

UNITED STATES  
BALTIMORE  
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2 CENTS

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Are advertisers

boycotting the networks?—p. 24

Low-cost quiz pays off for Raleigh—p. 21

# SPONSOR

For buyers of broadcast advertising

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N. Y.



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**WE'RE  
THANKFUL  
FOR RICHMOND**

We're thankful for the privilege of living in the warmest, friendliest, most up-and-coming city in the south. We're thankful to be able to give its people AM, FM, and TV all served in Havens and Martin style. We're thankful to be known as The First Stations of Virginia — in Richmond, New York, Chicago and countless other cities. After nearly three years of TV operation, WTVR is still Richmond's exclusive television outlet. We're thankful for the national recognition that enables Havens & Martin stations to deliver an ever fuller service. Yes, sir, we're sure thankful.

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

**WMBG** AM

**WCOD** FM

**WTVR** TV

**FIRST STATIONS OF VIRGINIA**

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



# SPONSOR

510 MADISON AVENUE, NEW YORK



**RADIO MOVING OUT OF PARLOR**—U. of Louisville survey of white family listening in Louisville, made July-August '50 on behalf of WAVE and WAVE-TV, reveals more radio sets in other rooms of home than in parlor. Radios were in living rooms of 78.6% of homes. But 57.4% of adult bedrooms contained sets; 32.2% of kitchens. Children's rooms, dens, basements, bathrooms, porches helped boost out-of-parlor total far above in-parlor figure. Findings add weight to WHO and WIBW 1950 studies, among others, which report this shift toward personal listening in home. Much personal listening (as well as out-of-home listening) still uncredited in listening ratings.

**NON-SCHEDULED AIRLINES MAKING DENT ON AIR**—Since report early this year in SPONSOR regarding meager use of radio by airlines, situation has changed radically in big cities. One New York station alone reports \$3,000 weekly billing by 2 non-scheduled lines. Big lines like United, American, TWA considerably hit by small-firms campaigns, stressing low-price flights. Non-scheduled flights previously advertised via newspapers almost exclusively.

**RADIO, TV EXPERTLY USED IN GETTING VOTE**—Political use of sponsored radio/TV coming of age with current campaigns. Unlike previous amateurish attempts, present-day air campaigns frequently show expert use of media. For closing weeks of New York mayoralty campaign William Weintraub agency has purchased about 500 TV station breaks on behalf of candidate Ferdinand Pecora over local outlets. Highly effective slides are featured. Throughout nation radio, TV are getting larger share of campaign dollar than ever before.

**COST-PER-THOUSAND OF 1-MINUTE TV ANNOUNCEMENTS NOW 47c**—Despite rapid rise in TV time rates, cost of 1-minute announcements per thousand viewers dropped from 86¢ on 9/1/49 to 47¢ on 10/1/50. Analysis prepared by Katz Agency, radio/TV station reps, part of "TV Spot Advertising Cost Summary" issued periodically. Figure was reached by obtaining 260-time 1-minute film rate of highest cost station in each of the 62 TV markets and averaging.

**INDIES INCREASING RADIO RATES: NETS PONDER REDUCTIONS**—26% of stations attending mid-October meeting of Assn. of Ind. Metropolitan Stations (AIMS) stated they had recently increased rates or planned to do so by year's end. Situation reflects increasing popularity and resultfulness of leading independents. Meantime at least one network, deeply disturbed at inability to close new business, is seriously considering rate reductions in some form.



## **SPONSOR REPORT for 6 November 1950**

**FARM DIRECTORS AIM TO SELL SPONSORS ON COMMERCIAL VALUE**—Keynote of annual meeting of Natl. Assn. of Radio Farm Directors to be held in Chicago 11/25 is "Selling and Keeping the Farm Program Sold." Farm directors are among stations' most effective air salesmen, though average sponsor knows little about them. (see "The farm director: what a salesman!" in 10/9 SPONSOR).

**OPERATION "TANDEM" ON THE AIR WITH 2 RADIO SPONSORS**—Tandem was scheduled to go on air 5 November with 2 sponsors, Whitehall Pharmacal and RCA, picking up tab for 15 minutes each of first half hour. Original plan was sponsorship by 3 sponsors for each half hour of one-hour program on Sunday, Monday, Thursday, Friday, Saturday nights. Mars candy will start Tandem sponsorship early in 1951. Air Corps is interested as well.

**VIDEO RETAILERS STIMULATE BUYING WITH COLOR GUARANTEES**—Ingenious TV set retailers weren't long in devising way to induce color-confused public to resume buying. Countermeasure guarantees that sets will not be made obsolete by emergence of color. Typical guarantee reads, in part: "Davega Stores Corporation guarantees to all past and future purchasers of television receivers, that their sets can be adapted to receive color television programs transmitted in accordance with standards established by the Federal Communications Commission on October 10th, 1950." One large firm offers to supply each purchaser with color converter and/or adapter (when available) at \$49.50 or less. Many retailers stress "no excise tax" while heavy pre-tax inventory lasts.

**CBS GAINS ALLIES AMONG SET MANUFACTURERS**—As this issue went to press ranks of manufacturers announcing color tie-in activity mounted. Typical were Westinghouse, which will make adapter-converter package for installation on black-and-white receivers; Muntz TV, which will make low-cost "companion set" that brings in color when plugged in to Muntz black-and-white unit (Muntz also offers to equip previously-purchased Muntz set free with "color plug"); Bendix has prepared "plug-in" connections for converters, to cost about \$1; Commander Television is adapting current models for color at about \$15 more than current retail prices; Raytheon television is preparing adapters and converters although disapproving of CBS system.

**26% OF SMOKERS CHANGED BRANDS IN YEAR, SURVEY SHOWS**—Impact of cigarette advertising campaigns, mostly geared toward shift in brands, seen in survey among readers of American Legion Magazine. One in 4 said he had changed in past 12 months. Survey revealed 83% of smokers smoke cigarettes. 16% of latter consume 4 packs or less weekly; 51%, 5 to 9 packs; 33%, 10 or more packs. 68% of respondents' wives smoke too.

**TREND TOWARD MERCHANDISABLE TALENT**—Sponsors and stations are analyzing talent closely for merchandising possibilities. Tex and Jinx, Mrs. Eleanor Roosevelt, Gene Autry, Paul Whiteman, Bob Atcher give sponsor big plus with

(Please turn to page 42)





# HACK WILSON In Runs Batted In,-

# WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

In 1930 Hack Wilson, playing for the Chicago Cubs, batted in 190 runs. Hack's single season "R.B.I." record *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

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



# WHEC

*of Rochester*

N. Y.

5,000 WATTS

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



# SPONSOR

DIGEST OF 6 NOVEMBER 1950 ISSUE

VOLUME 4 NUMBER 23

## ARTICLES

### **How Brown & Williamson built to 23 billion**

They use different air and sales strategies for their various cigarettes, accent spot radio and TV for Kools and Viceroy

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### **Why sponsors are cold to nighttime radio**

An objective report on advertiser sentiment—some of it hot-under-the-dollar. Thinking on the future of the networks, rates, programming

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### **Banks on the air**

In 1950, over 2,000 banks advertised on radio/TV; in 1937, only 146 used air media. Banks have learned broadcasting does effective job for them

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### **Big boys, beware**

Worcester Baking Company, through consistent use of radio, has maintained dominance in its county for 25 years

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### **Herbert True checks your TV S.I. in Chicago**

Carter Advertising Agency radio/TV director studied sponsor identification, other Windy City viewer factors. Here's a report on his findings

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### **The ad manager's book shelf**

Few advertising world professionals devote much time to books on their field. But here are some good reasons for taking a second look at them

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## COMING

### **So you're going to transcribe a commercial!**

In line with the trend toward spot, more and more companies are using a.t. commercials. A how-to-do-it story complete with case histories

20 Nov.

### **A SPONSOR roundup on clothing**

Querying stations all over the country, SPONSOR has unearthed facts and figures on how and what clothing firms are doing on the air

20 Nov.

### **McCann-Erickson research technique**

The inside story of how the research department of a large ad agency directs its broadcast media advertising using latest research methods

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COVER: "People Are Funny," CBS quiz with Art Linkletter, is low-cost Brown & Williamson air success for Raleighs (see page 21).

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*It's common knowledge that some stations deliver listeners  
at a really low cost per 1000 coverage...*



## *and in Kansas City it's KCMO!*

Yes, Mr. Timebuyer... as Kansas City's one and only 50,000 watt station, KCMO sends your message far and wide over Mid-America! For inside KCMO's 213-county measured 1/2 mv. area are almost 5 1/2 million prospective listener-buyers. How's that for coverage?

With KCMO's supercharged signal is coupled that all-important intangible of superior programming... that keeps Mid-America listeners tuned-in at the 8-TEN spot. Combine these factors with KCMO's low rates and you see a bargain in radio coverage that can't be matched. Reach Mid-America's millions at a low-low cost per thousand... via KCMO!

*To sell Mid-America's millions...  
center your selling on KCMO*



*One Does It  
- in Mid-America!*

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

# KCMO



**KANSAS CITY, MISSOURI**

*Basic ABC station  
for Mid-America*

**National Representative:  
THE KATZ AGENCY**

**50,000 WATTS** *Daytime*

**810 kc.** *10,000 watts night*





## You Can't Get Results in the COUNTRY

with a  
"TWO-LEGGED  
STOOL"  
SCHEDULE!

KMA offers impact in the 110 RURAL counties of Iowa, Nebraska, Missouri and Kansas. . . 2 1/2 million farm and small town listeners that are NOT reached by Omaha - Des Moines schedules.

That's why YOUR schedule *must* include KMA to bring you results in the *country* — in the rich Rural Omaha-Des Moines market!



# KMA

SHENANDOAH, IOWA

Represented by  
Avery-Knodel, Inc.

IN OMAHA it's Television Station KMTV, Channel 3, operating 7 days per week with programs from two great networks.

CBS-TV • ABC-TV

Under Management of  
MAY BROADCASTING CO.  
Shenandoah, Iowa

# 510 Madison

## BMB STORY

The article on "Are you getting the most out of BMB?" in your 25 September issue was really good. It would be impossible to enumerate all the ways in which BMB data have been and can be used but you certainly touched on the important high spots.

One thing that keeps agencies and advertisers from using BMB data as much as they should is the amount of detail work necessary to make the compilations. If we add up the total number of counties covered by each of the approximately 2,000 stations on the air, it amounts to about 55,000 for the daytime and nighttime audiences.

Your readers would probably be interested to know that this information is available on IBM punch cards. Statistical Tabulating Company, by arrangement with the Broadcast Measurement Bureau, is able to prepare compilations from this store of BMB data, on its mechanical tabulating equipment. This means the work can be done quickly, accurately and economically.

We have already set up BMB data decks of punch cards for several of the leading agencies; these contain the sales territory codes for their advertisers. In addition, by the use of our calculating punch, we have been able to expedite many of the computations you mentioned in the article.

I believe that if more of your readers knew of the availability of these mechanical compilations of BMB data, it is quite likely that broader use would be made of BMB.

GEORGE A. COOPER  
Director of Marketing Tabulations  
Statistical Tabulating Company  
New York

## RADIO RESULTS

Your Radio Results department is swell, but . . .

Why did certain sponsors get good results with certain types of programming? A bulk, or lack of bulk, of radio announcements and programs is all fine as far as machinery for a campaign is concerned. But how about merchandising used? What did the sponsor do about, or say about his product that

actually made people want it and buy it? What made him choose the type of campaign he did? Why radio? What other media?

All in all, SPONSOR is terrific. It keeps a nice, big spot in my heart warm.

JAMES S. COHAN  
Account Executive  
William N. Scheer  
Newark

## OOPS! IT'S A SHE!



Cartoon strip in SPONSOR's story on animated commercials (9 Oct.) showed Sal Hepatica film written by male copywriter at Young & Rubicam. Y&R dropped SPONSOR a line pointing out that it's really a very pretty Mrs. Dowling who does the job.

## DRUG STORE ROUNDUP

As always SPONSOR came through with the definitive article on drug stores in radio. I was, however, a little chagrined to find that the Liggett Rexall campaign on WCOP, now well into its fourth year, was omitted.

I don't recall having seen one of your questionnaires, and I am just wondering whether you got the WCOP Liggett Rexall story. In addition to a 10-minute newscast at 7:30 a.m., Monday through Saturday, and a 15-minute newscast at 6:15 p.m. Monday through Friday, Liggett Rexall buys from WCOP, what I feel is a most unique radio package for a drug chain.

Nelson Bragg, a local radio personality with a great following, and an uncanny ability to put people at ease before a microphone, visits the various Liggett Rexall drug stores throughout greater Boston at sometime between 10 and 11 in the morning. He tapes records in the store, or immediately in front of it; interviews with anybody and everybody, at times including the manager of the store himself. These interviews are played back over WCOP at 4:45 p.m. The gimmick, of course, is that those people interviewed can

(Please turn to page 68)





# 330,000 TV SETS *... Now in Detroit!*

And the most-tuned-to of the 3 stations in the multi-billion dollar Detroit market is WWJ-TV, Michigan's first television station . . . now in its fourth year of undisputed leadership in pioneering, programming, public service and pulling power.

WWJ-TV not only gives your product story the effectiveness of visual selling; it also lends to your product community acceptance which no other TV station in this market can approach.

To sell Detroit, you need WWJ-TV. It is the dominant television voice in a market that is the outstanding sales opportunity in the nation!

FIRST IN MICHIGAN

## WWJ-TV

Owned and Operated by THE DETROIT NEWS

NBC Television Network

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
ASSOCIATE AM-FM STATION WWJ





## BUFFALO AND BIRMINGHAM JOIN PULSE

Available this month and bi-monthly thereafter, Buffalo and Birmingham join the roster of Pulse radio reports. These reports utilize the same interviewing technique employed in other Pulse radio markets, which include:

Boston  
New York  
Philadelphia  
Washington, D. C.  
Richmond  
Chicago  
Cincinnati  
St. Louis  
Los Angeles  
San Francisco

*For information about  
any of these markets*

**ASK THE PULSE**

**THE PULSE Incorporated**  
15 West 46th Street  
New York 19, N. Y.

## Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** Does the Hudson Motor Car Company sponsor a TV show? If so, is there a Chicago station carrying the program?  
*Advertising agency, New York*
- A.** The Hudson Motor Car Company started sponsorship of *Billy Rose's Playbill* over ABC-TV (Tuesday, 9-9:30 p.m.) WENR-TV carries the show in Chicago.
- Q.** Suppose I had a participation on a Los Angeles radio program—how would I get daily information on what was said in my commercials?  
*Advertising agency, New York*
- A.** A station staff member would probably supply the information or someone could make an "on the air" check of the commercials for you.
- Q.** Can you give us any information on responses to coupon offers on television?  
*Advertising agency, New York*
- A.** Our "199 TV Results" and our TV Results department appearing in alternate issues of SPONSOR will provide you with the information you seek.
- Q.** In your Sponsor Report section for 9 October you mention Larry Finley and the Progressive Broadcasting System. Can you give me Mr. Finley's address?  
*Executive, Brooklyn*
- A.** The address is Progressive Broadcasting System, 8983 Sunset Boulevard, Hollywood. The New York address is 55 West 53rd Street.
- Q.** We'd appreciate a listing of some good "giveaway" shows. Can you help us?  
*Rug manufacturing concern, Amsterdam, N. Y.*
- A.** CBS-radio: *Grand Slam; Bob Hawk Show; Give & Take; Mrs. Goes A' Shopping; Strike It Rich; G. E. House Party; Earn Your Vacation.* CBS-TV: *Beat The Clock; What's My Line; Sing It Again: Truth or Consequences.* ABC-radio: *Talk Back; Shoot The Moon;* ABC-TV: *Chance of a Lifetime.* NBC-radio: *Double or Nothing.* NBC-TV: *Break The Bank; Live Like a Millionaire; Groucho Marx; People Are Funny.* MBS-radio: *Queen For a Day; True or False; Comedy of Errors; 20 Questions; Take a Number.*
- Q.** How many cities are being serviced by TV? Can you supply us with TV network billings for the first six months of 1950?  
*College student, Boston*
- A.** According to the booklet, "TV Progress" by the Television Broadcasters Association, some 48 cities are being serviced by TV network facilities. And, for the first six months of 1950, there was an estimated \$14,000,000 in TV network billings.
- Q.** Has SPONSOR ever done any articles on radio sponsorship by churches?  
*Radio station representative, New York*
- A.** See our November 1948 issue, page 40, "Religion learns to use the air."



*Unlock the West Coast's 2 Biggest Markets*

*with Don Lee's  
2 Key Stations*



You can get into these 2 big markets *fast, completely and economically* when you use KHJ, Los Angeles and KFRC, San Francisco. Twenty-five years of successful selling prove these two key stations unlock these choice marketing areas every time. Complete coverage, more sales impressions per dollar, plus proven ability to get sales response—are all yours with these key stations of Don Lee—the Nation's Greatest Regional Network.

*Represented Nationally by* JOHN BLAIR & CO.



LOADED FOR . .

MR. "Q"

THRIFTY  
COVERAGE

of the  
SOUTH'S  
LARGEST  
MARKET  
AREA

MUTUAL

SEE WEED

5 6

ARK MEMPHIS MISS ALA

WHBQ

**FIRST On Your Radio In  
MEMPHIS**

# Men, Money and Motives

by  
Robert J. Landry

Eternal fame awaits the staff genius who shall one day devise a practical plan releasing all advertising agencies from their extra-curricular functions of procurement. We mean, of course, the procurement of World's Series, football and "South Pacific" tickets, or ringside tables at Copa, or choice locations in the fashionable wing of "21", with a view overlooking Ben Sonnenberg. We mean, too, the procurement of introductions to models, debs and babes, of train and plane reservations, flowers, candy, hired limousines, autographed photographs of Faye Emerson and, finally, the procurement of jobs for the idiot nephews of clients.

\* \* \*

None of these duties have anything to do with advertising service. On the contrary, they actively interfere with the time and energies of agency staffers. Some of the chores are billable; that is to say, the agency will be reimbursed; many of the most taxing, time-consuming and costly items are not billable to the client and must be "eaten" by the agency. In the aggregate the "courtesies" bestowed upon clients (and expected) add up to a bookkeeping charge of such annual dimensions that no agency can lightly regard the accumulated debits. Somehow the tickets and cocktails and the nights on the town must be charged off by—you guessed it—a reduction in either the quantity or the quality of the service rendered by the agency.

\* \* \*

This situation, it is widely if confidentially conceded, is bad for the practice of advertising and its prestige. It insidiously feeds the inferiority feelings which haunt agency men. Do not think of them as gods with broadened shoulders, two-vent jackets and sincere neckties as in "The Hucksters." In moments of contemplation, on the train back to Chappaqua, or while dining quietly with their fourth wife, they confess to inferiority feelings.

If the problem is not an easy one, neither is it frivolous. Nor is it a case of griping being an occupational neurosis of the profession. Part of the evil swings on that word "profession." For at its best, advertising is just that. For 50 odd years now the profession has been maturing and must, for its own development, mature still more.

\* \* \*

Here is where the serious side of forced gaiety comes in. It cheapens the dignity of a professional man when he is obliged, as a condition of continued good will, to play gigolo to the social whims of clients, often giving up his own meagre social life to do so, saying nothing of the risk of divorce implicit in permanently neglected wives. A man who feels cheapened and forced in this way is not going to be proud either of himself or his profession; and in the opinion of astute minds respected by this writer, advertising needs pride of profession second only after job security,

(Please turn to page 54)





## WHAT DO THEY SEE IN TCHAIKOVSKY?

They see *sales*... scores of them. Shrewd businessmen *know* there's money in music. Especially when it's the music of Tchaikovsky (and Beethoven, Mozart, Strauss and Schubert) as played in the Vienna Philharmonic Orchestra TV films, now available *exclusively* through Radio Sales.

This series of 13 concerts looks so good (and sounds so good) it got this kudo from *Variety*: "*has great appeal... music excellently performed... well recorded.*" And its appeal includes *all* viewers. Because these films have music for everybody—selections like "Tales from the Vienna Woods" and "The Unfinished Symphony." All superbly filmed in the world-renowned music centers of Vienna and Salzburg.

Looking for low-cost TV advertising? You'll see the perfect sales instrument in the Vienna Philharmonic Orchestra films.\* Just call Radio Sales.

