would fall on his face, the show's rating has fattened steadily. Starting with a 1.5

Nielsen in September, it rose to 1.7 in October, 4.1 in November, 4.5 in December, 5.2 in January. Since February, the show's rating has averaged 5.5, and Montgomery—after only nine months on the air, rates as the No. 3 once-a-week commentator, after Winchell (17.9) and Pearson (8.9).

Aside from ratings, Montgomery's show, young as it is, has also shown a strong tendency to sell Lee hats. Last September, when he went on the air, sales in the hat industry were some 22% off last year's figure. From September through May, reliable sources indicate an increase of about 7% in Lee's sales over the corresponding period a year ago—while sales for the rest of the industry have remained sharply off.

Much credit for this brightening sales picture can doubtless be given to Lee's promotion activities on behalf of its 2,500 dealers. Lee quickly realized that they had in Montgomery the hottest merchandising angle in their brand-selling history. The ink was scarcely dry on their star's contract

## WE DON'T TOSS BOUQUETS TO DAISY (Ky.)!

Hard-boiled us, we don't cultivate Daisy (Ky.)! It's probably a garden spot, botanically speaking, but just too rustic and remote for sales-minded WAVE!

We stick to our State's one great blossoming market, the Louisville Retail Trading Area. Nearly a billion dollars in Retail Sales stem annually from these 27 flourishing counties, and our average family has an Effective Buying Income 40% higher than the Kentucky norm!

If you want to put a little advertising fertilizer into Kentucky, try WAVE's concentrated formula. It'll really put you in clover!

LOUISVILLE'S  
**WAVE**

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC  
**FREE & PETERS, INC.**  
National Representatives





**"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**

for buyers of radio and television  
510 Madison Avenue, New York, N. Y. MURRAY HILL 8-2772



# Famous firsts in TV

In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.



Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.



REPRESENTING

Birmingham	....	WBRC-TV
Columbus	.....	WBNS-TV
Los Angeles	.....	KTSL
New Orleans	.....	WDSU-TV
Omaha	.....	WOW-TV
Richmond	.....	WTVR
Salt Lake City	.....	KDYL-TV
Seattle	.....	KING-TV

when Lee dealers were bombarded with this broadside:

"It's Lee on the air with one of America's greatest attractions—Robert Montgomery. His is the charm and personality that already have won a nation-wide following. A smart star . . . a smart producer . . . a smart dresser . . . a World War hero . . . a civic leader . . . an all-in-one sales-making, promotion-building combination that can't be matched!

"It's Robert Montgomery's most unusual role . . . radio's most unusual commentator show. Robert Montgomery Speaking will be informative, intimate, entertaining, with sidelights and bright lights . . . with some big talk, but mostly the kind of small talk Main Street likes to hear. What he says will make conversation pieces right across the land . . . will pay off at *your* hat counter.

A bit overheated, perhaps, but such enthusiasm is contagious and dealer hypos are the soul of any such campaign. Here is a quote from the Lee Style Book for fall, already in the hands of Lee dealers:

"And here's the sensation of the airwaves to help you sell more Lee hats. . . . It's the "talk of America" program . . . with a tremendous following. *Robert Montgomery Speaking* for You and Lee Hats every Thursday night coast-to-coast on the ABC network. When Robert Montgomery speaks for Lee more than 3,000,000 people listen . . . and his talks pay off in sales . . . right over your hat counter!"

The Style Book also includes newspaper mats for local dealer insertion, featuring a drawing of Montgomery wearing the Lee "Adventure," and a reminder to listen to the Lee radio show. Lee dealers are supplied by the firm with prepared radio spots, for use before or after the network show, to provide the individual store with local tie-in. Stores in 190 of the 282 cities where the Montgomery show is heard are buying local spots tying in with the program.

A direct-mail campaign linked to the show is scheduled to be set in motion as this is written. The Grey agency is sending each Lee dealer the following letter—with an eye-catching penny pasted to the top:

"Dear Sir: The penny at the top of this sheet represents the cost to you of the four cards enclosed, imprinted with your name on all of them! The Frank

H. Lee Co. is perfectly willing to underwrite a good portion of the actual cost of these cards in order to help you sell a lot of Lee Hats this fall.