### **RADIO SALES TV FILM PRODUCTIONS**

Vienna Philharmonic Orchestra • Gene Autry Show • Hollywood on the Line • Strange Adventure British Features • World's Immortal Operas

\*Subject to prior sale in each market.  
Represented by Radio Sales, Radio and Television  
Stations Representative...CBS





**... Where more people  
listen daily to WMAQ  
than to any other station**

More than 15 billion dollars a year, or more than a billion dollars a month, are spent for consumer goods in the vast, prospering Midwest area dominated by Station WMAQ. *This is more than 10 per cent of the entire nation's annual consumer sales.*

This great Lake Michigan States area is the home of one out of every 10 families in the United States . . . *owning* one out of every 10 radios in the United States . . . and *earning* one out of every 10 paychecks in the United States.

Top sales medium in this thriving region—the nation's *number two market*—is WMAQ, delivering a daily audience not only larger than that of any other station, but *larger than that of any other advertising medium* . . . an audience of almost 1,300 thousand families.

Guarantee success for your advertising campaign by including WMAQ—*Master of the Lake Michigan States Market*. Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales Office now for full information in planning a schedule that will mean greater sales of your product in a great market.

Sources: Daily Listening—BMB Study No. 2, 6-7  
Days per Week; No. of Radios—BMB Study No.  
2 and Caldwell-Clements Publishing Co.; All  
Other Statistics—U. S. Bureau of Census.

MASTER OF THE LAKE MICHIGAN STATES MARKET

**WMAQ**  
CHICAGO



# New and renew

# SPONSOR

6 November 1950

These reports appear in alternate issues

## New on Television Networks

| SPONSOR                         | AGENCY              | NO. OF NET STATIONS | PROGRAM, time, start, duration   |
|---------------------------------|---------------------|---------------------|--|
| American Tobacco Co             | BBD&O               | CBS-TV              | Jack Benny; Sun 8-8:45 pm; 28 Oct; Sun 7:30-8 pm; 10 Dec; 11 Feb; 25 Mar |
| Bigelow-Sanford Carpet Co Inc   | Young & Rubicam     | CBS-TV              | Bigelow TV Theatre; Sun 6-6:30 pm; 10 Dec; 52 wks                        |
| Campana Sales Co                | H. W. Kastor & Sons | ABC-TV              | First Nighter; T 8-9 pm; 17 Oct; 52 wks                                  |
| Chesebrough Mfg Co              | Cayton              | DuMont              | Saturday Night at the Garden; Sat 10:30-11 pm; 14 Oct; 25 wks            |
| General Foods Corp              | Young & Rubicam     | NBC-TV              | Bert Parks Show; M, W, F 3:30-4 pm; 1 Nov; 52 wks                        |
| General Mills Inc               | BBD&O               | CBS-TV              | Betty Crocker; Th 3:30-4 pm; 9 Nov; 52 wks (add T 3:30-4; 2 Jan)         |
| Gillette Safety Razor Co        | Maxon               | NBC-TV 47           | Army-Navy Game; Sat 12:15-conclusion; 2 Dec; (one-time)                  |
| Longines-Wittnauer Watch Co Inc | Victor A. Bennett   | CBS-TV              | Election Returns; T 10:30-midnight; 7 Nov; (one-time)                    |
| Motorola Inc                    | Ruthrauff & Ryan    | NBC-TV 37           | Unnamed; Th 5-6 pm; 23 Nov; (one-time)                                   |
| Procter & Gamble Co             | Benton & Bowles     | CBS-TV              | Four Star Review; W 8-9 pm; 4, 11 and 18 Oct                             |
| The Texas Co                    | Kudner              | ABC-TV              | First Hundred Years; M-F 2:30-45 pm; 4 Dec; 52 wks                       |
|                                 |                     |                     | Metropolitan Opera; M 8 pm to conclusion 6 Nov (one-time)                |

## Renewals on Television Networks

| SPONSOR                      | AGENCY             | NO. OF NET STATIONS | PROGRAM, time, start, duration                      |
|------------------------------|--------------------|---------------------|---|
| Ford Motor Co                | J. Walter Thompson | NBC-TV 54           | Kukla, Fran & Ollie; W 7-7:30 pm; 1 Nov; 9 wks      |
| Gulf Oil Corp                | Young & Rubicam    | NBC-TV 38           | We The People; F 8:30-9 pm; 3 Nov; 48 wks           |
| Radio Corporation of America | J. Walter Thompson | NBC-TV 59           | Kukla, Fran & Ollie; M, F 7-7:30 pm; 27 Nov; 52 wks |

## Station Representation Changes

| STATION                                       | AFFILIATION | NEW NATIONAL REPRESENTATIVE                                 |
|---|-------------|---|
| CKXL, Calgary, Alberta                        | Independent | National Broadcast Sales, Toronto & Donald Cooke Inc, N. Y. |
| KERB, Kermit, Texas                           | Independent | Bowles & Co, Ft. Worth                                      |
| KEYL-TV, San Antonio                          | DuMont      | Blair-TV, N. Y.   |
| WFLN-FM (Franklin Broadcasting Co Inc) Phila. | Independent | Lee Ramsdell & Co Inc, Phila.                               |
| WVET, Rochester, N. Y.                        | MBS         | The Bolling Co, N. Y.                                       |
| WJW, Cleve.                                   | ABC         | H.R. Representatives Inc, N. Y. (effective 1 Jan)           |
| WKMH, Dearborn & Detroit                      | Independent | Headley-Reed Co, N. Y.                                      |

## New and Renewed Spot Television

| SPONSOR             | AGENCY                        | NET OR STATION         | PROGRAM, time, start, duration                |
|---------------------|-------------------------------|------------------------|---|
| American Tobacco Co | BBD&O                         | WAFM-TV, Birmingham    | 20-sec film; 19 Oct; 52 wks (n)               |
| The Borden Co       | Young & Rubicam               | WNBK, Cleve.           | Stn break; 1 Nov; 34 wks (n)                  |
| The Borden Co       | Young & Rubicam               | WNBT, N. Y.            | Stn break; 1 Nov; 34 wks (n)                  |
| Bristol-Myers Co    | Doherty, Clifford & Shenfield | WBZ-TV, Boston         | Stn break; 30 Oct; 52 wks (n)                 |
| Bulova Watch Co     | Blow                          | KSL-TV, Salt Lake City | 20-sec film; 17 Oct; 39 wks (n)               |
| Bulova Watch Co     | Blow                          | WTOP-TV, Wash.         | 20-sec film; 31 Oct; 9 wks (n)                |
| Clark Candy Co      | BBD&O                         | WNBT, N. Y.            | Stn break; One-min annemt; 29 Oct; 13 wks (r) |
| Clark Candy Co      | BBD&O                         | WPTZ, Phila.           | One-min annemt; 30 Oct; 13 wks (r)            |

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



## New and Renewed Spot Television (Cont'd)

| SPONSOR                         | AGENCY                | NET OR STATION         | PROGRAM, time, start, duration                |
|---------------------------------|-----------------------|------------------------|---|
| R. B. Davis Co                  | Samuel Croot          | KNBH, Hlywd.           | One-min annent; 23 Oct; 52 wks (n)            |
| Eversharp Inc                   | Glow                  | KTTV, L. A.            | 20-sec film; 21 Oct; 21 wks (n)               |
| Florida Citrus Commission       | J. Walter Thompson    | WNBT, N. Y.            | One-min annent; 25 Oct; 26 wks (n)            |
| General Motors Corp (Chevrolet) | Campbell-Ewald        | WCBS-TV, N. Y.         | One-min, 20-sec annent; 27 Nov-16 Dec (n)     |
| Great Atlantic & Pacific Tea Co | Paris & Peart         | WNBQ, Chi.             | Stn break; 16 Nov; 52 wks (n)                 |
| Lima Grands                     | Kal Ehrlich & Merrick | WCAU-TV, Phila.        | 20-sec film; 3 Nov; 12 wks (n)                |
| Mentholatum Co                  | J. Walter Thompson    | KSL-TV, Salt Lake City | One-min film; 20 Nov; 13 wks (n)              |
| Monsanto Chemical Co            | Gardner               | WNBT, N. Y.            | Five-min prog (Tex & Jinx); 5 Dec; 13 wks (n) |
| Nehi Corp                       | BBD&O                 | WTOP-TV, Wash.         | One-min film; 24 Oct; 13 wks (n)              |
| Panther Panco Inc               | Hirshon-Garfield      | KTTV, L. A.            | One-min film; 7 Nov; 6 wks (n)                |
| Personal Products Corp          | Young & Rubicam       | WCBS-TV, N. Y.         | One-min film; 1 Nov; 8 wks (n)                |
| Procter & Gamble Co             | Benton & Bowles       | KTTV, L. A.            | 20-sec film; 13 Oct (n)                       |
| Procter & Gamble Co             | Benton & Bowles       | WBZ-TV, Boston         | Stn break; 27 Oct; 30 wks (n)                 |
| Rouson Art Metal Works Inc      | Grey                  | WTOP-TV, Wash.         | Eight-sec film; 1 Nov-end of year (n)         |
| Year Inc                        | Young & Rubicam       | KTTV, L. A.            | One-min live partic; 20 Oct; 9 wks (n)        |

## Advertising Agency Personnel Changes

| NAME                 | FORMER AFFILIATION                                    | NEW AFFILIATION   |
|----------------------|---|---|
| John A. Ashby        | Will Inc, Cleve., acct exec                           | Same, vp  |
| Jack Asher           | Photo Trade News                                      | The John-Ralder Associates, N. Y., acct exec  |
| Julius J. Baader     | William B. Remington, Springfield, exec               | Gottesmann, Newark, exec vp   |
| Jordan Barlow        | Newell-Emmett, N. Y.                                  | BBD&O, N. Y., acct exec   |
| Thurman L. Barnard   | Compton, N. Y., dir, vp                               | Same, exec vp   |
| Leo Baron            | Ehrlich & Neuwirth, N. Y., art dept mgr               | Same, vp  |
| Herald Beckjorden    | AAAA, N. Y., vp                                       | H. B. LeQuatte Inc, N. Y., vp   |
| Albert Berne Jr      | Guenther, Brown & Berne, Dayton, acct exec            | Same, vp and gen mgr of Dayton, Cincinnati offices  |
| William Bonyun       | Daggett & Ramsdell Inc, N. Y., pres                   | Dorrance-Waddell Inc, N. Y., dir of marketing   |
| Humphrey M. Bourne   | H. J. Heinz Co, Pittsb., adv mgr                      | Atherton, L. A., copy chief, dir of merchandising   |
| Robert Carley        | Donahue & Coe, N. Y., acct exec                       | Geyer, Newell & Ganger, N. Y., acct exec  |
| John Cole            | Erwin Wasey & Co, M'pls., radio dept                  | Campbell-Mithun Inc, M'pls., asst to radio dir  |
| L. C. De Forest      | Biow Co, N. Y.  | Fred Gardner, N. Y., acct exec  |
| Brian Devlin         | Erwin, Wasey of Canada Ltd, mgr of Montreal office    | Same, dir of co   |
| Arthur H. Eaton      | Erwin, Wasey & Co, N. Y., copy chief-gen              | Same, vp  |
| Benton Ferguson      | Fort Worth Press, Ft. Worth, adv dir                  | Watts, Payne, Tulsa, associate  |
| J. Frank Gilday      | Cecil & Preshrey, N. Y., acct exec                    | Same, tv dir  |
| D. G. Goodwin        | C. P. Clark, Nashville, vp                            | Same, pres  |
| James M. Hadley      | Kircher, Helton & Collett, Dayton, acct exec          | Same, vp  |
| J. Mark Hale         | J. Walter Thompson, Chi., acct exec                   | Same, vp  |
| Burke Herrick        | J. Walter Thompson, Chi., acct exec                   | Same, vp  |
| Richard Ide          | Brisacher, Wheeler & Staff N. Y., acct exec           | Same, vp and mgr of N. Y. office  |
| Francis C. Kerr      | Rogers & Smith, N. Y., vp                             | Presha, Fellers & Presha, Chi., acct exec   |
| Edward F. Knauff     | F & M Schaefer Brewing Co, Bklyn., asst gen sls mgr   | Lennen & Mitchell, N. Y., acct exec   |
| George B. Kreer      | J. Walter Thompson, Chi., exec                        | McCann-Erickson, Chi., vp in charge of copy and art (effective 1 Jan)                                       |
| Leo M. Langlois      | Campbell-Ewald, N. Y.                                 | Cecil & Preshrey, N. Y., asst to tv dir   |
| Lilyon E. London     | Geyer, Newell & Ganger, N. Y., publicity              | John Mather Lupton Co, N. Y., pub rel dept  |
| Clarence S. Lund     | J. Walter Thompson, Chi., acct exec                   | Same, vp  |
| Marion MacDonald     | Maxon, N. Y., exec                                    | Bradley Lane, Denver, copy dir  |
| Kenneth H. MacQueen  | MacManus, John & Adams, Detroit                       | Same, vp  |
| David J. Mahoney     | Ruthrauff & Ryan, N. Y., acct exec                    | Same, vp  |
| Joel L. Martin       | Emil Mogul Co, N. Y., head of research, media dept    | Same, now also asst to pres   |
| Edward J. Montagne   | RKO Pathe, N. Y., motion picture dir and writer       | William Esty, N. Y., tv prod  |
| William L. Morison   | O'Brien & Dorrance, N. Y., media dir                  | Corporate name changed to Dorrance-Waddell Inc, N. Y., part owner   |
| Harry W. Morris      | Bill Vernor, S. F.                                    | Harry W. Morris Agency, S. F., head of own agency   |
| Harry F. O'Brien     | O'Brien & Dorrance, N. Y., dir, exec vp               | Establishing consulting design service (associated with Dorrance-Waddell Inc, N. Y., on a consultant basis) |
| Norton O'Meara       | J. Walter Thompson, Chi., acct exec                   | Same, vp  |
| H. Austin Peterson   | Ted Bates, Hlywd., partner                            | Same, N. Y., radio, tv supervisor   |
| George C. Reeves     | J. Walter Thompson, Chi., vp                          | Same, board of dir  |
| Woodford C. Rhoades  | Alley & Richards, N. Y., acct exec                    | Albert Frank-Guenther Law, N. Y., acct exec   |
| Robert Selby Jr      | KYA, S. F.  | Harry W. Morris, S. F., acct exec   |
| Elizabeth Taubin     | Reiss, N. Y.  | Ray-Hirsch Co, N. Y., copy chief  |
| Marshal E. Templeton | Marshal E. Templeton, head of own sls counselling org | Ross Roy Inc, Detroit, acct exec  |
| Joseph J. Tomasi     | Woodard & Fris, Albany                                | AAAA, N. Y., exec staff   |
| William M. Tyack     | Wortman, Wilcox & Co, N. Y., acct exec                | Ray McCarthy, N. Y., acct exec  |
| Eugene Waddell       | O'Brien & Dorrance, N. Y., part owner                 | Corporate name changed to Dorrance-Waddell Inc, exec vp and chief plans writer                              |
| Sidney A. Wells      | McCann-Erickson, Chi., vp and creative dir            | Same, asst mgr of Chi. office   |



# IOWA SURVEY REPORTS

## STARTLING LISTENERSHIP!

### *Average Iowa Family Listens 13 Hours Per Day!*

Although much research has been done on the total amount of radio listening that occurs in the average home, most studies—whether interviews, telephone surveys or mail questionnaires—have been handicapped by some aspect of their technique. *One result is that the number of total listening hours per day in an average home has been seriously underestimated for many years.*

Now the Diary Study of the 1950 Iowa Radio Audience Survey\* reveals some thoroughly reliable and

rather startling facts about the amount of listening per Iowa home. It shows that the average Iowa family listens to the radio a total of 13.95 "listener-hours" per weekday! The total is a little less on Sundays but jumps to 15.59 on Saturdays!

These figures were compiled from 48-hour diary records voluntarily kept at the time of listening by family members of 930 Iowa homes. They include *all* the listening to *all* sets in the home by *all* members of the household over four years of age. Here is the breakdown:

#### 48-HOUR DAIRY PROVEN RELIABLE

The reliability of the 48-hour, diary-type radio survey used in the 1950 Iowa Radio Audience Survey was established by a study conducted in January, 1949, by Dr. Arthur Barnes of the State University of Iowa. He obtained a ten-day diary record from 368 families in 41 Iowa counties. A careful comparison of the first three days of listening with each corresponding day of the week (eighth, ninth and tenth days of the diary) showed no tendency on the part of diary families to "listen more" when the diary was first started.

\*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

**NUMBER OF HOURS AVERAGE IOWAN SPENDS LISTENING TO RADIO, DAILY**  
(Figures are in hours, being total hours reported, divided by number living in Diary homes)\*

|                 | TOTAL,<br>(Average Home) | Average Woman<br>Over 18 | Average Man<br>Over 18 | Average Child<br>12-18 | Average Child<br>4-11 |
|-----------------|--------------------------|--------------------------|------------------------|------------------------|-----------------------|
| Average Weekday | 13.95                    | 6.67                     | 4.05                   | 2.61                   | 2.91                  |
| Saturday        | 15.59                    | 6.60                     | 3.80                   | 3.44                   | 3.72                  |
| Sunday          | 13.52                    | 5.86                     | 4.35                   | 4.41                   | 4.19                  |
| Weekdays:       |                          |                          |                        |                        |                       |
| Urban homes     | 13.24                    | 6.15                     | 3.87                   | 2.79                   | 3.48                  |
| Village homes   | 12.51                    | 7.20                     | 3.84                   | 2.54                   | 2.41                  |
| Farm homes      | 15.47                    | 7.10                     | 4.27                   | 2.52                   | 2.62                  |

\*A total of 100,294 different "Listener-quarter-hours" are represented in the figures.

Aside from the impressive totals, there is added significance in the fact that of the 13.95 weekday hours of listening, 6.67 hours were registered by the average adult woman and 4.05 hours by the average adult man. In other words, *less than a quarter of the total listening recorded in Iowa homes is done by children under 18 years of age!*

WHO, of course, continues to get

the greatest share of Iowa listening. Out of 57 Iowa AM stations, WHO is "listened-to-most" by 37.5% of Iowa's radio families, daytime, and by 43.9%, nighttime.

The 1950 Edition of the Iowa Radio Audience Survey contains many new and important facts about listening habits in general and Iowa in particular. Write for your free copy, today!

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives



**700,000,000  
POUNDS**

**ain't Hay . . .**

**not at 50c or more  
per pound!**

**MR. TIME BUYER!**

In our Front Yard,  
Back yard and both  
Side yards are  
hundreds and  
hundreds of prosperous  
Farmers who are now  
selling

**TOBACCO**

that already has put  
more than

**\$300,000,000.**

in their pockets—and  
still more tobacco  
to sell!

**TAP THE WORLD'S  
LARGEST TOBACCO  
PRODUCING AREA  
WITH THE TOBACCO  
FARMER'S STATION . . .**

5,000 Watt — CBS Affiliated

**WGTM**

**IN THE WORLD'S LARGEST  
TOBACCO MARKET  
. . . WILSON, N. C.**

Write, Phone or Wire  
ALLEN WANNAMAKER, Gen. Mgr.  
for availabilities, or  
WEED & COMPANY  
NATIONAL REPRESENTATIVE



**Frank B. Sawdon**

Vice president, advertising and sales promotion  
Robert Hall Clothes, Inc., New York

**Mr. Sponsor**

Frank Sawdon, vice president in charge of advertising and sales promotion, makes sure there are no advertising holes in Robert Hall Clothes. Wherever the chain sells, he runs saturation campaigns.

Sawdon directs the advertising for the growing company's 95 stores throughout the country: Robert Hall has added seven stores in the last two months, hopes to have 100 by spring of 1951.

Radio and newspaper share about evenly in the ad budget. About 4% (over \$1,500,000 last year) of the total dollar sales goes to radio. That actually makes Robert Hall the biggest sponsor on radio in the clothing industry. Income last year approached \$75,000,000.

"Robert Hall has a definite sales story that can be told on radio," says Sawdon, explaining the reason for the company's large use of the medium. He speaks fast and to the point. "Low overhead with volume selling have played a big part in Robert Hall's expansion, and radio has enabled us to reach the most people at the lowest cost."

When the company opens a new store, Sawdon hits the community with a saturation campaign on local stations, continues it for about a month, then levels off. "Leveling-off" to Sawdon means an average of 15 commercials a day, seven days a week—countrywide, over 170 stations in 67 markets, usually 52 weeks a year.

The company uses singing commercials extensively, has had more than 100 original theme songs and musical jingles written. In addition to announcements, Robert Hall sponsors five, 10, 15-minute programs, particularly newscasts and disk jockey shows—all daytime.

Sawdon recently jumped into TV, currently uses it in 15 markets. Film commercials have the same theme as the radio announcements. It's expected that TV will soon get a larger slice of the ad budget.

Sawdon is also president of the Sawdon Advertising Agency. He joined Robert Hall (owned by United Merchants and Manufacturers) when the company was launched some 10 years ago. After attending Missouri Military Academy and the University of Missouri, he went to work for Foreman Clark, Chicago, in its window display department, ended up in advertising. Later he became advertising manager for the Joseph Hilton Stores in New York, then spent two years with the Biow Company in New York as an account executive.

Sawdon, who's accustomed to plugging holes in advertising coverage, finds golf course holes often enough for a game in the high 70's.



**MR. SPONSOR:**

**42**

**National Advertisers**   
**now sell their products in**  
**DETROIT over WJBK**

American Medical Association

Baker's Chocolate

Ace Vacuum

Birds-eye

Armour (Perk)

Hazel Bishop Lipstick

Bauer & Black

Camels

Comet Rice

Bayer's Aspirin

Car Plate (Johnson's)

B. C. Remedy

Bromo Seltzer

Hadacol

Ipana

Carter's Pills

Dr. Caldwell

Colgate Vel

Colgate Veto

Lipton's

P & G Duz

General Electric (Lamp Division)

M.G.M.

Doan's Pills

Colgate Dental

P & G Ivory Snow

Ralston Rice Chex

Tenderleaf Tea

Lucky Strike

Motorola TV

Philip Morris

Dodge Truck Division

Purity Grennan

Purity Taystee

Royal Desserts

Olson Rugs

Betty Zane Corn Products

Rem & Rel

Spiegel, Inc.

Stanback

Sulpha 8

Chevrolet Motors

**YOU'RE IN GOOD COMPANY ON WJBK**



**WJBK** -AM  
-FM  
-TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



**For response  
in the rich  
Central Arkansas  
market buy**

**KVLC**

1050 KC • 1000 watts

*Arkansas' foremost  
independent station.*

**KVLC out-pulls  
any other station  
in Central Arkansas**

**Response like this  
means buyers!**

**Buyers mean  
more sales for  
your products**

**Ask any Radio  
Representatives, Inc.  
man about the rich  
Central Arkansas market.  
Cash in on the response  
that comes when you  
advertise over**



**New developments on SPONSOR stories**

P.S.

SEE:

ISSUE:

SUBJECT:

"Mr. Sponsor"

23 October 1950, p. 16

Arthur Murray

Who fired who?

That's the big question in the Dorland-Arthur Murray controversy.

Last issue (23 October) SPONSOR profiled Arthur Murray. A few days later the battle between Dorland and Murray broke out.

Dorland, Inc., in New York, since 15 October advertising agency for *The Arthur Murray Show* (DuMont), released copies of a stinging letter it had sent to Murray 25 October. What the letter boiled down to: we quit and it's your fault. But, Murray told SPONSOR, prior to the reception of the agency's letter, he had sent Dorland a letter cancelling the account.

Here are excerpts from the letter Dorland's president, Atherton Pettingell, wrote to Arthur Murray:

"It was found that although you were considered to be a valuable and good account for the agency, the overburdening interference you imposed upon all personnel associated with *The Arthur Murray Show* made the presentation of a professional television show an impossibility. This fact is borne out by the heated resignations of the script writer, the director and the video director of the program; it is further borne out by the overwhelming unanimity of the critical press and in the face of this, your complete refusal to permit professional improvements to be made in the program by the craftsmen hired for the purpose of giving you a finished and professional piece of entertainment.

"We feel that your rejection of the good program-building advice offered and your insistence upon following your own bent in these matters is directly responsible for the poor quality programs you've had; this can only operate to the ultimate discredit of this agency.

"Therefore, we make this resignation known to you, to be effective four weeks from the above date."

According to Murray, the messenger did not arrive with this letter from Dorland until late in the day on the 26th. He sent the following letter to Dorland on the 25th:

"The undersigned elects to and does hereby cancel and terminate the agreement which it entered into with you on 14 September 1950 appointing you as the advertising agency for our television program on the DuMont Television Network.

"This termination and cancellation shall be effective four weeks from the day hereof as provided in said agreement."

Murray told SPONSOR, "When you cancel an agency, you usually have good cause." He took on the agency to save money. He said he found instead that his talent and production costs increased enormously.

During the summer test runs on TV, these costs had been about \$5,000 a show; and business had jumped 200%-300%. Murray pointed out that the talent and production costs of the two shows handled by Dorland ran between \$15,000 and \$20,000, with very little increase in business. "If we had returns," said Murray, "we wouldn't have minded paying more."

Murray also stated that the script writer and director were both released by Dorland, and neither resigned. He said that the video director did resign the day the *New York Times* printed criticisms of the show's camera shots and lighting.

"The only reason we tell our side is that I don't want people to think Ruthrauff and Ryan (who now have the TV account) take on accounts a smaller agency doesn't want," said Murray.



WKM H

DEARBORN — DETROIT  
5,000 Watts Daytime  
1,000 Watts Night  
Independent

*Is Proud To Announce  
The Appointment Of*

HEADLEY - REED COMPANY

as

Effective October 16, 1950

National Representatives

NEW YORK  
CHICAGO  
DETROIT  
ATLANTA  
SAN FRANCISCO  
HOLLYWOOD  
NEW ORLEANS



**NORTH CAROLINA  
IS**

**FIRST**

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

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

**and NORTH CAROLINA'S**

**NUMBER  
①  
SALESMAN  
IS**

**WPTF**

also  
WPTF-FM

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

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





BROWN & WILLIAMSON FOR YEARS SPARKED THEIR NETWORK RADIO SHOWS WITH NAME CELEBRITIES LIKE RED SKELTON

# How B & W climbed to PART ONE OF A 2-PART STORY 23 billion cigarettes

**The easy-to-follow air strategy of a cigarette maker who knows how to sell**

**over-all** "See for yourself the only real, important difference between leading brands of cigarettes—the coupon on the back of the Raleigh pack."

So runs Brown & Williamson's sales pitch for one of their two leading entrants in the highly competitive tobacco market. It's a business in which 73% of last year's 385 billion cigarettes bore the names of only three brands. B&W's Raleighs and some 16

other brands made up the balance.

If there are so few "real, important differences between leading brands of cigarettes," why have three of them consistently topped the list? A glance at tobacco advertising budgets tells the story. It's a story of razor-sharp thinking, of blue-chip decisions reached in conference with advertising agencies rather than any startling developments in the cigarette-making art.

Merely listing the programs spon-

sored by leading companies would take more space than is available; the industry uses a formidable array of broadcast advertising. Here, in order of 1949 sales, is how they stand on network programs:

R. J. Reynolds Tobacco Company (Camels, Cavalier) five radio shows, three on TV; American Tobacco Company (Lucky Strike, Herbert Tareyton) two radio, three TV; Liggett & Myers Tobacco Company (Chester-





1937-38 Verbal description of world-famed Kentucky Derby went out over NBC network



1938-42 "Plantation Party" was on for Bugler tobacco

field, Fatima) four radio, two TV; Philip Morris & Company, Ltd. (Philip Morris, Marlboro) four radio, two TV; P. Lorillard Company (Old Gold, Embassy) three radio, three TV. That's a total of no less than 18 radio and 13 television network shows for only five companies, in addition to traditionally heavy newspaper and magazine schedules.

In such a business climate it's remarkable when one brand, Kools, increases sales by 30%; another, Raleigh, more than doubles sales; and a third, Viceroy, quadruples its output these past two years. Especially when all three are manufactured by one company—Brown & Williamson Tobacco Corporation, Louisville. (Figures above from B & W.)

This is the story of Brown & Williamson, number five among the big 10 tobacco companies, number one in the sales increase department. Its sub-

title might well read: the case history of a long and profitable partnership between an advertiser and its principal media—radio and TV.

The partnership began 28 March 1930 when the *Raleigh Review* first took the air over part of the NBC network. Six months convinced Brown & Williamson's brass that here was a way of advertising that really sold merchandise. They're more convinced than ever 20 years later. Recently William S. Cutchins, vice president and advertising director of Brown & Williamson, told an NBC closed circuit exactly how enthusiastic the company was about radio. Said Cutchins, in part:

"It doesn't take a Professor Einstein or a comptometer operator to figure out that AM radio is still the best buy in the advertising media field! In my part of the country, when a guy goes off the deep end with a statement such as that, somebody usually jumps

up and says, 'Put your money where your mouth is.' Friends, that is just what we at Brown & Williamson are doing. Every dollar—with one or two minor exceptions—of our 1950-51 advertising budget for Raleigh cigarettes is going to be spent with you, in AM radio."

Cutchin's enthusiasm for broadcast advertising is shared by others of the Brown & Williamson executive group. The cigarette company's president, T. V. Hartnett, was one of the first business executives to see the enormous possibilities of radio advertising. While still a vice president, he had an active hand in shaping B & W's radio policies, is credited with discovering Red Skelton for radio. Small wonder then that Brown & Williamson appropriates a hefty \$3,500,000 yearly for broadcast advertising.

Here's a look at the B&W broadcast advertising record.

Soon after the tobacco company's initial 1930 plunge into radio, it raised its sights. The ambitious *Jack Pearl Show* (Baron Munchausen) replaced *Raleigh Review* in November 1930, ran continuously every Monday night until June 1937. Brown & Williamson's two leading brands, Raleighs and Kools, jointly sponsored the show over NBC's Blue Network. No other programs have been bankrolled by the company for such a long, unbroken period, however. Between 1937 and the present time, all of the following shows have been sponsored for varying periods: *Tommy Dorsey*, *Paul Sullivan*, *The Plantation Party*, *Uncle Walter's Dog House*, *Wings of Destiny*, *Hildegarde*, *Red Skelton*, *Sigmund Romberg*.



Basic effort for Kools is spot radio and TV. Above, film commercial featuring Willie in Mexico





1940-42 "Wings of Destiny" show handed this winner new Piper Cub plane, carton of Wings



1943-46 Hildegard, Romberg starred in B&W shows

The most recent phase of Brown & Williamson's advertising operation got underway in 1946. Previous to that time the Russel M. Seeds Company handled broadcast media for all the company's products, while B.B.D.&O. serviced all printed media advertising. In 1946 Ted Bates & Company joined the Brown & Williamson agency set-up and was given the Raleigh cigarette printed medium account.

The tobacco company again re-shuffled its brand assignments when B.B.D.&O. announced its acceptance of the Lucky Strike account from the American Tobacco Company. Ted Bates & Company was given Kools and Viceroy cigarettes; Russell M. Seeds got all advertising for Raleigh, Wings, Avalon, Sir Walter Raleigh smoking tobacco, and Tube Rose snuff.

Brown & Williamson's choice of the two agencies illustrates the separate strategies presently being pursued with their two major brands, Raleighs and Kools. Together, they share 75% of the company's ad budget, with Kools getting the larger share. Ted Bates and Company was chosen to handle Kools (which leaned heavily toward spot campaigns) because of its outstanding success in spot radio. Russel M. Seeds Company, specialists in network programs for Brown & Williamson, were favored because they previously produced *People Are Funny* an ideal vehicle for the rejuvenated Raleigh premium promotion. The basic advertising philosophies, except for dual use of the air, were poles apart.

Ted Bates was a logical choice for radio-minded B&W.

The agency had used radio heavily

since its formation in 1940. Today, almost half of the agency's \$25,000,000 billing is in radio. And it is hardly a coincidence that Kools broadcast budget of \$2,000,000 a year is supervised by account executive Thomas F. Harrington, a vice president with many years of radio know-how.

Kools already had a staunch helper in its selling efforts before moving to Ted Bates. Willie the Penguin was the name. And what an ally he turned out to be.

There had been a penguin in Kool advertising since early magazine ads in 1933, but not until four years ago did he acquire a name and a personality. Ted Bates and client called on spot radio to put over the cigarette's coolness quality (its tobacco is mentholated) with an assist from Willie, the engaging Kool penguin.


A spot campaign was also dictated

by the fact that up until recent years Kool sales had shown a sharp seasonal variation, with peaks during the fall, winter and early spring months when colds most frequently plague people and a dip during the summer. But B&W found the impact of spot radio such that the summer months began to produce a sales volume almost comparable to the fall and winter seasons. This has caused the company to even up its spot franchises over the full 12 months of the year, rather than the former schedule-cutting in summer.

Listeners to some 285 AM stations are continuously persuaded to buy Kools by a flood of short chain breaks and participations. Most of these musical announcements go like this:

If your throat feels rough and hot

*(Please turn to page 53)*



**William S. Cutchins**, Brown & Williamson's vice president in charge of advertising, has touched all the bases in his rise with the company. Starting as a salesman when B & W first opened for business, Cutchins became by turns division, zone and assistant general sales manager, then director of advertising. A firm believer in education, he went through VMI, Princeton, and the University of Nanking; recently sent the eldest of three daughters to Smith College. His stay in China accounts for an interest in oriental history. Another hobby: golf.



**What advertisers  
told SPONSOR**

"The simple fact of the matter is that in the leading markets we're not getting our money's worth on AM."

"We must find money to go into TV. It's now or never with availabilities so tight in TV. Part of the money must come from network radio in the form of reduced rates—or we must get out of nighttime radio."

"Network arguments against a rate reduction are so much spinach. We don't care how cheap they were three years ago. What are they delivering today in cost per thousand."

"I'll have to admit some sponsors are stampeding into TV foolishly. A reaction will set in I am sure."

"I don't think the networks have ever gotten down to a postwar basis. Too many programs are just lazy, carbon copies. Now that they have a fight for business, sponsors will benefit."



Many sponsors feel this way, but rate cut, time to get over TV hysteria, might warm the atmosphere

# Why sponsors are cold to nighttime network radio

**Need for TV money, drop in big-city listening are strong factors.**

**Sponsors aren't ready to bury p.m. programing—"if rates are right"**



"Nighttime network radio is by no means extinct. It's still cheap and a better buy than ever outside TV areas. Why not adopt a new policy on basic networks? They could include non-TV markets only."

"The networks would do well to stop trying to sell us the idea that we're getting enough for our money and start proving it. Effective network merchandising, bright new program ideas are the best sales points I can think of."

"I think a rate reduction will come by this spring; next fall at the latest. The laws of supply and demand are bound to take effect by then if not sooner."

"I would want to keep a network show three years if I bought now. But look what TV could do to listening in three years."

"Why should all of evening time be rated the same when some periods are better than others? At peak TV hours, radio is most affected; at supper time and 11 p.m. radio holds up best."



There is a buyer's strike on among national advertisers who are ordinarily the top purchasers of evening network time.

It is not an organized movement.

It is not a boycott.

Rather, the buyer's strike reflects a mood which has been built up by many factors—some of them economic, others psychological.

But, like the housewives who stopped buying steak in 1946 because the price was high and there were too many other drains on the household budget, there is a chance many national advertisers will reenter the market—once the mood has passed.

Already, both CBS and NBC have

taken important steps designed to break the mood and set their cash registers jingling again. Only a few days ago, CBS announced a merchandising scheme which will give its advertisers more for their money in the form of a point-of-sale boost. (See editorial, page 72.) NBC has gone even farther with plans for relatively low-cost rotating sponsorship and taped TV sound-track programing for radio. (See Mr. Sponsor Asks, page 38, for discussion of this.) Mutual and ABC have "more-for-your-money" plans of their own.

In effect, the first reductions in network rates have already come.

It doesn't take a crystal ball to predict that before many months have passed there will be other "pluses," (and perhaps actual dollars-and-cents rate cuts) for night network time.

Meanwhile, many interrelated factors have caused the present reluctance to buy. The factors include:

1. The inroads of television in the big cities, reducing metropolitan area radio audiences.

2. The monetary demands made on the advertising budget by television, forcing cuts somewhere—frequently in nighttime network expenditures.

3. The sense of uncertainty about the future of nighttime radio. Advertisers have seen television grow so fast, they are concerned about its effect on listening in the next two years.

4. Anticipation of deals and concessions from the networks.

5. Excess profits taxation is on the horizon. There is therefore an incentive to hold off on spending ad dollars now (affecting all media) and put them in profit instead.

6. Growing popularity of spot radio.

7. High talent costs.

8. The feeling that much of present network radio programing lacks sparkle and originality.

That's the consensus of opinion among a group of top national advertisers interviewed by SPONSOR recently. No one advertiser cited all of the key points listed here. At least four of the eight, however, were important to each of the advertisers in SPONSOR's informal survey group, which included ad managers of food, softdrink, industrial, service, tobacco, drug firms.

Television's impact on advertiser thinking about network radio is not easy to analyse in terms of clean-cut

facts about listening decreases in TV markets. Few advertisers are making their decisions on the basis of declines in listening alone. If there was only that to reckon with, many national advertisers now in TV with expensive shows would not be in television. Most of them believe that in terms of dollar returns right now, TV is not as good a buy as network radio.

But the biggest radio/TV consideration for national advertisers this year has been the scarcity of top TV availabilities. The feeling is now or never. Even this factor is not necessarily the determining one. Said the advertising manager of a large soft-goods firm:

"I can't pick out any one single reason for dropping our nighttime radio show to go into television and daytime radio. First of all, our radio ratings were down, probably because of television. Second of all, we thought it might be a good idea to get hold of a favorable time period on television. But despite these circumstances, we might have stayed on nighttime radio if there'd been a rate decrease. . . . We're very glad now that we did get into television because of the way the best availabilities have been snapped up since."

Another important force sweeping advertisers into television is psychological. "Television is all around you in New York or Chicago or any other big TV market," said an advertising executive in a top industrial company. "You don't listen to the radio in the evening anymore so naturally, you get to thinking that radio is a dead duck. As an advertising man, I know enough to discount some of that personal feeling. But what about the top brass? If I go to them with a suggestion for network radio, I know there are going to be some raised eyebrows. They all probably feel radio is a thing of the past. . . . Call it negative pressure."

Whatever the reasons for going into television, once the decision to go in has been made, nighttime radio is the chief budgetary victim. Advertisers feel that nighttime radio is "still a good buy," but when it comes down to a matter of finding the dollars their logic is this: "We are not getting the listening we once got on nighttime radio. We are paying the same rates. Therefore it's nighttime radio we must  
(Please turn to page 63)



# Banks on the air

**Over 2,000 banks use radio/TV today. In 1937, figure was 146. Many use hard "sales" pitch**

**over-all** The average man has always been a little shy of banks. The coldness of the Greco-Roman fronts, the aseptic marble interiors, and the little nameplates on the desks saying, "Vice President, Vice President, Vice President," in hushed institutional tones have awed him.

Bankers are aware of this diffidence, and the need for a means of warm, personal communication with customers and potential customers. They are also aware that too much of present bank advertising is "inhuman," and "too stiff and formal," with "too much emphasis on figures and not enough on human beings." (Quoted comments are by bankers themselves.)

Radio and television advertising is helping to break down the barrier between the public and banks. Sound and image have penetrated into the home, bringing with the program the friendly message of the sponsoring banks.

That banks are increasingly aware of the penetration of radio and television advertising is attested by American Bankers Association figures. In

1937, according to the association, only 146 banks were using radio as an advertising medium. Today, over 2,000 banks are using radio and/or TV. (In 1937, individual savings in banks totaled about \$25,000,000,000. By this year, savings had increased to over \$58,000,000,000.)

The objectives of bank advertising are frequently of the fuzzy, "institutional" variety. Many a bank newspaper ad is no more stimulating than a layout for waterproofing mausoleums. But, particularly in their broadcast advertising, banks are learning to unbend.

Actually, banks have as much to gain through forceful selling as any other type of firm offering a service. There are as yet millions of Americans who save their money in a shoe; there is an untapped market of people who do not as yet have checking accounts; there is the competition of loan companies to be offset by vigorous bank promotion.

This story of what bankers are doing on the air, therefore, is not one dealing with a series of highly special-

ized cases. It's a radio/TV sales story, with morals to point for any salesman of personal services.

Banks use every conceivable type of program—from news to sports to Hopalong Cassidy. But American Bankers Association figures indicate that news is the favorite, with music second; drama, sports, public service and other programs are last, accounting for about 14% of the total. Announcement campaigns are more common than any type of program sponsorship other than news.

The paragraphs below contain brief accounts of what banks from here, there and everywhere are doing on the air. First in order are the case histories of radio advertisers; sampling of banks on TV follows.