"Each of the four hats on the four cards in this set is a featured Lee promotion for fall, and will be highlighted on the famous *Robert Montgomery Speaking* program next fall. You get all four of these cards—imprinted with your store name and address—for only \$10 per thousand!

"The Adventure hat featured on Card Number 1 will be spotlighted in August. Mail this card around August 20 to 25. The York hat featured on card number 2 will be spotlighted in September and October. Mail this card around September 1. The Trinity hat featured on card number 3 will be highlighted in September and October. Mail this card around September 7. The Edgeless hat featured in card number 4 will be spotlighted in September, October, and November. Mail this card around September 14.

"For real results—and plenty of additional hat sales—plan now to send out these four cards this fall. All you have to do is fill out the enclosed order blank today and your cards will be in your store by August 1."

The volume of Montgomery's fan mail has been a source of much gratification for Lee. The gist of most letters is "attaboy!" Lee reports a surprisingly low percentage of negative comments, and almost no letters of vilification. Reasoning that a listener who writes to tell you how much he hates you is not apt to buy your hats, Lee figures this is a good thing. ★★

## BEETHOVEN COMMERCIAL?

(Continued from page 35)

making average New York incomes, pointing up the fact that its audience is not exclusively upper class.

About 85% of WQXR broadcast time goes to music in general, as against forums, news, and advertising. Of this 85%, classical music is played 60% of the time; the remaining 25% consists of semi-classical, light concert, or popular music.

Elliott Sanger describes WQXR programming this way: "... the musical program staff produces a well-balanced program comprising all kinds of music except 'hot jazz,' from the classics and semi-classics through concert and operetta forms to dance and folk music. The principal requirement is that



whatever is performed by WQXR shall be good of its kind."

Coupled with careful programing, is the lowest pressured advertising in radio. Original "editorial" policies, set 13 years ago, were left unchanged by *The New York Times* when it took full control in 1944. Its three-point credo, which has served as a model for other music stations, reads:

1. No products or services may be advertised which the station believes will represent a bad value to the consumer.
2. Even though a product may be recognized to have true value, it will not be accepted if its character is such as to be obnoxious or offensive to listeners. This automatically excludes such products as laxatives.
3. The station uses every effort to prevail on advertisers and their agencies to rely upon advertising messages which are factual and informative, not blatant nor exaggerated. In this way WQXR's ad-

vertising may perform the service of a dependable Buyer's Guide."

The station insists that sponsored programs have the same high quality as sustainers. Most are originated by the station, then sold to advertisers when they have gained audience acceptance. Very few sponsored programs have been accepted exactly as prepared by outside producers or agencies.

Listeners insist that advertising blend in with the rest of the program. Jarring singing commercials, for example, were quickly eliminated by joint management-listener agreement.

WQXR is followed closely, like a favorite newspaper. A unique *Monthly Program Guide* goes to 60,000 subscribers, who pay \$1.00 per year. Upon examining their list of subscribers to the *Guide*, WQXR discovered addresses scattered over a radius of 600 to 800 miles from their transmitter. Existence of this large music audience outside metropolitan New York was further proved several months ago by a re-broadcast arrangement between WQXR and WFMZ, an FM station in the Allentown-Bethlehem-Reading section.

So successful has the loan service been that on 15 May, 1950 it was expanded, now runs from 1 p.m. to midnight every day. Other stations are clamoring to get in. Plans are not definite yet, but the following are being considered for experimental feedings: WFLN, New York; WJNJ, Bridgeton, N. J.; WMCP, Baltimore; WLAB, Lebanon, Pa.; WXRE, York, Pa.; WEEX, Easton, Pa.; and WPPA, Pottsville, Pa.

WBIB, FM Station in New Haven, was scheduled to start broadcasting parts of WQXR's programing beginning 30 May.

Although WQXR added its own FM adjunct in November 1939, a department store executive named Ira Hirschmann thought New York music listeners could support another FM station.

"A lot of people said it couldn't be done," Hirschmann recalls. "They said a station of our standards could not survive, let alone make money." It was an uphill road for a while, but today we have an estimated audience of 200,000. Listeners keep tuned for an average of 3.3 hours a day, and there is a waiting list of advertisers.