\* \* \*

**A fervent believer** in radio news programs and spots is the National Shawmut Bank of Boston, bellwether among banks in the broadcast advertising field. Blanketing greater Boston, the Shawmut, with its 29 branches, sponsors six five-minute newscasts, three Saturday and three Sunday on WHDH. Tuesday, Thursday, and Saturday on WEEI, it sponsors Charles Ashley, Boston's topflight news commentator at 7:40-7:55 a.m., and it has a standing order for the other three Ashley newscasts at the same time on Monday, Wednesday, Friday—now sponsored by a candy company.

Three times a week Shawmut participates in Priscilla Fortesque's woman's show, and once a week in Caroline Cabot's *Listen Ladies*. It covers the day from 7:30 a.m. to 11:00 p.m. with chain breaks, station breaks, announcements on WNAC, WMEX, WCOP, WEEI, WHDH, and WBZ.

(Please turn to page 44)

## Shawmut is radio/TV standout among banks



FILM COMMERCIAL: Indian is trademark SHAWMUT NATIONAL sponsors "Louise Morgan Show," 5-a-week news on WBZ-TV, Boston





Listeners' Choice...  
**THE HOUR OF MELODY**

Familiar melodies of years gone by... tunes included in your all time favorites... these are the things that have made "The Hour of Melody" one of Northern California's most popular nighttime programs. Tonight, and every night at 9:00 P.M., tune to KSFO, 560 on your dial, when Morris Plan of California presents "The Hour of Melody."



**MUSIC**



**OVERSEAS REPORT**

**INDUSTRIAL BANK**  
PROUDLY PRESENTS ANOTHER RADIO "FIRST"  
**"M-G-M THEATER OF THE AIR"**

26 MAGNIFICENT FULL-HOUR SHOWS

**WWJ**

SUNDAY AFTERNOON—2 to 3 P.M.  
STARTING OCTOBER 23

26 OF HOLLYWOOD'S GLAMOUROUS STARS... 26  
OUTSTANDING SCREEN PLAYS... STIRRING  
MUSICAL BACKGROUNDS... 26 UNFORGETTABLE  
SUNDAY AFTERNOONS... DON'T MISS A SINGLE ONE!



**DRAMA**



**INTERVIEWS**



**NEWS**

**Bank programing runs gamut from news to music to transcribed drama**

**MUSIC:** San Francisco Morris Plan uses KSFO "Hour of Melody." **DRAMA:** MGM "Theatre of the Air" is sponsored on WWJ by National Industrial Bank. **OVERSEAS REPORT:** Via tape, KMYR, Denver did show from Europe for Empire Savings. **INTERVIEWS:** Corn Exchange, Phila., has informal show, WPTZ. Interviewee is King of Hobo's. **NEWS:** Most popular program type. Union Dime is on WOR, New York





News shows on WTAG, Worcester, help Town Talk driver get friendly reception from grocers

# Big boys, beware!

**Twenty-five years of radio keeps regional Worcester Baking far ahead of national rivals**

**spot** A swarm of bakery trucks loaded with bread and other products of the big baking firms like Continental and Ward roll out of Boston and environs in the dark predawn hours. But not many roll into Worcester—44 miles away.

Offhand, you'd say they were missing a big bet. For Worcester County is no slouch either with respect to

population or buying power. But the giants of the baking industry (who rarely overlook even a hamlet in their quest for more sales) have learned that it's tough to make a buck in the Town Talk Bread belt.

This is somewhat of an oddity, for the independents of the baking industry, which include Worcester Baking Company (makers of Town Talk prod-

ucts) don't generally sear the big boys away. As a rule, an independent that captures 10% of the sales in its market is doing well. A famous independent in Philadelphia has 12%. Worcester Baking sells about 40% of its market.

The uniqueness of this situation caused SPONSOR to look up Harry N. Brown, long-time sales and advertising manager of Worcester Baking. We'd heard that radio had contributed to Town Talk's leadership, but we wanted to know more.

"Radio's the big answer," said the genial Mr. Brown. "I don't know how you feel about it, but radio's my love. Once it was newspapers; now radio is No. 1."

We assured him that being a radio publication he'd get no argument from us.

We also discovered that . . .

1. Worcester Baking Company doesn't believe in the summer hiatus. Mr. Brown has advertised on the air without a break for about 25 years.

2. WTAG, the key station of the three he uses, has carried his business since the beginning.

3. After experimenting with various programs for about 10 years he settled on daily newscasts. He's been sponsoring them for the past 14 years.

4. Worcester Baking routemen are so radio-conscious that they keep plugging the program to their customers (and everybody else).

5. Not long ago Nissen Baking, No. 3 in the Worcester market, decided that you could do worse than learn from the master. So they, too, bought an early evening newscast over WTAG which beams out daily.

6. In Fitchburg, Mass., a smaller division of Worcester Baking (with its own plant and separate advertising setup) are following Brown's techniques, almost verbatim, over the local WEIM. They've been doing this with marked success since the station went on the air about four years ago.

Town Talk's ace competitor is General Baking Company, whose Bond bread and other products account for about 30% of Worcester County sales. Nissen is third with some 15%, while Hathaway gets about 5%. Adding Town Talk's 40%, the four hit around 90%. A number of smaller firms make up the remaining 10%. It's significant that all four of the leaders have plants in Worcester.

(Please turn to page 61)



Genial Harry Brown is "61 years young," has guided sales destiny of Worcester Baking for 33 years. He teaches, lectures and writes. Hobbies: Handball, and "meeting and being with people." He is shown in picture with Ted Hill, WTAG, Worcester; executive v.p. Brown is at left.





# Herbert True checks your TV S.I.\* in Chicago



\*Your TV sponsor identification



**In six weeks this summer, Carter Advertising radio/TV director interviewed 1,217 Chicagoans, got valuable sponsor identification data**

**TV** • How thin can Godfrey spread himself? Can he do a job for several television sponsors at once?

- Are product slogans getting across on television? What proportion of viewers associate the right product with the right slogan?
- Do the most popular TV programs score highest in sponsor identification?

Last spring agencyman Herbert True asked himself these questions as he started out to begin a TV research project for his master's degree at Northwestern University. By this fall, he had some of the answers: 412 replies from set owners to a carefully prepared, pre-tested questionnaire.

The replies came from a statistically faithful cross-section of Chicago families in all economic, age, social, occupational, and geographic groups. To-

gether, they constitute a valuable index to the advertising impact of dozens of top network television shows—and the first TV survey of this type and scope ever to be completed. True, who is radio and television director of the Carter Advertising Agency in Kansas City interviewed 1,217 people in Chicago to get his random sample of 412 set owners.

Because of its standout interest to all advertisers concerned with TV, SPONSOR has (in addition to the summary presented here) reproduced Herbert True's detailed study in its entirety, tables, techniques, and all . . . and offers copies to its subscribers free of charge (limit, one per subscriber).

Some of the survey highlights:

1. Best remembered television advertising in terms of sponsor identification and slogan recognition was by

Mohawk Carpets on the relatively low-cost *Roberta Quinlan* show, NBC-TV. (See SPONSOR article, 11 September 1950.)

2. "There is tremendous waste, confusion in current product slogans. For example, 'Test drive the new 1950 Ford!' is known by only 43% of the television audience and 28% complete the slogan with the name of competing motor cars."

3. ". . . more Chicago TV viewers see Godfrey and see him regularly than any other talent; 86% of men view him regularly; 88% women; 73% children." (Figures are percent of sample total.)

4. "Ed Sullivan, fourth most popular talent, two-thirds sponsor identification with Mercury; Kay Kyser, tenth most popular, has less than one-half sponsor identification with Ford."

True conducted his research under the supervision of Dr. Charles L. Allen, assistant dean and director of research of the Medill School of Journalism, Northwestern University. The questionnaire for his survey was "examined and improved" by research-wise industry figures: Gordon Buck, Foote, Cone & Belding; Hal Smith,

**Charts show how well viewers associate products with talent and slogans used on television**

**Most popular talent as measured by viewing habits of television audience**

Percentage of TV viewers, men women, and children, who can recall (in 15 seconds) the product or products that each talent advertises. EXAMPLE: 96% of all people interviewed watch Godfrey on television; 87% watch him regularly; 79% of all Godfrey's viewers know he advertises over television for Chesterfield, 45% of all Godfrey's viewers know he advertises over television for Lipton Tea.

| Talent             | % of Viewers | % Who View Regularly | Percentage of talents' viewers who correctly identify talent with product he advertises |
|--------------------|--------------|----------------------|---|
| Arthur Godfrey     | 96%          | 87%                  | Chesterfield 79% Lipton 45%   |
| Milton Berle       | 91%          | 66%                  | Texaco 58%  |
| Bert Parks         | 81%          | 57%                  | Old Gold 35% Admiral 30% Bristol Myers 32% Benrus 11% Speidel 01%                       |
| Ed Sullivan        | 79%          | 64%                  | Mercury 67%   |
| Fred Waring        | 69%          | 45%                  | Gen. Electric 42%   |
| Dave Garroway      | 68%          | 47%                  | Cong. Nairn 55%   |
| Bill Lawrence      | 67%          | 62%                  | Chesterfield 78%  |
| Kukla, Fran, Ollie | 67%          | 50%                  | Ford 28% Sealtest 38% RCA 41% Courtesy Motors 92%                                       |
| Jim Moran          | 66%          | 58%                  | Ford 45%  |
| Kay Kyser          | 66%          | 43%                  | Old Gold 75%  |
| Ted Mack           | 65%          | 52%                  | Old Gold 75%  |
| Hopalong Cassidy   | 66%          | 50%                  | Butternut 38% Meadow Gold 29%   |
| Paul Whiteman      | 65%          | 43%                  | Goodyear 09% Griffin Pol. 15%   |
| Molly Goldberg     | 60%          | 47%                  | Sanka 56%   |
| John C. Swartz     | 59%          | 50%                  | Camels 55%  |
| Perry Como         | 59%          | 38%                  | Chesterfield 71%  |
| Clint Youle        | 58%          | 47%                  | Cersota Flour 64%   |

**Percentage of men, women and children who know TV advertising slogans**

First figure indicates the percentage of all people interviewed who could complete the respective product slogans. Second figure is percentage of total individuals interviewed who completed the slogan but identified it with a competing product. Percentages below 7% not given. EXAMPLE: 70% of all men interviewed could complete Chesterfield slogan; 13% of all men interviewed were confused and thought it was a Camel or Old Gold or some other cigarette slogan.

| Product  | MEN   |          | WOMEN    |       | CHILDREN |          | TOTAL |          |          |       |          |
|----------|-------|----------|----------|-------|----------|----------|-------|----------|----------|-------|----------|
|          | Right | Confused | Product  | Right | Confused | Product  | Right | Confused | Product  | Right | Confused |
| Chest.   | 70%   | (13%)    | But.Nut  | 67%   |          | But.Nut  | 83%   |          | But.Nut  | 67%   |          |
| Camels   | 63%   |          | Chest.   | 62%   | (15%)    | Camels   | 64%   | (9%)     | Chest.   | 65%   | (13%)    |
| Olds     | 63%   |          | Mohawk   | 55%   |          | Chest.   | 62%   | (12%)    | Camels   | 59%   | (7%)     |
| But.Nut  | 56%   |          | Camels   | 51%   |          | Mohawk   | 62%   |          | Mohawk   | 54%   | (4%)     |
| O.Gold   | 52%   | (17%)    | Olds     | 45%   |          | Ford     | 52%   | (26%)    | Olds     | 53%   | (6%)     |
| Mohawk   | 48%   |          | Ford     | 37%   | (30%)    | Olds     | 49%   | (9%)     | Ford     | 48%   | (28%)    |
| P.Morris | 46%   | (8%)     | O.Gold   | 32%   | (21%)    | Sealtest | 45%   | (12%)    | O.Gold   | 42%   | (19%)    |
| Ford     | 43%   | (28%)    | Sealtest | 32%   |          | Can.Dry  | 43%   | (13%)    | P.Morris | 36%   | (12%)    |
| RCA      | 31%   | (21%)    | P.Morris | 30%   | (12%)    | O.Gold   | 43%   | (19%)    | RCA      | 32%   | (23%)    |
| Texaco   | 28%   | (10%)    | RCA      | 29%   | (23%)    | Mercury  | 39%   |          | Sealtest | 30%   | (9%)     |
| Mercury  | 27%   |          | Can.Dry  | 25%   | (9%)     | RCA      | 36%   | (26%)    | Can.Dry  | 29%   | (12%)    |
| Can.Dry  | 24%   | (8%)     | Mercury  | 22%   | (8%)     | Texaco   | 31%   | (12%)    | Mercury  | 28%   | (6%)     |
| Sealtest | 19%   | (8%)     | Texaco   | 18%   | (11%)    | P.Morris | 31%   | (15%)    | Texaco   | 25%   | (11%)    |
| Esq.B.P. | 13%   | (11%)    | Esq.B.P. | 18%   | (15%)    | Esq.B.P. | 27%   | (10%)    | Esq.B.P. | 19%   | (12%)    |
| Philco   | 10%   | (8%)     | Philco   | 8%    |          | Philco   | 26%   |          | Philco   | 13%   | (7%)     |
| G. E.    | 4%    |          | G. E.    | 1%    |          | Mgd're   | 11%   |          | G. E.    | 4%    | (4%)     |
| Frdg're  | 1%    |          | Frdg're  | 0     |          | G. E.    | 10%   |          | Frdg're  | 3%    |          |



NBC Central Division; George Heine-mann and Arthur Jacobson, NBC-TV; Bill Fisher, Young & Rubicam; and Gerry Vernon, ABC-TV."

The questionnaire itself is a good starting point for a description of True's research procedure. (And full description of the procedure is necessary to make the results crystal clear.) The questionnaire consisted of a list of names of top network television personalities (together with a sprinkling of Chicago TV-favorites).

Those True interviewed were asked if they saw a specific TV personality on television and if so whether viewing of that star was regular or occasional, and then what company or products that personality advertised.

A second question consisted of 17 slogans used on TV programs. Words in the slogan identifying the sponsor or his product were missing and those interviewed were asked to fill them in. Among the slogans were: "Make the \_\_\_\_\_ 30-day test." "Carpets from the looms of \_\_\_\_\_." And "\_\_\_\_\_ famous for *quality* . . . the world over."

Other parts of the two-page questionnaire covered sex, income, length

of set ownership, and favorite show of the respondent, plus his occupation.

Two pilot studies and a pre-testing period preceded drawing up of the final questionnaire, which had an easy-to-read, interest-stimulating format. True did over 90% of the interviewing personally between 15 July and 1 September of this year.

Says True: "On July 15th I began interviewing people at the following locations in Chicago: 'L' s'tops, Merchandise Mart, Chicago Fair, downtown Chicago inside the Loop, in front of theatres, Marshall Field's. . . . Always a leisure moment was selected when the person to be interviewed was relaxing, waiting, killing time. . . . A

Copies of Herbert True's full research report are available to subscribers on request without charge. True, shown at left tabulating questionnaires, did his research for M.A. at Northwestern University. He is radio and television director of Carter Advertising Agency in Kansas City.



complete interview usually took from three to eight minutes, and with but one exception in 1,217 interviews, everyone was extremely cooperative."

To get an unbiased and representative sample, True based his selection of respondents on the latest U. S. Census occupational breakdown for Chicago. "In this way, it was possible to check at regular intervals to see if you needed more Group C of sales and clerical employees in your sample . . . or Group F, or G etc. . . ." Respondents were given 15 seconds to name the sponsor or sponsors for each star listed.

True's figures should provide en-  
(Please turn to page 59)

## Mohawk rugs slogan was known by over twice as many people as said they saw firm's show

### Projected viewers' slogan knowledge compared with TV viewers who see product TV show

EXAMPLE: Mohawk with a 234 rating shows that over twice as many people know Mohawk slogan as say they see TV show, despite the fact that TV is almost only advertising medium Mohawk uses at this time. Ford, on the other hand, with the Kay Kyser show and radio, newspaper, and billboards has only 2% as many people knowing the slogan as view the Kay Kyser show, and almost 1/2 as many people as watch the Kyser show have confused the slogan with Chevrolet, Buick, or some competitors. Column three shows product talent and percentage of all viewers who watch that talent on TV. Column four is percentage of specific talent's viewers who can in 15 seconds recall product talent advertises.

| Product             | Slogan |          | Talent & Percentage of Viewership |     | Know Sponsor of Talent |
|---------------------|--------|----------|-----------------------------------|-----|------------------------|
|                     | Rating | Confused |                                   |     |                        |
| Mohawk              | 234    | 18%      | Roberta Quinlan                   | 23% | 72%                    |
| Philip Morris       | 109    | 23%      | Al'an Funt                        | 19% | 65%                    |
| Chesterfield        | 109    | 23%      | Perry Como                        | 59% | 71%                    |
| Camels              | 108    | 13%      | John C. Swayze                    | 59% | 55%                    |
| Camels              | 107    | 12%      | Ed Wynn                           | 55% | 28%                    |
| Butternut           | 103    | 0%       | Hopalong Cassidy                  | 65% | 38%                    |
| Chesterfield        | 67     | 14%      | Arthur Godfrey                    | 96% | 79%                    |
| Ford                | 66     | 43%      | Kay Kyser                         | 66% | 45%                    |
| Old Gold            | 65     | 29%      | Ted Mack                          | 65% | 75%                    |
| Ford                | 64     | 42%      | Kukla, Fran, Ollie                | 67% | 28%                    |
| Old Gold            | 52     | 23%      | Bert Parks                        | 81% | 35%                    |
| Canada Dry          | 50     | 18%      | Mary Hartline                     | 57% | 60%                    |
| RCA                 | 47     | 34%      | Kukla, Fran, Ollie                | 67% | 41%                    |
| Esquire Boot Polish | 46     | 31%      | Arlene Francis                    | 41% | 28%                    |
| Leatest             | 45     | 14%      | Kukla, Fran, Ollie                | 67% | 38%                    |
| Mercury             | 35     | 09%      | Ed Sullivan                       | 79% | 67%                    |
| Texaco              | 27     | 12%      | Milton Berle                      | 91% | 58%                    |
| General Electric    | 07     | 07%      | Fred Waring                       | 69% | 42%                    |
| Frigidaire          | 06     |          | Bob Hope                          | 51% | 20%                    |

### Favorite TV shows by viewers' choice

Less than 40% of the viewers had a favorite dramatic show and only 65% of all the viewers could give their favorite TV show of any kind.

#### FAVORITE DRAMATIC SHOW

|                        | 1st    | 2nd    | 3rd      | 4th              | 5th          |
|------------------------|--------|--------|----------|------------------|--------------|
| Men                    | Philco | Kraft  | Studio 1 | Robt. Montgomery | Ford Theatre |
| Women                  | Kraft  | Philco | Studio 1 | Robt. Montgomery | Movies       |
| Children               | Kraft  | Philco | Studio 1 | Ford Theatre     | Movies       |
| Favorite Dramatic Show |        |        |          | Kraft            | 34%          |
| Men, Women, Children   |        |        |          | Phi'co           | 27%          |
| Combined               |        |        |          | Studio 1         | 15%          |
|                        |        |        |          | Robt. Mont.      | 8%           |
|                        |        |        |          | Movies           | 7%           |
|                        |        |        |          | Ford Thea.       | 6%           |

#### FAVORITE TV SHOW (ALL TYPES)

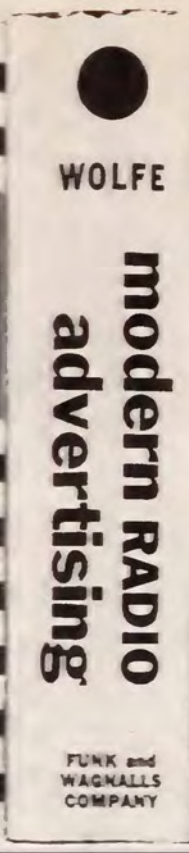
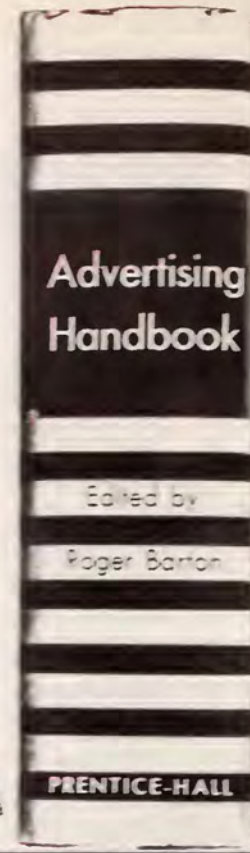
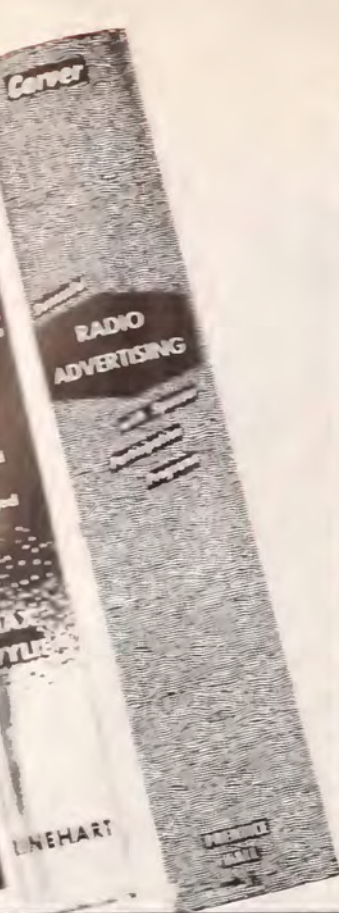
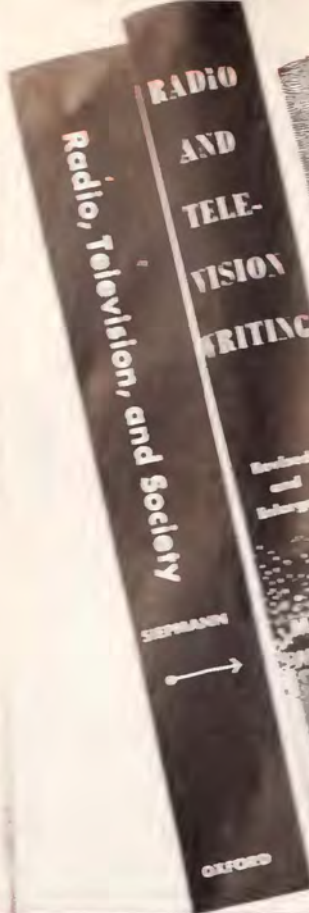
|                      | 1st     | 2nd     | 3rd      | 4th                | 5th                |
|----------------------|---------|---------|----------|--------------------|--------------------|
| Men                  | Berle   | Godfrey | Sullivan | Sports             | Garroway           |
| Women                | Godfrey | Berle   | Sullivan | Kukla, Fran, Ollie | Garroway Wrestling |
| Children             | Berle   | Cassidy | Godfrey  | Sports             | Wrestling          |
|                      |         |         |          | Howdy Doody        |                    |
| Favorite TV Show     |         |         |          | Berle              | 22%                |
| Men, Women, Children |         |         |          | Godfrey            | 18%                |
| Combined             |         |         |          | Sullivan           | 9%                 |
|                      |         |         |          | Wrestling          | 8%                 |
|                      |         |         |          | Kukla, Fran, Ollie | 6%                 |
|                      |         |         |          | Sports             | 6%                 |
|                      |         |         |          | Garroway           | 5%                 |
|                      |         |         |          | Cassidy            | 3%                 |
|                      |         |         |          | Waring             | 3%                 |
|                      |         |         |          | H. Doody           | 1%                 |



VERTISING  
PROCEDURE  
LEPPNER

FOURTH  
EDITION

PRENTICE  
HALL



# Ad manager's book shelf

Factual volumes get passed up in rush of ad activity. But there's reason to stop, look—and read

**over-all** Radio and television advertising is conducted at a pace that kills—or almost. The men at the firing lines, the advertising managers and agency radio-TV specialists, are the furthest removed of all men from the pace of the leisurely, book-oriented college professor.

Many advertising men, a *Spotlight* survey indicates, feel they have practically no time for reading books on their own field. In the opinion of a *Spotlight* researcher who searched widely through a limited stack of advertising books that he felt a shame, is partially the fault of book publishers, and an exaggeration. Advertising men might wonder there was more time for books if they felt a keener interest in them.

It's a shame that advertising men find they haven't time for trade books

because many have down-to-earth use value. The purpose of this article is to flap down the living ad manager or agency man long enough (reading time: 15 minutes) to point out the usefulness of a sample few radio-TV books, and to indicate what a wide range of valuable books have been published.

Publishers are partially at fault for the minimal interest in radio-TV books. The economics of their business is such that colleges are the safest market. For this reason, many of the books announced as having value for the professional are actually little more than general texts. What's needed are more narrowly pin-pointed, highly detailed books. There are already plenty of volumes which cover the waterfront.

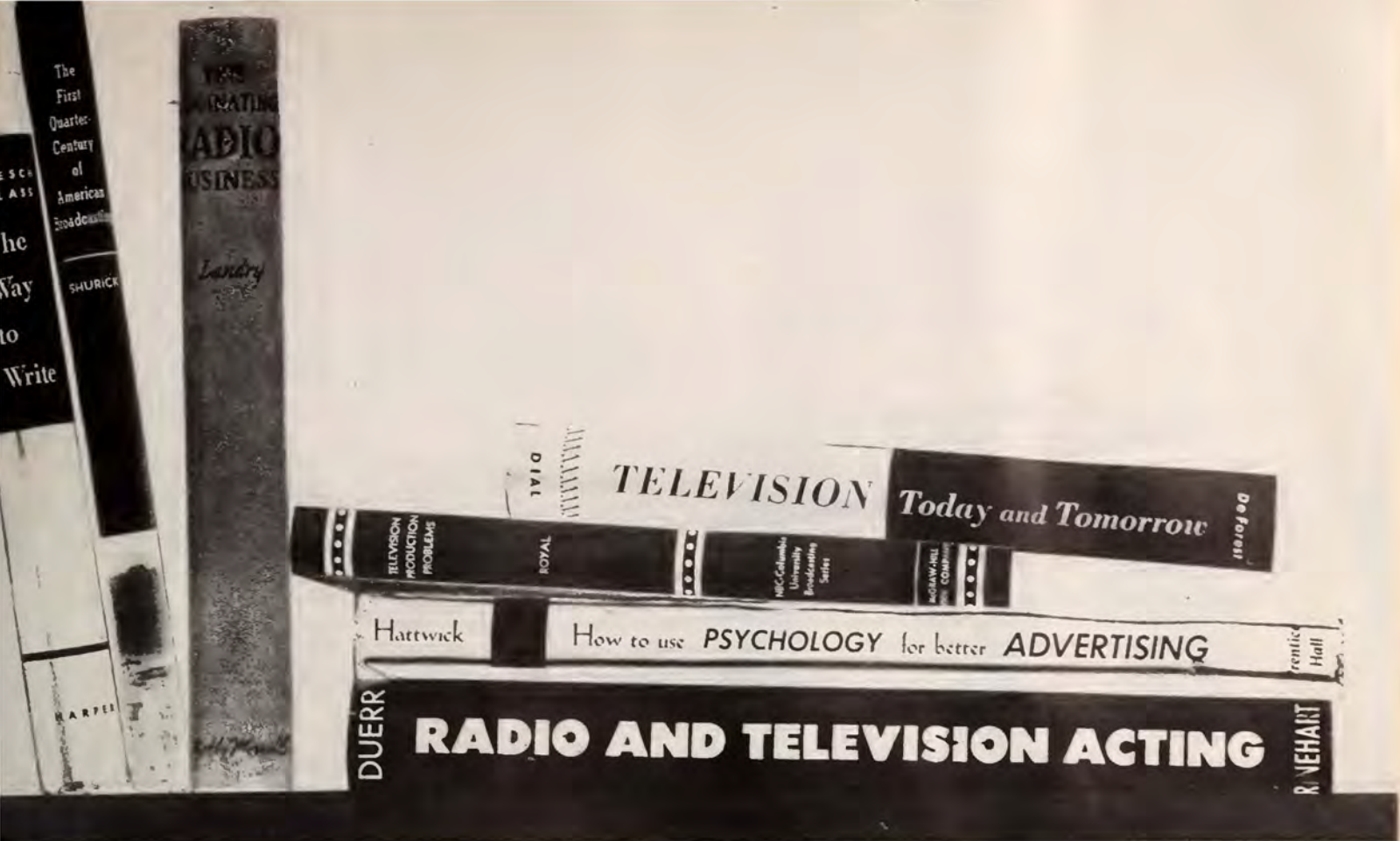
Robert I. Garner, account executive

at Lynn Baker, Inc. and former radio and television director of Alley and Richards, is the author of "Successful Radio Advertising with Sponsor Participation Programs." This is just the kind of highly specialized book which has the greatest practical value. (Published by Prentice-Hall Inc., New York, 1949.)

Garner covers all types of participations from the disk jockey program to the husband and wife chit-chat session. Much of this information was based on a survey of stations all over the country. (Most radio-TV books which make any real contribution are grounded on such original research.)

Garner's survey, which he made in conjunction with Alley & Richards, asked stations such questions as: "What time of day is the program broadcast? Is the program ad-libbed?





Are transcribed commercials permissible?"

Garver found that transcribed commercials are permitted on 80% of the 240 stations which answered his questionnaire. A passage from the section of his book dealing with e.t. commercials is a good illustration of his approach to the subject, also contains some solid advice:

"E.t.'s can be used to advantage, however, on certain 'participation' programs, if the coldness and self-praise mood are dispelled by a warm introduction. . . . In fact, all-out proponents of the transcribed commercial argue: 'If you have a completely standardized sales transcription on the program together with the live introduction and wind-up endorsement of the program's conductor, then you have a more effective commercial, over-all, than a one hundred-percent live presentation.'

"Such reasoning falls short on two counts: (1) Most advertisers that use e.t. commercials prefer the full-minute ones. Since the majority of participations are bought on a one-minute basis (as shown by survey), the live opening and wind-up by the conductor must be very brief. . . . (2) The sponsor who insists on using his canned commercials is implying a lack of faith in the artist's ability to do an effective selling job either live and in his own

words or live with the advertiser's copy . . . it is readily apparent that many (artists) sound apologetic, even embarrassed when they introduce the transcriptions."

Some advertising veterans may find that the passage above contains "nothing new." But no matter how experienced an advertising manager or agency man is, he can't help gaining from a book as specialized as Garver's. When an author compiles material on a single, narrow subject from many sources he's bound to include points that any one specialist may have overlooked; and by putting together all the facts on a phase of radio advertising the author of a book inevitably gives you a new outlook.

Obviously, an advertising man can't sit down and read specialty books just because they're a good thing. But keep in mind that good ones do exist, read them as you would any other research material when a new campaign or change in strategy makes that specialty of high-priority importance to your company or account.

Another virtue of radio TV books is in training the youngsters on the staff. Orrin E. Dunlap, Jr., RCA vice president in charge of public relations, believes that trade books are most valuable for this purpose. Orrin Dunlap has written a dozen radio/TV books

over the past 20 years, giving him considerable perspective on their use by the trade. "The youngsters have more time than the veterans," Dunlap says, "and can profit most from books. I think reading can provide them with valuable historical background and give them a more balanced approach."

One of Dunlap's own books has an additional use value. Called "Understanding Television," it's an easy-to-read, lucid explanation of "what it is and how it works." (Published by Greenberg, New York, fourth printing, 1950.) This is the book for an ad manager to pass on to the top brass of a company when the firm is just getting started in TV. The clear understanding of TV imparted by Dunlap's book could go a long way toward smoothing acceptance of high-budget requirements and other characteristics of the medium.

When you ask ad managers themselves about radio TV books, they come up with some amusing comments. The one that follows, from a drug company man, is typical:

"You caught me with my homework down. I don't have time to read, though I'd like to. I confine my reading to trade magazines like" (modesty forbids us mentioning the publication).

Said an advertising man of a large  
(Please turn to page 56)



## SLENDERIZING SALON

SPONSOR: MacLevy Salons      AGENCY: Murray Director

CAPSULE CASE HISTORY: *MacLevy used a one-minute commercial about slenderizing on the Ted Steele Show. The immediate results were gratifying. There were 350 telephone calls with 175 of the callers stopping in at MacLevy for further information. Of these 175, 65 were signed up for a \$50 course. Total results in sales dollars from a single one-minute participation was \$3,250 for a \$100 expenditure.*

WPIX, New York

PROGRAM: Ted Steele Show

## DICTAPHONE

SPONSOR: Dictaphone Corp.      AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *The Dictaphone Corporation decided that video should deliver their sales message. The reason: to demonstrate visibly their dictating machine in actual operation and illustrate its sales points. They decided on a 26-week test. Manhattan Spotlight, a 15-minute show (\$585 a week), was used. Results: hundreds of requests for literature; hundreds of leads converted into sales, many new names for prospect lists.*

WABD, New York

PROGRAM: Manhattan Spotlight



**TV**  
**results**

## SOFT DRINK

SPONSOR: Mother's Pride Root Beer      AGENCY: M. H. Kelso

CAPSULE CASE HISTORY: *This advertiser wanted to increase his dealer outlets. To do this, he ran four announcements weekly at approximately \$112.50 per announcement. The offer: a half gallon of root beer to persons supplying the names of dealers not handling the product. As a result of these four weekly announcements, the firm had gotten innumerable leads. And, from these customer leads, they have added 600 new outlets.*

KFI-TV, Los Angeles

PROGRAM: Gordon's Garden;  
Ladies Day; Cook's Corner;  
Uncle Howie

## RECIPE BOOK

SPONSOR: The Borden Company      AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *The Borden Company, makers of Eagle Brand Sweet and Condensed Milk offered recipe books free to viewers of the Fifty Club (\$100 per announcement). The booklet offer was made during regular Borden participations three times a week for four weeks. As a result of this "mention" during their regular announcement, a total of 4,348 requests were made by new or satisfied users of Eagle Brand Milk.*

WLW-T, Cincinnati

PROGRAM: Fifty Club

## BATHROOM TILES

SPONSOR: Alumitile

AGENCY: Direct

CAPSULE CASE HISTORY: *Alumitile bought a one-minute participation in which they offered to tile a four-by-ten-foot area around the bathtub for \$39.50, the price to include both materials and installation. As a result of this one participation (cost \$80), Alumitile received a total of 97 calls—a potential gross of close to \$4,000. The sponsor said he had never experienced such a response before on an item costing as much as this.*

KTTV, Los Angeles

PROGRAM: Movie Gems

## SEWING MACHINE

SPONSOR: City Sewing Center Inc.      AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor decided to use TV to advertise rebuilt sewing machines at a special price, \$34.50. In advance of their video advertising, City Sewing said they'd be satisfied with three or four leads per announcement. The result of five announcements at a time cost of \$65 showed 43 direct sales leads. This amounted to a potential sales gross of \$1,656 coming from only five TV pitches.*

WTVJ, Miami

PROGRAM: Art Green Show

## SLICER

SPONSOR: Stewart Machine Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The company ran a five-minute demonstration of its slicer. Within five days, Stewart had 303 orders for the \$1 slicer from a \$52.50 program investment. The company decided on a second demonstration announcement. Result: 339 more orders were received. For 10 minutes on TV (total cost \$105) the firm obtained 642 one-dollar orders, a gross return more than six times the video expenditure.*

WBTV, Charlotte

PROGRAM: Demonstration



**WDEL** WILMINGTON  
DELAWARE

**WDEL-TV** WILMINGTON  
DELAWARE

**WGAL** LANCASTER  
PENNSYLVANIA

**WGAL-TV** LANCASTER  
PENNSYLVANIA

**WKBO** HARRISBURG  
PENNSYLVANIA

**WORK** YORK  
PENNSYLVANIA

**WRAW** READING  
PENNSYLVANIA

**WEST** EASTON  
PENNSYLVANIA

## this way to profits

advertisers! timebuyers! eight important new business opportunities. Eight ways to augment your sales staff—effectively, economically, quickly. Each station has an interesting record of sales achievement for both local and national advertisers. Each is outstanding in the particular market it serves. All are ready to sell *your* product. Write for information and rates.

Represented by  
**ROBERT MEEKER Associates**  
NEW YORK LOS ANGELES CHICAGO SAN FRANCISCO

STEINMAN STATIONS  
Clair R. McCollough  
Gen. Mgr.





# Ford Cars or Gray Seal AP NEWS is sure-fire

**"Automobile dealer dumbfounded at excellent results."**

GALEN O. GILBERT,  
General Manager  
KGER (5000 Watts)  
Long Beach, Calif.

---

**"Manufacturer reports tremendous impact on public."**

GILBERT M. HUTCHISON,  
President  
WBIG (5000 Watts)  
Greensboro, N. C.

Whether it's for autos or paint, AP news delivers the customers.  
Hundreds of the country's finest stations announce with pride

**"THIS STATION IS**



# aint... dvertising



GALEN O GILBERT

Freeman A. McKenzie, Jr., Long Beach Ford dealer, tells KGER: "Excellent new and used car sales . . . increased service business . . . new business from nearby communities . . . all traceable to our daily 15-minute AP newscasts."

Says KGER Manager Gilbert: "Although I have been in radio more than ten years, I had not used Associated Press news service until two years ago. I find that AP news has meant extra business for us. It is the finest news service I have ever known."



GILBERT M. HUTCHISON

Joseph P. Mitchell, Manager of Gray Seal Paint Co., tells WBIG: "Thanks to AP news over WBIG, Gray Seal is one of the best known paint brands in this area. Our entire budget is now being spent on this high-power advertising."

Says President Hutchison of WBIG: "AP news is accurate, fast and completely unbiased, giving our listeners vivid word pictures of happenings all over the world."

MBER OF THE ASSOCIATED PRESS."

AP news is IMPORTANT:

- to the Listener
- to the Sponsor
- to the Member Broadcaster.

More listeners than ever before depend on AP . . . largest of all the news agencies . . . for news that is accurate, objective, immediate,

To the Sponsor, this means an audience increasingly receptive to his sales message.

To the Member Broadcaster, The Associated Press means high listener interest and profitable advertising.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers — more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S. — offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE  
RADIO DIVISION  
THE ASSOCIATED PRESS

50 Rockefeller Plaza  
New York 20, N. Y.







## Mr. Sponsor asks...

**Will the taped audio portions of TV shows be an important factor in providing low cost radio programming—good programming, that is?**

**William L. Dye**

Advertising manager  
Liebmann Breweries Inc., Brooklyn

### The picked panel answers Mr. Dye



Mr. Stark

on the phone, or face-to-face. Television is face-to-face acting or selling, and a good performer, creator, or sales person must always be conscious of that when he is on television. Radio requires more explanation, description, oral reaction. As a basic rule of hand, what makes for a good half-hour radio show will generally play for only 15 minutes on television. This applies because the extra time is needed on radio to clarify—in one way or another—a plot, a character, or a reason. These same reactions may be had on television with a look, a move—no sound.

I know that a lot of clients, producers, agency men, and network personnel have experimented with and are planning to use audio portions of various TV panel shows, audience participation shows, etc., for radio. They'll be able to sell them, and they'll probably get a fairly good audience. But, to my way of thinking, they'd get a bigger audience and better results from the show, if they would have the show written for and played for radio.

To get the best results from radio, you must realize that you have to stim-

ulate the listeners' imaginations first and then sell them. In television they either accept or reject immediately what they see. The basic difference between radio and television is the difference between a planned sales approach given to a sales staff and the final pitch made by one salesman to an individual prospect. There are many examples we can cite—the popularity of Garroway on television as compared to his not-too-successful stint on radio. The popularity of Mary Margaret McBride on radio as compared to her not-so-successful stint on TV. Martin Block's radio popularity against his lukewarm TV success.

In advertising agencies, copy departments have learned that there are certain basic, fundamental requirements for outdoor poster copy as compared to requirements for newspaper copy. If it is at all possible to economically channel your appeal for the specific avenue it has to travel, then you'll get the best results by so doing. Television requires a realistic, believable, honest approach by the very nature of its intimate contact with the viewer or prospect. On the other hand, radio is the one remaining medium which allows each individual listener to create his own picture of either the scene or character and, therefore, has a certain escape quality which can be used to good advantage by the advertiser.

Each medium has to be treated so that the greatest benefit can be had from it. You will not get as good a radio show by using the taped portion of a television program as you will if the show had been played completely for radio.

**WILBUR STARK**  
President  
Stark-Layton Productions  
New York



Mr. Barry

Radio has always been most flexible—we have always prided ourselves on going into any field where we could get good entertainment. If the audio portions of television make for good radio entertainment, I see no reason why radio, with its tremendous circulation—far surpassing that of television now and in the immediate future—should not make available to the public the humor, the music, the drama of a good television show.

Frankly, we at NBC have been experimenting for some time on this new form of entertainment and if the technical and personnel problems can be worked out, we hope to inaugurate such a series very shortly.