"Music's the thing," says Mr. Hirschmann, "not advertising. It is amusing, but, I think, indicative of what editing can do, that when we cut a high pres-

**INCREASE  
in Power  
NO  
INCREASE  
in Rates**

The  
Answer to a  
TIME-BUYER'S  
Prayer!



**KONO**

NOW  
**860**  
kc.

**5000 watts DAY  
1000 watts NIGHT  
Directional**

**San Antonio's Oldest  
Music and News Station**

*Represented Nationally  
by Forjoe & Co.*

**LANG-WORTH  
FEATURE PROGRAMS  
SELL  
GAS & OIL!**



**LANG-WORTH**

FEATURE PROGRAMS, Inc.

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

*Network Calibre Programs at Local Station Cost*



## Conclusions for a Time-Buyer's Ergo

- 1. Iowans have high incomes.  
(year after year, among the highest in the U.S.)
- 2. They listen to the radio.  
(see any pertinent Hooper)
- 3. They listen to WMT.  
(while the number of stations in Iowa was growing from 25 to 60 since 1946, WMT's audience INCREASED 14.9%)
- 4. WMT is a logical choice for your clients with something to sell in Eastern Iowa.
- The Katz man will provide a basketful of facts . . . just ask him, please.



5000 WATTS

600 KC

DAY & NIGHT

BASIC COLUMBIA NETWORK

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

**WMBG-AM**  
**WCOD-FM**  
**WTVR-TV**

First Stations of Virginia

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

<b>BMI LICENSEES</b>	
Networks	22
AM	2,099
FM	386
TV	95
Short-Wave	4
Canada	150
<b>TOTAL BMI LICENSEES . . . 2,756*</b>	

You are assured of  
complete coverage  
when you program  
BMI-licensed music  
\*As of May 25, 1950

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

sure blurb down to four paragraphs for a six-hour program, the agency nearly had apoplexy. But the sponsor thought it was fine. He told us: "Your version married the music."

A recent article about WABF and its low-pressure advertising in *Reader's Digest* brought fervent letters from enthusiasts not yet within hearing of a music station. Most wanted to know when there would be more stations like WABF. Already a six-station network of FM stations is being set up, linking Washington, Baltimore, Philadelphia, New York, New Haven, and Boston. By 1952, it is expected that other FM stations will be added.

WQXR's musical voice has carried further than New York. Mr. Robert Rogers noticed, while working in Washington, D. C., during the war, that people bought special equipment just to pick up WQXR programs. But Washington broadcasters made no attempt to tap the large potential music audience. They should have, because:

1. Washington is packed with music lovers. Constitution Hall concerts usually sell out and record companies report higher consumption of classical records per capita than any other U. S. city.
2. Washington is strongly "white collar." One-third of its 1,000,000 population works for Uncle Sam, who insists on high educational standards.

When Rogers bought WQQW in 1947 and switched it to classical music, Washingtonians followed through. Today 199,000 listen regularly. Of this number, only about 38% make \$5,000 a year or better. And a Pulse survey in 1949 convinced the station that their audience was not "carriage trade." Rogers says the WQQW audience belongs to the "purchasing class."

WQQW does not confine itself to the classics. As the station puts it: "Good music is like good chewing gum, the flavor lasts. Sure a symphony by Beethoven is Good Music. But so is *Some Enchanted Evening*, a *Rhapsody in Blue*, or *Molly Malone*." Program Director Underwood aims at a balanced flow of music and special feature programs to keep listeners tuned in.

WQQW has piled up profits for a variety of advertisers. Walker and Dunlop, Inc. (agency: Henry Kaufman) reports that it sold over \$100,000 worth of real estate to WQQW prospects in four months. The firm uses a five-minute program called *News About*



Homes plus announcements.

Arthur J. Sundlum, president of the Washington jewelry firm of A. Kalm, Inc. (agency: Kal, Ehrlich, and Merrick) says: "I have been using radio for over 12 years and my advertising on WQQW is the first which has been referred to directly by customers coming into the store."

The Shrader Manufacturing Company (custom-built radio and TV sets) started on WQQW over a year ago, with a small schedule of announcements. WQQW has now become the major factor in their promotion. Shrader currently sponsors a 90-minute Sunday symphony program and schedules four announcements per day, Monday through Saturday. The firm has become dominant in its field as a result of WQQW promotion.