**CHARLES C. BARRY**  
Vice President  
NBC  
New York



Mr. Heller

No. Any broad trend in this direction can result only in diminished quality in both media. For example, I know of no important comic who would not wish to make use of visual techniques to the greatest possible extent. If he were bound by the necessity of producing a suitable audio tape for AM, he would be dangerously reducing the potential



of his success in the newer medium. When he makes use of all his visual talents on TV, the resultant audio tape—interspersed with long periods of nothing but studio laughter with no aural jokes to support them—is pretty poor and frustrating entertainment for the AM audience.

In the field of drama the difficulties are just as great. The intelligent and capable TV dramatic director will always want to produce a program which makes total use of all the visual possibilities. He will want his cast to move through space without speaking lines at the same time. He will want to make use of optical effects which may be accompanied by silence. The infinity of visual devices afforded to drama by TV should not be denied to the creative men of that medium. Granted this assumption, an AM tape of a well produced TV dramatic program will be absolutely meaningless to radio listeners. I have experimented with using such tapes, and have found it impossible to squeeze a comprehensible radio drama out of one recorded on TV.

The one possible exception to the rule may be the so-called panel or discussion show. Yet, even here, TV producers would be seriously inhibited by their inability to pose questions to a panel in visual form, or to exact any humor from participants via movement.

Even if all this were not true, and the techniques could be effectively employed, we would not necessarily arrive at low cost programming. Any TV production which involved the use of music would, under present practices, markedly move AM costs upward.

It is clear to me, as one who is responsible for a major portion of the AM programming of a major network, that the future of AM broadcasting lies in continued creative activity with new properties and new basic ideas, so constructed in format as to be salable in segments at a relatively cheap cost.

A very great number of successful TV programs are translations of established AM properties. I think this dependence will continue for quite a few years to come. Taping the audio portions of TV programs in the immediate future would seem to be obstructed by loss of quality and too many problems of simple economics.

ROBERT P. HELLER  
Director of AM Programs  
CBS  
New York

(Please turn to page 55)

No WRONG Numbers on This Show  
Aimed RIGHT at Alert Housewives!

# Tune Test



● The "line" that jovial Jack Alexander uses, makes New Orleans housewives forget their work. They listen every afternoon to 25 minutes of well-known tunes... and wait for his phone call in order to identify the songs. Wonderful prizes await alert listeners. And wonderful results await alert sponsors.

● WRITE, WIRE,  
OR PHONE YOUR  
JOHN BLAIR MAN!

AM TV FM  
**WDSU**  
NEW ORLEANS



# PRESTIGE with PROFIT . . .

The new JOHN CHARLES THOMAS program will give you both. With "THE KING'S MEN" assisting he introduces and sings hymns of all faiths in "Hymns of the World," an impressive, dignified program which develops a tremendous following of loyal listeners—and faithful customers. Send for a Free Audition of this fine show.

*The following transcribed shows now completed and available*

## AT LOW COST!

- JOHN CHARLES THOMAS  
156 15-Min. Hymn Programs
- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- BARNYARD JAMBOREE  
52 30-Min. Hillbilly Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs

Send for FREE Audition Platter and LOW RATES on any of the above shows to:

**TELEWAYS** RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD  
HOLLYWOOD 46, CALIF.

Phones:  
CRestview 67238 • BRadshaw 21447

In Canada: Distributed by  
S. W. CALDWELL, LTD.  
Victory Bldg., 80 Richmond St. West, Toronto

# roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



## Plunging neckline out—hands "sell" food on video

Until color TV made the headlines, plunging necklines were in the video spotlight. Not many will dispute their entertainment value. But for commercials, Premier Food Products has devised something more effective—a pair of woman's hands.

In the commercial the woman's hands alone are shown using a Premier tomato sauce product called Sauce Arturo. Sidney Alexander, Peck Advertising account executive for Premier, explains the unusual presentation: "We went into television to tell a product story and to show the housewife she could use Sauce Arturo in many more ways than just preparing spaghetti."

The showcase for the commercials was the DuMont network's *Rumpus Room*, featuring Johnny Olson.

"Our commercials showing only the woman's hands directs the viewers' attentions to the food rather than the demonstrator. By concentrating on the hands we avoid the risk of having a potential customer distracted by sudden interest in a gown or hair-do."

The results: within 60 days demand for Sauce Arturo from established outlets within WABD's viewing range became so heavy that Premier restricted

of the largest chain store outlets began stocking the sauce as well as other Premier food items.

Soon the firm had exhausted its available supply of Sauce Arturo. The



Camera grinds, earphones carry instructions

company turned the DuMont cameras on its Roquefort cheese dressing and mayonnaise. Results again far exceeded expectations.

During July and August they sold more mayonnaise than in any corresponding period since the last war, and five times as much cheese dressing.

\*\*\*

## Oil burners prove hot sales item on WFBR show

A city-wide natural gas conversion was under way in Baltimore. That would seem to make the sale of oil burners a man-sized job. Radio was given the task.

The Cumberland Coal Company, distributors of Timken Oil Burners, decided to spend \$60 a week on announcements. The show: WFBR's *Morning in Maryland*.

Despite the natural gas conversion and the ever-present competition of other dealers, results have been gratifying. After six months of radio advertising, the Cumberland Coal Company has been averaging \$1,500 per week in oil burner sales. And they don't plan a hiatus when summer comes, either. They plan to double their contract with WFBR to introduce new room air conditioners.

\*\*\*



Closeup: viewers see hands prepare recipes

its distribution to stores in the New York area. In one day alone, Premier received more orders for the sauce than it had received in an entire month before it used video. In addition, there was such a persistent demand from viewers seeing the product that several



**Ten stars sing praises of Chevrolet on new type spot**

Twenty-second, one-minute, or five-minute commercials are standard spot radio segments. But sometimes they won't do.

Chevrolet considered these conventional segments for their saturation spot setup, then rejected them. They wanted to accomplish two things: (1) emphasize selling points, (2) reemphasize Chevrolet's No. 1 role among



Haenschen, agency vp and Tony Martin relax

American automobiles. The format finally evolved by their agency, Campbell-Ewald, was a new length three-minute commercial. The sales message: a tune called "See the U. S. A. in Your Chevrolet" sung by 10 renowned stars.

Running currently and through November, the campaign is conducted on 300 stations with approximately five announcements per week on each station, a total of 1,500 weekly.

A series of 40 three-minute announcements have been recorded by 10 stars—Jane Pickens, Celeste Holm, Ginny Simms, Dorothy Shay, Frances Langford, Tony Martin, John Charles Thomas, Dick Powell, Lauritz Melchior, and Dick Haymes.

The words of "See the U. S. A. in Your Chevrolet" don't vary. Instead, the orchestrations, arranged by Gus Haenschen, noted radio conductor, are scored to suit the performer.

John Charles Thomas sings the Chevrolet song to the musical accompaniment of the "Barber of Seville," with 44 men in the orchestral background. Dorothy Shay, the "Park Avenue hillbilly," is featured against a 12-piece hillbilly background and Dick Powell whistles his *Richard Diamond, Private Detective* (NBC show for Rexall) program theme, then sings commercial.

In the larger cities where more than one station is used, the schedule is staggered. This prevents the same singer from being heard on two different stations on the same day. ★ ★ ★

**WBBQ show helps up store sales 500% in three years**

Four years ago Al and Theresa Rosenthal opened a small shoe store in Augusta, Georgia. At about the same time, WBBQ, MBS affiliate, went on the air. It proved to be a happy coincidence for Rosenthal's shoe store.

Rosenthal's bought the first program on WBBQ, *Wake Up With J. C.*, Augusta's top hillbilly disk jockey; soon after, their sales curves started pointing steadily up.

The store began with a \$16,000 stock of shoes; today, their stock is approximately \$100,000. The first year Rosenthal's did some \$40,000 worth of business; this current year \$200,000 worth of shoes will move off their shelves. And, in addition to their original shop now used as an outlet store, they have a large store in downtown Augusta.

A 500% increase in volume in three years is credited to radio and their own personal contact work, say the Rosentals. ★ ★ ★

**Briefly . . .**

Breast O'Chicken tuna plans to use radio and TV heavily in 1951. Media representatives were told about these plans and received their advertising orders in a novel way. A tin of tuna was given to each media rep. Inside the tin was an advertising schedule and order from the ad agency.

\* \* \*

WSAT in Salisbury, North Carolina, naturally believes wholeheartedly in the selling power of radio. But recently, when their manager, John E.



Station manager uses lots of radio promotion

Smith, had to wear a sling for two weeks, he thought of some unusual promotion (see photo). It might be called "direct male."

**Business is great,  
thank you, at . . .  
RADIO  
WOW**



WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

**WOW**

Insurance Bldg., Omaha  
Telephone WEBster 3400

Frank P. Fogarty, Gen'l. Mgr.  
Lyle DeMoss, Ass't. Gen'l. Mgr.  
or  
ANY JOHN BLAIR OFFICE





# The Case of the HURRYING HURRICANE

A power-packed hurricane can punch out a million dollars worth of damage in minutes. Like the one that whammed Miami in mid-October. Those are times that test a radio station's right to serve. For only radio can keep South Florida's million people informed, minute by minute, of the storm's progress; say when to board up, batten down, stockpile food and water, head for the shelters.

*Only radio can give calm assurance that there's help handy . . . just in case. And talk to anxious people about what's happening, where the storm is going, how soon it will be over.*

**At WGBS, years of experience proved this point: expert staff members know what to do, what to say at the right time, how to maintain equipment under trying conditions.**

**WGBS lost not a minute of air time though winds rose to 125 miles per hour. Performance like that has boosted WGBS to the top in popularity. South Florida's million know well which station they can depend upon.**

Any Katz man will tell you what Advertisers think about us.

50,000 WATTS



# WGBS

**CBS  
MIAMI, FLA.**

## SPONSOR REPORT for 6 November 1950

(Continued from page 2)

personal appearances, extra air performances, by-products of various types. Stations like WLS, WSM, WLW, WOR have long specialized in merchandisable stars. WNBC, under Ted Cott, is especially merchandising-conscious.

**RADIO-VS.-NEWSPAPER SURVEYS**—Advg. Research Bureau Inc., Seattle research firm specializing in media effectiveness comparisons at point-of-sale, had completed 48 studies to 11/1. Most involve department stores. Although some studies reveal newspapers ahead of radio in ability to draw traffic and sales, average shows radio outweighing newspapers (dollar for dollar) by about 2 to 1. In one radio-shy Washington city 6 ARBI surveys have completely changed media-use picture. Word-of-mouth comment convinced non-survey merchants to use radio; now more than 40 who used little radio before have put 50% or more of appropriation into air advertising. Studies will be made in New Orleans, Los Angeles in November.

**WILL TEA CUT INTO COFFEE SALES?**—Resolute effort of tea industry to capture more of U. S. beverage market is yielding results. Current \$1,500,000 advertising campaign conducted by Tea Council is expected to increase domestic consumption of tea "at least 10%," says Robert B. Smallwood, president of Thomas J. Lipton, Inc. He said more tea was imported into U.S. in 12 months ending 6/30 than any time since 1924.

**PETRY TV STUDY REVEALS SOME TIMEBUYER GRIPES**—Survey conducted by TV Division of Edward Petry Company among timebuyers of agencies placing over 75% of TV time for national advertisers uncovered urgent need for more market and program data. Principal criticisms were (1) not enough visual material like films, stills of spot TV shows; (2) data not sufficiently standardized; (3) information not factual enough. Over 50% of respondents, interviewed by Petry salesmen in 8 cities, mentioned each of 3 points. ★ ★ ★



## August 1950 Baltimore Index Figures at a Glance

(Corresponding Month of Preceding Year = 100)

|   |       |
|---|-------|
| Industrial Employment (Maryland) . . . . .                        | 105.0 |
| Building Permits, Baltimore City (Dollars) . . . . .              | 188.8 |
| Building Permits, Baltimore County (Dollars) . . . . .            | 204.1 |
| Building Contracts, Baltimore City and County (Dollars) . . . . . | 334.7 |
| Department Store Sales (Dollars) . . . . .                        | 115.8 |
| New Passenger Car Sales, Baltimore City and County . . . . .      | 136.8 |
| Freight Car Loadings . . . . .                                    | 113.9 |

## Advertisers Love This Picture!

*And more and more radio advertisers  
(146 in a recent count) are using this  
resultful station to reach the greatest  
audience in WCAO history!*

# WCAO

*"The Voice of Baltimore"*

. . . and every program and announcement on WCAO is duplicated  
on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**



**BANKS ON THE AIR**  
(Continued from page 26)

Shawmut is competitive. Its message to the public stresses the point that Shawmut is different, and that this can be demonstrated. Shawmut's officers believe that consumer preference can be established by aggressive advertising, by harping everlastingly on the theme, "When you think of banking, think of Shawmut." When Shawmut began using radio, its aims were modest: to build up trade from the man in the street. It has done that.

In addition, today 19 of America's largest corporations bank with Shawmut.

**Manufacturer's Trust Company**, buys early morning announcements placed as close to the headlines as possible. Manufacturer's Trust uses WOR, WJZ, WCBS for the morning announcements and WQXR (classical music) in the evening—14 announcements a week in all.

Every commercial has a mail or telephone pitch, and the pull has been highly satisfactory. In a three-week period before the baseball season got

under way this year, the bank offered a baseball schedule of the three home teams to its listeners. Forty announcements were used during this period. Requests for the schedule totalled 14,145.

**The Union Dime Savings Bank** has been on WOR, New York, since May 1949, sponsoring 15 minutes of news by Melvin Elliott at 7:00 a.m. on Tuesday, Thursday, Saturday. Union Dime's Chairman of the Board, William L. DeBost, says, "We know how popular it is, because every place we go we hear about it, and because so many people coming into the bank tell us how much they enjoy the program. 'Your commercials aren't too stuffy,' one depositor said the other day. As for results, it is hard to estimate, but we know that many more new accounts were opened in 1949 than in any recent year."

**The Merchants National Bank** of Terre Haute, Indiana, sponsors a news program over WBOW, Terre Haute, 7:45-8:00 a.m., Monday through Saturday. This newscast features national, state, local, and weather news, and has been under bank sponsorship for nearly three years.

Commercials are both institutional and selling—sometimes stressing the many phases of the bank's operation, sometimes plugging departmental services.

Results have been definite and proved. When safety deposit box availabilities are advertised, the boxes are invariably rented within a few days. When offers of farm record book, or tax work sheets, are made in the commercials, the supply is quickly exhausted. In order to plug their savings department, the Merchants Bank offered plastic calendar banks at cost. Thousands were sold, and this resulted in traffic into the department, and new savings accounts. These offers were made on radio alone, and enabled the bank to make a quick check of radio effectiveness.

The program is promoted by a large poster in the lobby of the bank, and by constant radio mention on an earlier morning newscast which closes each day with the statement, "Your next news on this station will be the Merchants Bank News at 7:45 a.m." In addition it is promoted in a movie trailer used at intervals by WBOW to promote all its newscasts.

**Terre Haute Savings Bank**, in



# BIG AGGIE

Carries a lot of weight  
....and in the **RIGHT PLACES**, too!

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a MAJOR MARKET with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

Big Aggie Land is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX—80% of them 3-7 times a week.

Yes, Big Aggie "carries a lot of weight" . . . that's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. See your Katz man today.

# WNAX-570

**YANKTON - SIOUX CITY**

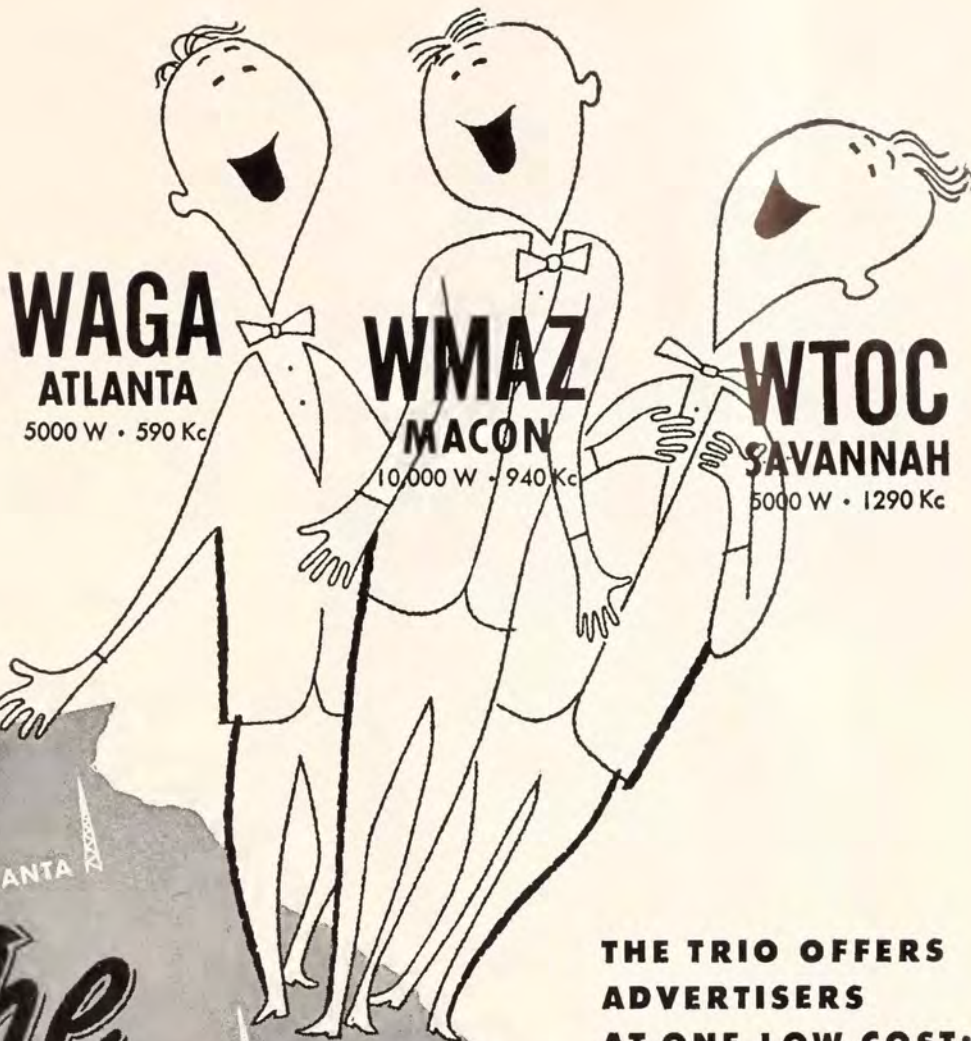
570 Kc. - 5,000 Watts  
REPRESENTED BY KATZ

*A Cowles Station*  
AFFILIATED WITH A.B.C.





Only a combination of stations can cover Georgia's first three markets



**THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
  - Merchandising assistance
  - Listener loyalty built by local programming
  - Dealer loyalties
- in Georgia's first three markets

Represented, individually and as a group, by  
**THE KATZ AGENCY, INC.** New York • Chicago • San Francisco • Dallas  
 Atlanta • Detroit • Kansas City • Los Angeles



the same city, capitalizes on another aspect of news to bring its message to the public. This conservative bank, whose prime business departments are savings accounts and loans on improved property, sponsors *Town Topics*, Tuesday, Thursday, Friday, for five minutes at noon. This is a chatty, informal, public service type program which gives news of club, church, civic and school organizations which are normally not aggressive enough to get into the newspapers.

Commercials are woven into the body of the program. They stress the bank's two main departments: savings accounts and loans on improved property. Occasionally some mention is made of other bank services, such as traveler's checks. No high-pressure copy is used. Commercials are kept friendly and informal, and are aimed at maintaining good will for an established bank.

Promotion of the program consists of a large poster placed in the lobby of the bank, asking people to send their news to *Town Topics*. In addition, printed cards are kept in the bank with blank spaces for insertion of the "who, what, when, where, why"

of club news. These cards are handed to the teller who in turn sends them to WBOW for incorporation in the program.

The good will the program has gained is evidenced by the ever-increasing number of contributions sent and phoned in, and by the thank-you notes from contributors.

In Denver, Colorado, KLZ has seven banks buying time. U. S. National Bank went on the air several years ago with a Sunday night quarter-hour called *Enterprise Unlimited*. This program told the story of free enterprise and how various individuals and businesses in the region achieved success through individual effort. The program ran for a year and was followed by a half-hour Sunday night program called *Westward America*, a dramatic series that was on for 39 weeks in cooperation with the University of Denver Radio Workshop. It was the story of the growth of the region around Colorado.

Today, following up its successes, U. S. National sponsors the M-G-M *Theater of the Air* every Sunday afternoon. In addition to institutional announcements, the commercials plug

savings, checking, and loans among the many services available to the public.

Citizens Savings Bank, a newcomer to radio, is sponsoring the M-G-M *Crime Does Not Pay* series, a half-hour program on KLZ every Monday.

An unusual "man on the street" opinion program brought new business and increased prestige to Empire Savings and Loan Association, Denver. Gene Amole, ex-tank sergeant under General Patton, was conducting a daily "Man on the Street" program for Denver's 250-watt KMYR. He got the idea of doing the same thing in 17 European countries, recording the interviews on tape, and sending them to KMYR to be aired locally.

Empire Savings gave him the o.k. Amole took off for Europe. Two weeks later, the station began airing his interviews at the choice time of 6:45 p.m. each evening.

Denverites learned what grocery-buying housewives in London thought of Socialism; that Coca-Cola has virtually become the national drink in France; and that movie fans were packing "la cinema" to see "Canon City," a Colorado-made prison-break film with many Coloradans as actors.

Announcements, newspaper ads, radio-log listing, and taxi bumper cards plugged the show. Amole wrote a series of articles for the Sunday feature section of the *Denver Post*.

As the program progressed, mail response climbed steadily, indicating a high listener percentage, despite the small local station's competition with four network outlets.

At Lake Charles, Louisiana, the Gulf National Bank sponsors a local newscast 6:00-6:15 p.m., Monday through Friday. In addition, they have sponsored the local high school games for 15 years without interruption. The other two banks in Lake Charles alternate in using news programs and class "A" announcements. In almost every instance, straight selling copy is used, and the banks are very much pleased with results.

A growing number of banks have found dramatic programs suitable vehicles for reaching the public. One of these is Industrial National Bank, Detroit, which has used radio for a number of years as an integral part of its advertising plan, spending 25% of its budget for air time.

This year, Industrial National is

## To a businessman with a driver's license and no Cadillac

(This is not a *Cosmopolitan* contest ad)

Once upon a time there was an Iowan\* who knew very well the answer to an old riddle. There was no doubt about it: The chick came first with him because he owned a fertile hatchery. (*Everything is fertile in Iowa. The average Iowa acre grosses between \$4.50 and \$5 cash per month. Acre for acre it's the best in the U. S.*)

Since the going price for chicks is around \$150 per M, and his hatchery hatched chicks by the M's, this Iowan had a lot of eggs in one basket.

There's a Musical Clock on WMT wound by a guy named "Howdy" Roberts. He got to brooding about the chicks and hatched a fowl commercial. For chicken-feed (\$43.30 per 1/4-hour on a 52-time basis) he egged on WMT's listeners. They scrambled to their phones (*more farms in Iowa have telephones than in any other state*) and ordered 23,000 chicks after a single 1/4-hour program.

The Iowan bought a new Cadillac.

Ask the Katz Agency man to show you how WMT puts you in the driver's seat in Eastern Iowa.

\* We've always wanted to run an ad that said, "Name on request" just to see if anyone would request it. On the other hand, if nobody did (though why they should is arcane) the agency might look bad. Why take chances? His name is Mr. Vance McCray.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK



# When television won its wings

How multiple uses for airborne cameras and equipment were revealed by experiment

No. 10 in a series outlining high points in television history

*Photos from the historical collection of RCA*

• Put a television camera in the nose of an observation plane, and generals—many miles away—can watch and direct the course of a battle. Such, in World War II, was one of the suggested uses of airborne television as an “optic nerve.”

Feasible? Absolutely—yet this is only one of the many ways in which television can serve in fields outside those of news and entertainment. The entire subject of the use of television cameras and receivers in the air has been carefully investigated by RCA.

Not too long ago, at the time when plans for our inter-city television networks were in discussion, the



Mounted in the nose of an airplane, special RCA airborne television equipment will give ground observers a sharp, clear, bird's-eye view of land and sea.

idea of making telecasts from planes high in the air was proposed.

From New York, a plane equipped with a television receiver, set off on a flight to Washington—200 miles away. When above Washington, at an altitude of 18,000 feet, passengers in the plane clearly saw Brig. General David Sarnoff, of RCA, talking to them from Radio City! Later, RCA placed a camera and transmitting equipment in an airliner, and a bird's-eye view of New York was successfully telecast to observers below!

It has also been proposed by authorities, that a television camera might be used as the “eye” of a guided missile. Placed in a rocket's nose it would let a distant operator see where the missile was headed. If need be he could steer it in any direction to hit a moving target.

But less on the destructive side, and more important to us now, are the possible uses of television in “blind flying” conditions, when airports would normally be closed in from bad weather. With a television receiver in the cockpit, and a transmitter sending information from the landing field ahead, the pilot could clearly see conditions on runways and approaches—come in with far greater security than when guided by radio alone!



RCA Laboratories in Princeton, N. J., as seen from the air. New uses for television—including, for example, its adaptation to aviation—are one part of this progressive institution's research program.



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



sponsoring the M-G-M *Theater of the Air*, a transcribed program prepared by Metro-Goldwyn-Mayer Studios of Hollywood.

The full-hour show, featuring screen plays and stars that had outstanding box-office success, was first presented over WWJ, Detroit, 2:00-3:00 p.m., Sundays during the six months of winter and spring, 1949-1950. This fall, the series is continuing through 8 April, 1951.

The main value of the program is considered that of helping the bank

make friends throughout the community while establishing the impression that the services of the bank itself are as modern and in tune with the times as the high caliber of the entertainment being offered.

Promotion includes large-sized posters in all the bank lobbies and windows with actual photographs of the stars tipped on, inserts for all mailings, and postage meter messages. Double-page spreads in the bank's house organ, printed blotters, a line at the bottom of all newspaper ads, in

addition to small ads on the radio page the day of the program are also used. WWJ cooperates with announcements, car cards, newspaper ads, and promotion in audience participation shows.

In addition to a short opening announcement, there are three commercials immediately following each act. One is devoted to a specific branch bank's "Mail Bag"—a feature in which letters from pleased customers are read. The second commercial features transcribed remarks from actual customers of the bank. The third is devoted to some specific service of the bank such as checking accounts, savings accounts, safe deposit boxes.

In 1940, the assets of Industrial National Bank were \$19,000,000—today they are over five times as great.

**Musical programs** are being used by many banks. The Northern Trust Company, Chicago, started using radio in January 1931. In 1935, it sponsored a program called *The Northerners*, a choral group which featured music somewhere in the middle between "long-hair" and "send-me" stuff. This show, still being aired, accounts for 41% of the bank's advertising expenditure.

In a study of the results of their radio advertising, Northern Trust found that 80% of men and women opening accounts were familiar with their program. Eighty-five percent of 1,000 corporation executives in charge of finance and business, and a special sample of women of more than average means knew the program when queried. This recognition of Northern Trust's radio advertising contrasts markedly with an analysis made by the American Newspaper Publishers Association of 1,330 bank advertisements in 117 newspapers (102 cities). Only 6% of the newspaper ads had a readership over 10%. Over 50% of these same newspaper ads had a readership of 1% or less, while 3% had no readership at all.

**In San Francisco**, The Morris Plan Company has sponsored *The Hour of Melody* over KSFO, seven days a week from 9:00 to 10:00 p.m., since 1946. When Morris Plan began sponsorship of this program, it marked its first consistent use of radio as an advertising medium. The program format, decided upon and followed ever since was a moderate exploration into familiar music—neither too clas-

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

### *How Many & How Much?*

| 1949 BMB<br>Daytime           | BMB Radio<br>Families | Prelim. Reports<br>1950 U. S. Census | 1949<br>Retail Sales |
|-------------------------------|-----------------------|--------------------------------------|----------------------|
| 50-100%                       |                       |                                      |                      |
| 19 Counties                   | 101,680               | 517,587                              | 279,752              |
| 25-100%                       |                       |                                      |                      |
| 27 Counties                   | 157,110               | 814,186                              | 452,784              |
| 10-100%                       |                       |                                      |                      |
| 36 Counties                   | 216,220               | 1,115,996                            | 610,207              |
| <b>1949 BMB<br/>Nighttime</b> |                       |                                      |                      |
| 50-100%                       |                       |                                      |                      |
| 10 Counties                   | 72,050                | 360,853                              | 232,657              |
| 25-100%                       |                       |                                      |                      |
| 22 Counties                   | 128,350               | 654,711                              | 373,006              |
| 10-100%                       |                       |                                      |                      |
| 31 Counties                   | 188,540               | 972,052                              | 538,598              |

\*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

**The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.**

# WDBJ

CBS • 5000 WATTS • 960 KC

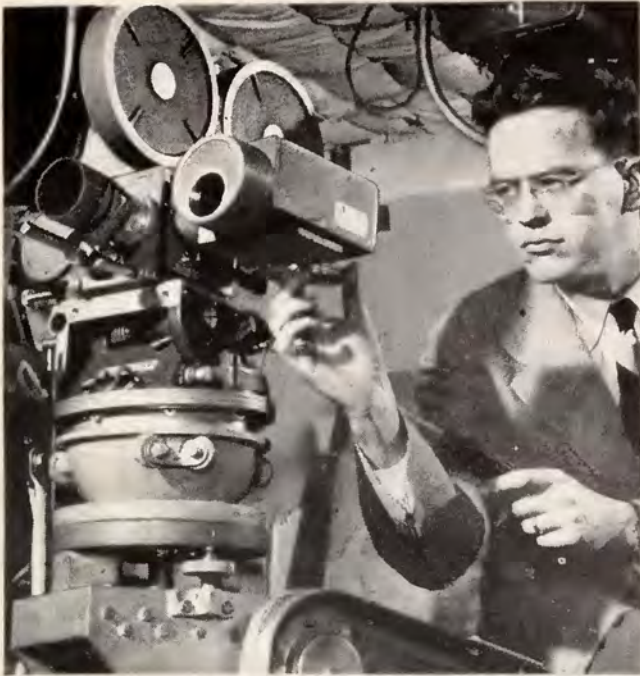
Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives







**COLOR EXPERT** David L. Quaid, one of the nation's leading free lance cameramen, sets up his Maurer 16 mm., prior to shooting a scene for an industrial film. He, and dozens of free lance cinematographers like him—know, use and recommend the Maurer camera.



**ACE CAMERAMAN** and leading film producer, Irving Hartley of Hartley Productions, N. Y. C., shooting a scene at Chichicastenango, Guatemala, for the Pan American World Airways color travel film "Wings to Mexico and Guatemala."



**TOP ANIMATION TEAM**—William S. Nemeth, Cameraman, of Transfilm, Inc., teams up with a Maurer 16 to work out camera effects for a slide motion picture. This leading film company selected Maurer as the 16 mm. camera that best fills its needs.

*For details on this, and other Maurer equipment write:*

## MAURER VERSATILITY AT WORK

Here are three examples of the unequalled versatility of the Maurer 16 mm. camera. Whether the demand is for hair-line accuracy...dependable performance under all conditions...unique features or simplified operation...every phase of professional production has found Maurer to be the answer to all camera problems.



The Maurer 16 mm., designed specifically for professional use, is equipped with precision high-power focusing and the finest view-finder made. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, one 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.

**J. A. MAURER, INC.**

37-01 31st Street, Long Island City 1, New York  
850 South Robertson Blvd., Los Angeles 35, California

**16mm  
maurer**

CABLE ADDRESS:  
JAMAURER



**PRN**

**it's easy  
(and inexpensive)  
to build your  
own network—  
on the PRN...**

THE PACIFIC REGIONAL NETWORK provides the perfect opportunity for you to build your own network—tailored to match your specific distribution pattern in the significant California market.

**COMPLETE COVERAGE?** More stations in California than the other four networks combined!

**TAILORED COVERAGE?** Your choice of from 4 to 48 stations—a network with spot flexibility!

**LOCAL IMPACT?** Your advertising assured local market acceptance through local radio stations—many a part of their community for from 15 to 25 years.

**SAVINGS?** Yes!... in time and effort with a single purchase and billing... in cold cash with a 20% discount on published rates... (plus frequency discounts and important savings on transmission costs).

For details, write, phone or wire direct.



6540 SUNSET BOULEVARD  
HOLLYWOOD, CALIFORNIA  
CLIFF GILL HI. 7406 TED MacMURRAY  
General Manager Sales Manager

sical nor too popular—with commercial copy held to a minimum, and handled in a friendly manner:

*"Here's something we've discovered from the mail you listeners send us. Although some people prefer heavy classical music, and some prefer jive, most people prefer their music in between—'middle-of-the-road' music, as it were.*

*"In financial matters, too, most people incline toward a 'middle-of-the-road' institution. And that explains the popularity of Morris Plan of California. This famous thrift and loan headquarters is a 'middle-of-the-road' financial institution—small enough to give each customer friendly personal attention—yet large enough to handle any financial need quickly and amply."*

Public reception to the program was almost instantaneous. A half-hour show at first, Morris Plan added another half-hour. Ralph Larson, president of The Morris Plan Company says, "We feel that the formula followed is a sound one, and we know it has produced results. But even beyond the results accruing to the company, because of the program's wide appeal, a foundation of good will has been built which will aid materially in the progressive development of the business."

The program attracted new business to Morris Plan from the outset. Of the more than \$3,500,000 in new Thrift Accounts gained the first year the program was on the air, a substantial portion could be traced directly to the *Hour of Melody*.

A farmer in the San Francisco area who bedded his cows down every evening with music from the *Hour of Melody* wrote Morris Plan that since both he and his cows were benefiting from the music, he would open an account with them and put away part of the income derived from the cows. This account has grown steadily.

\* \* \*

Television is a natural for bank programming. It offers the bank an opportunity to demonstrate the services it offers to translate ideas into actions. The steps necessary to open an account, or to make a loan can be made tangible and the mystery taken out of the process. The machines that are used in its daily operations can be demonstrated. Bank personnel can be introduced to the public. New services can be demonstrated as soon as they are in operation. And of course

there is the penetration of a picture—a chance to stamp a trade-mark indelibly upon the public mind.

**The Shawmut National Bank.** Boston's radio pioneer, also sponsors the *Shawmut Nightly Newsteller* five nights a week, 7:15-7:30, on WBZ-TV. This program includes five minutes of live newscast by C. T. Scanlon, editor of the *Record-American*, followed by 10 minutes of film newscast with live commentary. The film newscast solos the remaining two nights of the week from 7:20-7:30. The *Shawmut Nightly Newsteller* is shown on WNAC-TV week days from 7:45-7:50 p.m. followed by five minutes of weather.

On Sundays, 6:00-6:30 p.m., the *Shawmut Home Theater* on WBZ-TV presents Hopalong Cassidy films—one hour and 20 minutes of movies followed by 10 minutes of news. The bank also uses one-minute announcements on the *Louise Morgan Show*, 12:00-12:30 p.m. on WNAC-TV. The Morgan Show features short interviews with the branch bank managers, and visual presentation of the banks' many services. Announcements are used throughout the week and before all football games televised by WNAC-TV and WBZ-TV.

The Shawmut Indian, trade-mark of the bank, is used as identification on all TV announcements. The bust dissolves into a live Indian who stands before a campfire whose smoke billows up to spell National Shawmut Bank. The Indian trademark is used with many variations.

Since television is taking over audiences from even the top 10 radio programs, Shawmut's Vice President, John J. Barry, maintains that morning news programs offer the best value on radio today. Because news over television has not reached the incisiveness and breadth of radio news, the TV viewer retires without having his appetite for news satisfied and in consequence joins the regular radio audience in the morning while it is getting ready for work or school; the morning audience composition, in his opinion, is practically identical with the total radio-TV evening audience.

The over-all effect of television on Shawmut was to force it to increase its radio budget. It bought up time segments that would be at a premium as television blanketed more and more of radio's night audience. Today,





## 54,720 precious minutes to Christmas

You need only a *few* of these to do your Christmas shopping for *all* your friends in radio and television.\* That's all it will take to give them the gift they'd personally select—the gift they'll value and use the whole year 'round. . . .

### A SUBSCRIPTION TO SPONSOR

So take a few minutes now to put down those you'd like to remember this Christmas—the sponsors, advertising prospects, agency executives, broadcasters, business associates.

Use the order card in this issue, or your own stationery, if necessary. But please make those minutes count. Mail early to enable us to acknowledge your gift on a beautiful card especially-designed for the occasion.

### SPECIAL LOW CHRISTMAS GIFT RATES

Your own subscription, new or renewal \$8.  
Each additional subscription \$5.  
in quantities of 25  
or more gift  
subscriptions cost  
is only \$4 each.

*\*say it with...*

S P O N S O R



Shawmut has more radio time and programs than it did before television came to Boston.

**WPTZ, Philadelphia** has four bank advertisers: The Corn Exchange National Bank and Trust Company, The Camden Trust Company, Beneficial Saving Fund, and the Fidelity-Philadelphia Trust Company.

Corn Exchange has sponsored *Open House* every Wednesday evening from 7:00-7:30 since October, 1948. A typical program features a singer from one of the night clubs, the head of Pennsylvania selective service giving a review of the draft situation in the

area, a human interest story with a local twist, Miss Pennsylvania, a day or two after she won the crown.

CE uses its WPTZ program both as a selling and public relations medium. Its commercials stress the services of the bank, ranging from safe deposit boxes, savings accounts, personal loans, trust funds. Virtually all phases of banking are promoted. Public relations-wise, Corn Exchange uses its program to help promote worthy causes: Community Chest, Boy Scouts, Red Cross, and so forth.

While the bank is reticent about attributing any specific amount of its

business to the program, an incident will reveal what the CE officers consider the program's pull. A representative of the Bechtel International Corporation was on the show one Sunday and in the course of his remarks spoke about the difficulty his company was having in securing skilled craftsmen to work on the construction of a pipe line in Saudi Arabia, because of the intense heat and the necessity of signing up for a year-and-a-half stay. Within two days after the broadcast, 247 specialists had applied for the jobs. Corn Exchange officials, while greatly pleased with the help they were able to extend to the company, reported that they weren't "too" surprised at the program's high pull.

The Camden Trust Co. sponsors *Kieran's Kaleidoscope*, a film program on nature study and other topics featuring newspaperman John Kieran, every Sunday from 6:45 to 7:00 p.m. Located in Camden, N. J., a city of 100,000 population just across the Delaware River from Philadelphia, the Camden Trust is unique in that it was one of the first instances of a bank from one state coming into another to advertise on television.

John Kieran helps with the commercials. He and Robert J. Kiesling, president of the Camden Trust, are shown discussing various phases of banking: they make the point that there is plenty of flexibility in the Camden Trust's services. The bank stresses the theme that "it can find a way" regardless of the problem.

**Four Philadelphia banks** are sponsoring the election returns on WFIL and WFIL-TV, Philadelphia. Philadelphia Saving Fund Society, Western Saving Fund Society, Beneficial Saving Fund Society, and the Germantown Saving Fund are the joint bankrollers. Messages will be institutional.

All in all, there is no formula for bank advertising. If a generalization could be made about radio and television advertising, it would go something like this: "Get a program for your commercials that will reach the population segment you want to reach. Sell specific bank services such as savings, checking accounts, auto loans. Keep your message friendly and easy—don't pontificate, don't talk down. And keep at it, week after week, year after year. Radio and TV are cumulative. Friends aren't made in a day—neither are bank customers." ★ ★ ★

# NOVEMBER

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY   | FRIDAY |
|--------|---------|-----------|--|--------|
|        |         | 1         | 2<br>    | 3      |
| 6      | 7       | 8         | 9<br>   | 10     |
| 13     | 14      | 15        | 16<br> | 17     |
| 20     | 21      | 22        | 23<br> | 24     |
| 27     | 28      | 29        | 30   | 31     |

**radio stations everywhere**

**but only one...**



**WSM**  
NASHVILLE

Base NEC Affiliate

If your sales curve is showing signs of anemia, what it needs to bring it back to a healthy growth is a concentrated diet of the sales-rich Central South. And to deliver that Central South on a platter, just call on the region's number one sales maker—WSM. A talent staff of over 200 people, production facilities capable of turning out 17 network shows weekly (WSM's current score) and 50,000 watts are combined in WSM to make an extraordinarily effective advertising medium... Want proof? Ask Irving Waugh or any Petry Man.