Although all the classical music stations have similar policies, there are some programing variations from station to station. KFAC, Los Angeles, for example, uses a "concert format." Half-hour specialty programs separate longer concert programs. With 30,000 recordings in its library, KFAC sees to it that no piece is repeated in less than 10 days.

Advertising is edited by the station and integrated into the programs. Union Pacific Railroad, for example, has long sponsored *Musical Milestones*. They blend the "American Heritage" type of commercial in with the music by pointing out chronological parallels between historical dates of railroad development and birth-dates of composers or their compositions. This lends itself to smooth commercial transitions.

On KFAC editing is not the only safeguard against listener irritation: "Announcers are instructed to deliver all commercial messages with dignity and sincerity. Experience has shown that deviation from this manner of delivery creates antagonism toward the station and a negative reaction towards advertisers. On the rare occasions when we have bowed to commercial expediency, we have had hundreds of complaints from listeners."

Soft-pedaling commercials pays off with the KFAC audience. The Slavick Jewelry Company in Los Angeles sponsors a heavy classical music program from 4 to 5 p.m. seven days a week. There's no direct selling, yet Slavick has been one of the few successful jewelry stores through the long jewelry slump since the war. The firm reports

occasional sales of \$2,000 to \$2,500 where the customer gives the Slavick programs on KFAC as the sole reason for the purchase.

San Francisco's KSMO bears out the experience of other music stations around the country. A survey showed that their audience was made up of 27% professionals, 20% students, seven % educators, seven % clerical and the other 39 % various. About 30% of the time these listeners turn on the radio, they tune in KSMO. This means, in most cases, at least three evenings a week.

More than 3,000 letters have praised KSMO in the nine months since they have become exclusively a music station. No jive, hillbilly songs, soap operas are broadcast. Only the news once an hour interrupts "the world's finest music night and day."

Despite the success of classical stations like WQXR, WABF, WQQW, KFAC, and KSMO, there is one sour note. In Boston, WBMS tried its classical music lovers and found them wanting. George Lasker, vice president of the Friendly Group, which operates WBMS, puts the station's case this way:

"During a three-year trial the station found that, although its limited audience enjoyed and applauded the music, it resented the sponsorship and commercials that helped make broadcasting possible. Experiments with commercials, cutting them down and adapting them to the music, had no effect. Listeners would not support the sponsors; sponsors therefore would not support the station."

A Boston classical music listener, commenting to SPONSOR on the recent WBMS move writes: "Last week I was in New York and listened to WQXR. Announcers like Russ John's and Duncan Purney only emphasize the wide difference and one of the principle reasons for WQXR's success."

Listener-critics of WBMS deny that they are "temperamental and impossible to satisfy" as Mr. Lasker claims. Those who have heard other music stations lay the Boston failure to "half-hearted" programing and unwillingness to put a bridle on "high-pressure" selling. SPONSOR lacks sufficient information to decide pro or con, merely presents the WBMS story as an indication that music stations can fail. But, in general, classical music stations have learned to satisfy listeners and sponsors alike. ★ ★ ★

# INFATUATED?

## Let's Make it Real

KATL has a real amorous feeling for its clients. It can't just be platonic when you're fighting the side-by-side battle for results.

Let Jack Koste, of Independent Metropolitan Sales, tell you how effectively affectionate KATL can be . . . Or call:

*Houston's Oldest Independent*

# KATL

HOUSTON, TEXAS

• LEADERSHIP IS EARNED

**WSYR-TV Televiewers  
Pledge Nearly \$6,000  
To Berle Cancer Fund**

# \$5,863

from a  
**TV Population of  
only 38,000 Sets**  
(. . . but Growing Fast)



Here's **PROOF** of  
**Audience Interest**

# WSYR ACUSE

AM • FM • TV

NBC Affiliate in Central New York  
HEADLEY-REED, National Representatives





### Who's got a TV code?

The way things are going, it won't be long before TV codes will become as numerous and as confusing to the advertiser as radio station ratecards used to be.

The need for a good-taste, good-advertising TV code becomes more apparent every day. The job of building up suitable standards of performance (more imperative for TV than it ever was for radio) is strictly the broadcasters' responsibility.

In G. Emerson Markham, director of NAB's TV Department, the industry has a practical television broadcaster who knows most of the pitfalls, who looks at them from the viewer's-sponsor's-broadcaster's points of view.

We suspect that Mr. Markham is

hard at work on this burning problem. If the pressure of other activity seems to keep him from it, SPONSOR submits that it is the NAB's duty to let nothing stand in the way of this priority project. A substantial TV code foundation in 1950 will pay handsome dividends in 1951 and all the years to follow.

### Godfrey's gospel

In this issue, SPONSOR presents Arthur Godfrey's sales biography (see "The Great Godfrey," page 21). While doing this story, we asked Godfrey to describe his selling form. Godfrey's broadcasting gospel, which follows, should provide food for thought for advertisers small and large (he's sold for all kinds).

1. *Sincerity*—Give the listener the straight goods, without any eye-wash.
2. *Informality*—Don't adopt a platform manner when you're talking. In effect, to one housewife, one couple, one family.
3. *Reliability*—It's a lot easier to sell convincingly if you're sold on the sponsor's product yourself.
4. *Simplicity*—Steer clear of the four-bit words.
5. *Adaptability*—This applies especially to commercials. It may look great on paper, but sound stilted and pompous. Reworking the commercial in everyday language can work wonders in results.

### The commercial's the thing

The American system of broadcasting has brought the air media to the No. 1 position in entertainment and recreation because the advertiser is willing to foot the bill.

In every 15-minutes, 30-minutes, or 60-minutes of programing he gets his opportunity for repayment. It comes in the form of his own personal advertising message.

That puts it up to the commercial to pay off. How well it does in the fractional time available is closely linked to the skill with which it's put together.

Even the biggest advertisers sometimes lose out because their messages don't hit home. Some months ago SPONSOR published its widely used and quoted article, "The faltering farm commercial," that revealed, on the basis of an Oklahoma University study, how far the message may be off the mark (see SPONSOR's Farm Facts Handbook).

Howard Schwerin is one of the more definitive researchers when it comes to analyzing what makes a commercial tick. SPONSOR has published his findings before. In this issue we report on his latest (see Hitch your commercial to your program, page 24).

Because the commercial is the pay-off, SPONSOR will devote considerable space to this vital subject in forthcoming issues.

## Applause

### NAB Business Trends Committee

Concurrent with network disaffection from the NAB, the industry's trade association proves, in the formation of the important NAB Business Trends Committee, that its spirit, initiative, and desire for service haven't suffered.

Bringing together such men as S. Bayard Colgate, chairman of Colgate-Palmolive-Peet; Marion B. Folsom, president of Eastman Kodak; Paul F. Clark, president of John Hancock Mutual Life Insurance Co.; Harry A. Bullis, chairman of General Mills and about 20 others of like calibre to chart out "the status of the American economy" calls for a high order of cooperation.

That these men are ready and willing to meet several times a year and

to supply NAB members (and the entire nation) "with basic information concerning the business and economic trends within our free enterprise system" is due mainly to (1) an appreciation of broadcasting's ability to get through to the nation at large, (2) the work of two NAB department heads, Richard P. Doherty, director of Employer-Employee Relations, and Robert K. Richards, director of Public Affairs.

Doherty initiated the plan. Working closely with Richards, and encouraged by President Justin Miller of the NAB, he enlisted the warm support of S. Bayard Colgate and several others. Together, Doherty and Richards drew up a presentation for the NAB Board of Directors, which reacted favorably to the creation of the Committee at its

Arizona meeting early in 1950.

The first meeting will be held in New York 11 July with Judge Miller presiding. At that time a chairman will be appointed by the Committee itself, with discussion and exchange of ideas following a planned agenda. Discussions and conclusions will be reported to the NAB membership via an economic letter prepared by Dick Doherty and regular reports by Bob Richards. Additionally, Richards will disseminate findings to news agencies, commentators, and others.

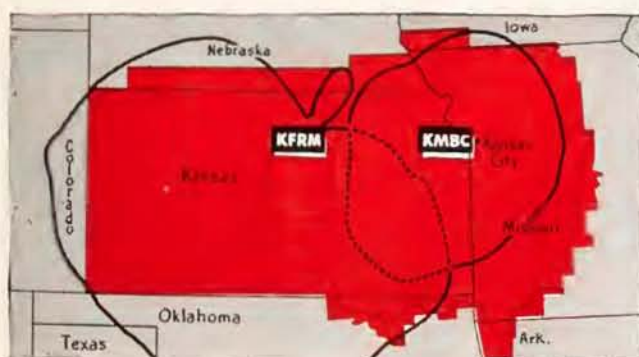
The NAB Business Trends Committee is big league activity. It fulfills a function for all business that is easily discerned and appreciated by both advertisers and the public. SPONSOR recommends more NAB thinking of the same calibre.



# The **KMBC-KFRM** Team *Wins Again!*

The Spring 1950 Kansas City Primary Trade Area Survey—a coincidental survey of over 80,000 telephone interviews in one week by Conlan — just off the press — shows The Team even further ahead of its nearest competitor than a year ago! It is one of the most comprehensive listener studies ever made — and one of the most revealing.

Together with the Fall 1949 Kansas City Primary Trade Area Survey—an aided recall survey made through 2,122 personal interviews at the 1949 Missouri State Fair, Kansas State Fair and the Kansas City American Royal—it provides irrefutable proof of The Team's outstanding leadership. Yes, *current proof*, not moth-ball evidence.



Daytime half-millivolt contours shown in black.

## **THE TEAM AGAIN WINS FIRST!**

Spring 1950 Kansas City Primary Trade Area Radio Survey, just completed, shows KMBC-KFRM far ahead of all other broadcasters trying to serve this area.

## **The KMBC-KFRM Team with Coverage Equivalent to More than 50,000 WATTS POWER!**

Yes, The Team covers an area far greater than KMBC alone, at its present location, could cover with 50,000 watts with the best directional antenna system that could be designed. With half-millivolt daytime contours tailored by Jansky & Bailey, America's foremost radio engineers, to enable The Team to effectively cover Kansas City's vast trade territory (a rectangle—not a circle), The Team offers America's most economical radio coverage.

Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.



The **KMBC-KFRM** Team

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC



# This is CBS in 1950....

CBS broadcasts more than twice as many minutes of  
most popular programs as the three other networks. CBS has  
15 of the top 20 nighttime TV of the top 15 stations.

## where more

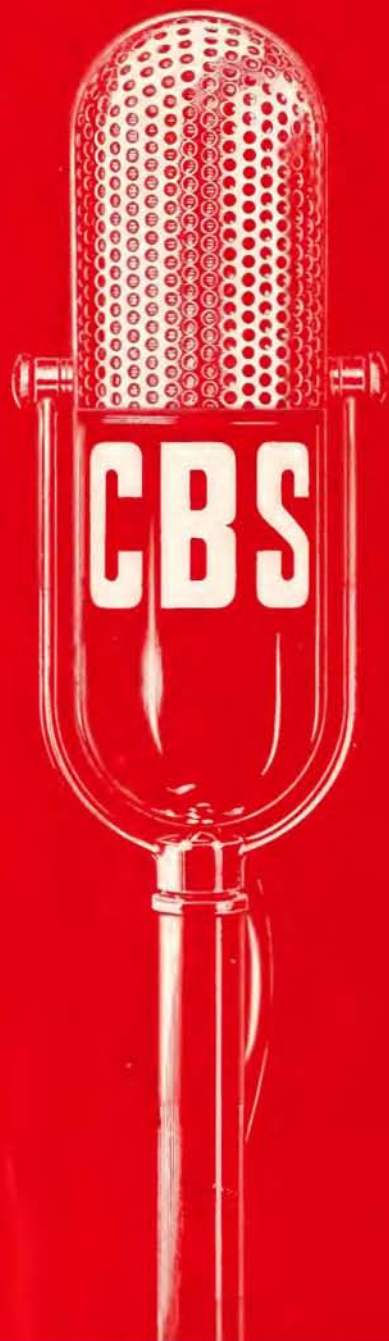
CBS has the largest weekly network circulation  
— leads all the other networks, day and night.

## people

Network circulation: number of families listening to a network for  
continuous minutes, once a week on average. Measured by Nielsen Radio  
Index automatic recordings, the single nationwide listening service subscribed  
to by 27% of households, available to all advertisers. (Dec. 49, Jan. 50 average.)

## listen most

CBS stations are listened to more days  
by the stations of any other network —  
22% more than the second-place network.





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