**CLEAR CHANNEL  
50,000 WATTS**

IRVING WAUGH  
Executive Manager  
EDWARD PETRY & CO.  
National Representatives



## BROWN & WILLIAMSON

(Continued from page 23)

You'll find Kools will help a lot  
Switch from hots to . . .  
Kools!—for that clean Kool taste.  
As Willie the penguin says . . .  
Throat Hot? Smoke Kooools!  
Throat Hot? Smoke Kooools!  
Throat Hot? Smoke Kooools!

Announcements of this type have been rated as high as 12 by Nielsen and Pulse. But high listenership is due as much to careful placing of announcements as to their charm. Ted Bates timebuyers carefully scan the ratings of local programs, pick out attractive adjacencies when they become available. This means constant buying and relinquishing of announcement schedules on a grand scale. In November, for example, there were over 1,500 Kool announcements to be watched and shifted when necessary. November reflects the seasonal increase in advertising activity which normally follows a slack summer when, presumably, people do not have colds to be soothed by Kools.

In general, daytime and nighttime slots are balanced, for, although agency and sponsor are thoroughly aware of TV's inroads on nighttime radio, they still feel it is the cheapest buy on a cost per thousand basis. Daytime radio, they believe, is even better. The tremendous sales increases scored by three B&W cigarettes, mainly through radio advertising, bears them out.

This satisfaction with radio has not kept Kools out of TV. It now has franchises on 69 television stations, mostly in the form of 10 and 20-second announcements. The 20-second length is preferred since it allows more time to put over a story and most of the dozen or so Kool film commercials were originally made for that length. With open time getting scarcer on TV. Animation House, makers of the animated Kool commercials, has had to edit down some of the older 20-second films by 50%. Ten seconds is just enough time to put over a visual version of the traditional radio jingle.

Operating on the policy that every announcement must bring maximum return, Bates timebuyers do not buy spot schedules in a TV market until it can boast 20,000 sets or more. They then pick up two or three 20-second announcement schedules to establish a franchise, gradually increase the number of announcements as sets multiply.

# YOU MIGHT CLEAR

## 15' 7<sup>3</sup>/<sub>4</sub>"\* —



## BUT...

## YOU NEED

## THE FETZER STATIONS

## TO VAULT INTO WESTERN MICHIGAN!

AM or TV, the Fetzer stations are the highest-coverage, lowest-cost outlets in Western Michigan — WKZO, Kalamazoo, and WJEF, Grand Rapids, in radio . . . WKZO-TV in television!

WKZO-WJEF consistently get top Hoopers in their home cities —such outstanding preference, in fact, that WKZO-WJEF actually deliver some 57% more listeners than the next-best two-station choice in the area! BMB figures show that WKZO-WJEF have top coverage in rural areas, too. Yet you get this CBS combination at 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!

WKZO-TV is Channel 3 and basic CBS. Latest figures show that as of August 1st there were more than 70,000 sets within 50 miles of WKZO-TV. Five great markets — a population in excess of one and a quarter million with a buying income of more than one and one-half billion dollars!

Ask Avery-Knodel, Inc. for all the proof of Fetzer-station superiority in rich Western Michigan.

\* Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

|   |  |  |
|---|--|--|
| <b>WJEF</b><br>top <sup>4</sup> IN GRAND RAPIDS<br>AND KENT COUNTY<br>(CBS) | <b>WKZO-TV</b><br>top <sup>4</sup> IN WESTERN MICHIGAN<br>AND NORTHERN INDIANA | <b>WKZO</b><br>top <sup>4</sup> IN KALAMAZOO<br>AND GREATER<br>WESTERN MICHIGAN<br>(CBS) |
|---|--|--|

All three OWNED AND OPERATED BY  
**FETZER BROADCASTING COMPANY**  
Avery-Knodel, Inc., Representatives



Just keeping track of all these stations is one of the agency's biggest headaches: for example, one set of 54 announcements in New York costs \$5,000 while another group of 27 in Portland, Maine costs only \$300.

Kool's broadcast advertising is supplemented with some magazine and car card promotion. Four panel cartoon-type ads are carried in *Collier's American Magazine*, *Cosmopolitan*, *Red Book*, *True*, and *Argosy*. So prone are people to view Willie the Penguin as an innocent, amiable character that *Collier's* runs the Kool ad in an island position normally reserved for humorous cartoons.

Car cards are used for Kools only in New York, on the premise that announcement schedules cost so much there. Ted Bates and Brown & Williamson believe cards in subway trains round out their New York coverage reasonably well for the money they have to spend.

There are two other promotional angles which help swell Kool sales. One is the handing out of complimentary five-cigarette packs of the product to travelers on airliners. Another

is the marketing of plastic salt and pepper shakers molded into the shape of Willie and Millie penguin. Posters are spread around among grocery stores and cigarette counters, inviting smokers to drop a quarter and two empty Kool packages into an envelope and send it off for their set.

Willie has become so popular a personality that Martin Stone & Associates, a New York firm, were licensed to add Willie's name and picture to toys, children's clothing, and other appropriate products. "T" shirts, with Willie displayed life-size across the front, have been especially popular.

According to Brown & Williamson, Kool's sales curve has angled sharply upward in the past year, rising to a point about 30% higher than the year before. Tobacco expert Harry M. Wootten estimates 1949 Kool's sales at 7.5 billion cigarettes, a billion more than Raleighs.

Compared to Kools and Raleighs, the other cigarette brands in the Brown & Williamson stable (Avalon, Wings, and Viceroy) are modest sellers. Wootten estimates the combined output of Wings and Avalon at one billion each,

puts Viceroy sales in 1949 at 800 million. Under the impetus of a rapidly developing campaign by Ted Bates & Company, however, Viceroy may well rise to third spot on the Brown & Williamson sales roster. It is reported to have quadrupled its output in the past several years.

Viceroy, like Kools, thrives on a spot announcement campaign. But unlike Kools, most of its relatively small budget goes into television, plus car cards and Sunday newspaper supplements like the *American Weekly*. The present Viceroy selling theme relies mainly on a recent *Reader's Digest* article attesting to the greater healthfulness of filter-tip cigarettes. (Viceroy contains 7,200 square millimeters of filter paper in its tip!)

The TV spot campaign for Viceroy covers 34 markets, so far, with a set of five 20-second filmed commercials. Metropolitan markets are the target of these commercials, each of which opens on a live-action scene in a doctor's office with a smoker learning the advantages of Viceroy's exclusive filter tip. Each film ends with a stop-motion section showing the filter-tip's construction and explaining how it is discolored as tars, nicotine waft through.

*Ted Bates' outstanding success in using spot radio and TV for Kools and Viceroy is matched by an equally competent network operation for some of its other brands, notably Raleigh. The 20 November issue will explain how Raleigh helped the B&W total grow to 17 billion in 1949, how totally different air and sales strategies keep Kool and Raleigh apart.* ★ ★ ★

★ *talk about Stars!*

**The ED MURPHY TV SHOW**  
is the place for  
**SEEING STARS**

all have made personal appearances on the ED MURPHY SHOW 6:30 P. M.—Monday thru Friday

**WSYR-TV channel 5**  
HEADLEY-REED, National Representatives NBC Affiliate in Central New York

## MEN, MONEY & MOTIVES

(Continued from page 10)

something else which is notoriously missing at agencies.

\* \* \*

And yet who dares speak out frankly to end these icky practices? Not all agencies deplore them, to be sure. Some play the social game to a fare-thee-well, rely upon such tactics to win clients where actual advertising know-how might not. But probably the majority of reputable agencies regret the genteel mooching and would like a graceful out. It is small comfort that they themselves educated clients to expect all sorts of red carpet-black caviar treatment. The thing has



now grown into an absurdity. One hears of out-of-town advertising managers whose arrival in New York starts a chain-reaction of groanings. One gent controlling a \$100,000 account (not big as accounts go, naturally) has so taken advantage that he must change agencies about every 18 months. That's about as long as any house will suffer his two, three or four visiting fireman trips per year, all *sur le cuff*. He's an extreme, but only an extreme.

\* \* \*

The facts of life being what they are, and the thing grown to its present proportions, nobody quite knows what to do about it. In theory, agencies hold their advertising know-how is all that should count. In everyday realism they know that the yen for private fun on the part of clients may be the key to control of the account. Not invariably true; but often enough. Vivid is the dread that a rival agency will entice the account into El Morocco some enchanted evening.

\* \* \*

We have heard of at least one agency that has recently revolted and now informs its accounts, tactfully but unmistakably, that it does not expect, in the name of advertising service, to run personal errands or procure things and stuff for private fun. But even this agency is not bold enough to permit quotation. ★ ★ ★

## MR. SPONSOR ASKS

(Continued from page 39)



Mr. Kelly

This is how I found out that you can get an excellent radio show from the tape audio portions of a television program. Last year, when I was directing the Kay Kyser videocast, the

show was put on tape to consider the possibility of using it again as a radio program. After hearing the playback, all of us connected with the telecast realized that the show in its entirety would not make good AM fare. Obviously, the visual effects could not be transposed to the tape and this left

MORE THAN  
**1/3 OF ALL KIDS**  
IN CULLMAN\*, ALABAMA

VOTED FOR

"CISCO KID"



\*Population (1940 Census)—5,074

Do kids love "Cisco Kid?" Klein's Dairy says: "Yes!"

... 857 kids (1/3 of Cullman's kid population) signed petitions saying: "Please keep Cisco Kid on the air!—we love Cisco Kid!" Says Hudson Millar WKUL Manager: "Cisco Kid is the best show we have on the air!"

Write, wire or phone for proof of "Cisco Kid's" sensational performance. See the factual presentation!

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

**LOW PRICED!**  
1/2-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!



**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

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

**National Representatives  
JOHN BLAIR & CO.**

silent gaps of various lengths.

By editing out the visual segments we had more than enough material left for a half-hour air show. We juggled around the good audio portions and put together what we thought was an entertaining 30-minute program with plenty of audience appeal.

We could afford to work extensively on shaping up an acceptable radio show since we didn't have to pay costly studio rent or a host of performers for rehearsal time. We did the job in a comfortable conference room.

Although radio will always be an important advertising medium, I believe that in the future edited audio portions of taped television shows will be one of the major methods of radio programming.

Sponsors will eventually shift the lion's share of their advertising budgets to TV. However, they will want to remain in radio but at a minimum cost. This means they will be looking for video shows that could be put on both radio and television with almost no change necessary. The best example we have today is *The Goldbergs*.

I am currently directing a new show, *A Bit of Heaven*, soon to be unveiled before the ABC cameras, which has been specifically designed for use on radio and television. The show consists of 15-minute vignettes put on thrice weekly.

The principal factor luring the sponsor to this show: it can be used for radio with almost no editing. And, to accomplish this, none of the good visual effects had to be abandoned on the telecast. The trick is in scripting it like a radio show.

When the hero looks over the beautiful valley he will describe what he sees. Ordinarily, this is not done on TV but since the show will also be used on the air, the entire program is written this way.

You might think that this would make the video drama drag in spots. It doesn't. On the contrary, many times it provides added vitality and emotional impact.

I'm so convinced that the audio portions of television shows will make up the basis of most of radio's programming in the future that I have created my own show. Tentatively titled *It Really Happened*, it will serve a dual role.

FRED KELLY  
*Independent TV Director  
New York*

## AD MANAGER'S BOOK SHELF

(Continued from page 33)

food firm: "You're supposed to know all that stuff in the books. You either get it in college or through experience. What I do is put the trade papers together in a bound volume and keep them."

The young advertising manager of a heavy air-spending drug company said: "If you could only persuade someone to write a comprehensive book covering all of radio and TV advertising you'd have something. I mean one in which each section would be written by a different expert. I want the works. Meanwhile, there are some good books I use." (Among them were those described here.)

Of those advertising men who said they *did* keep books handy in the office, the majority mentioned the "Advertising Handbook," edited by Roger Barton. (Published by Prentice-Hall, New York, 1950.) This is a book which covers every phase of advertising, devoting two sections to radio/TV. It has sound use value for broadcast as well as other advertising purposes because each of the sections is written by specialists.

The chapter on "How to write radio commercials" is by William Reed Johnston, radio and television group head, J. Walter Thompson Company, Chicago. It's a direct and simple breakdown on the radio writing techniques, with top-flight examples from the scripts of shows like Don McNeil's *Breakfast Club*.

This is not the kind of thing agency radio writers would turn to for inspiration. But it might provide a valuable few minutes of reading time for a sponsor in doubt about the style of a commercial that's been written for him.

For example, suppose you have a network drama and the agency came to you with a series of commercials integrated into the dramatic part of the show. And suppose the integration didn't hit you right. After persuasive pyrotechnics from the agency men, you might find yourself going along with the approach. A few words of advice, however, from Johnston's chapter, might reinforce your initial misgivings. "When commercials are written in as part of the script," Johnston warns, "they should contribute something to the entertainment of the show. . . . This type of commercial must be



handled very delicately . . . without ever making the product itself appear ridiculous."

The second section of "Advertising Handbook" devoted to the air is called "How to use radio and television as advertising media." It was written by Charles Hull Wolfe, radio and television copy chief at McCann-Erickson, Inc.

Wolfe's chapter is a highly compressed round-up on the whole industry. One of the high points is his list of commercial techniques suggested by radio research. Here again there's some quick and valuable guidance for the sponsor with decisions to make. Ideas, after all, are the most illusive of things to make decisions about. A shading here and there can make a difference and it's always important to keep basic principles in mind. Here are some of Wolfe's:

1. "To help assure that your commercials will be memorable, make them either so pleasant to hear that they produce an immediate reaction of enjoyment, or so forceful and repetitious that they create a momentarily unpleasant response. (This law of extremes is based on commercial tests of the relation of liking to remembering as well as on analysis of sales results of radio advertisers. Both experiments and common experience suggest that it is the neutral commercial, like the "neutral" human personality, that is most easily forgotten.)

2. "As further aids to memory, keep the total number of ideas to a minimum, put the most important idea at the beginning and end of the commercial, use a vivid presentation device to heighten the intensity of the idea, and organize the commercial so it progresses from the general to the specific.

3. "To give your commercials effective announcing and production, select the announcer for a voice that creates the impression you want associated with the product, build the announcer up as a likable, believable personality, and inject some element of the program itself into the commercial—audience laughter, applause, or participation in the commercial by a member of the audience—to maintain the sense of contact between the listener and the program."

Wolfe is also the author of a full-length book called "Modern Radio Advertising." (Published by Funk & Wagnalls, New York 1949.) This volume, based partially on original re-

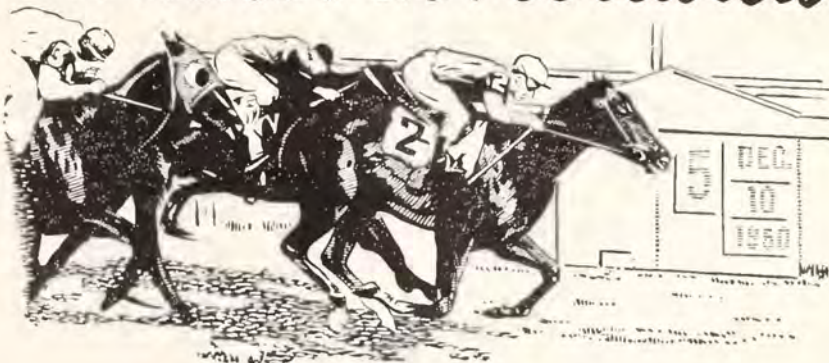
search by Wolfe, is a good and detailed summing up of research services, characteristics of network and spot radio, singing commercials, and other basic phases of radio/TV advertising.

Trouble is, and this is not a criticism of the book itself, that each of Wolfe's well handled chapters is worth a book. SPONSOR's reporter, on temporary assignment to the book beat, found that one look leads to another—whets the appetite for another, that is. You read a chapter in "Advertising

Handbook" by Wolfe. Then you read a book by Wolfe and you've got more about the industry in greater detail. That puts you in the mood for a whole book titled "How to Buy National Spot," or one devoted exclusively to singing commercials.

A basic difficulty in publishing radio/TV books is that they go out of date rapidly. This is particularly true of anything written about TV. But even radio books become quick victims of the art of change in the industry. A glance at a book published in 1939

## You, too, can Pick a Winner in Peoria area



**WMBD is the pick of the field—a favorite that alone gives you effective coverage in the rich Heart of Illinois market.**

Many radio advertisers gauge BMB measurements on the basis of 50% coverage or better. The latest BMB study proves that WMBD is such a favorite in 6 out of the 14 daytime counties covered by WMBD. DAY and NIGHT, WMBD alone does an effective job in ALL of Peoria area.

Compare before you buy . . . ask FREE and PETERS for the COMPLETE WMBD story!

**PEORIA**  
CBS Affiliate • 5000 Watts  
Free & Peters, Inc., Nat'l. Reps.



bears this out and also provides some interesting perspective on change since then. Warren B. Dygert's "Radio as an Advertising Medium" (McGraw-Hill, New York, 1939), is not so much dated in ideas as it is in factual content. At that time television was a distant development which would "at best broadcast not more than an hour or two each day." The Cooperative Analysis of Broadcasting (CAB) was still a force in the research world.

Dygert's ideas, on the other hand, are still fresh as a daisy—11 or more years after they were written. In fact, reading it in 1950 is a doubly informative experience: you get some good basics put over well and you get a sense of radio's history by seeing how things have changed since 1939.

Almost everyone queried by SPONSOR expressed interest in a book on television techniques. One ad manager wanted one which would cover every phase from production, to directing, to talent, to writing commercials.

One large-scale TV project is now under way, with Edgar Kobak as editor. McGraw-Hill will publish this book to be called "Handbook of Tele-

vision," probably in 1952. It will be written from the viewpoint of station management and there will be 40 chapters, each by an expert.

One good source of basic information about radio has always been collections of radio plays. The Norman Corwin dramas, issued in book form, influenced radio writers for a number of years, shaped advertiser thinking as well. Today, collections of television plays are particularly important to the advertiser because the staging called for by the plot of the play itself is often the determining factor in raising or lowering costs.

The soon-to-published "Best Television Plays of the Year," by William Kaufman, casting director of NBC Television, is the first TV collection to date. (Publisher, Merlin Press, Inc., New York.) Reading the original TV dramas in the book, together with accompanying articles, should help develop a television sense in advertisers who must give the yes or no to TV scripts.

One of the hardest-working of radio/TV advertising's authors is Maurice Mitchell, former director of the

BAB and now head of Associated Program Service. Mitch was responsible for many of the BAB's factual publications on radio (which, incidentally, are good bets for reference material) and he's also been working for over a year on a radio advertising book, which he feels is sorely needed. Book's main purpose will be to provide practical information for the advertising manager who has no source of radio techniques in terms of his own business. The writing job may be finished by the end of the year.

The best single source of information on what books are available in advertising is probably the "Classified Bibliography on Advertising, Marketing, and Related Subjects" issued by the Advertising Federation of America. It was first published in 1942, and yearly supplements have been issued since. The first of next year, AFA will print a list of all advertising books published from 1931-1950. This should be an invaluable list of basic sources—and a good hunting place for books of particular interest in your own business.

Till that bibliography comes along, here's a brief starter to add to those books covered in more detail above: "Radio Advertising for Retailers," C. H. Sandage, Harvard University Press, Cambridge 1945. An excellent book of practical principles including what percentage of a budget should go to advertising.

"Advertising Procedure," Otto Kepner, Prentice-Hall, Inc., New York 1950. One of the classic general advertising books with a good chapter on radio. Now in its fourth edition.

"Your Creative Power—How to Use Imagination," by Alex Osborn, Charles Scribner's Sons, New York, 1948. An easy-to-read, yet basically scientific pep talk book for creative workers. A possible prescription for a blue Monday along Michigan or Madison Avenues.

"How to Use Psychology for Better Advertising," Melvin S. Hattwick, Prentice-Hall, Inc., New York 1950. The psychological fundamentals in selling with specific applications to radio as well as other media.

"This Fascinating Radio Business," by Robert J. Landry Bobbs-Merrill Company, New York, Indianapolis, 1946. A well written description of radio's development as an entertainment medium. Main trade use: perspective for beginners.

"The Advertising and Business Side

# WREN...TOPEKA, KANSAS



CITY SATURATION  
COUNTRY COVERAGE

# WREN

"FIRST ALL DAY"



**ABC**  
5000 WATTS

**WEED & CO. NATIONAL REPRESENTATIVES**



of Radio," by Ned Midgely, Prentice-Hall, Inc. New York 1948. All-around book on purchase of broadcast time—network, regional, and spot. Covers research, planning a campaign, and other basic ground. ★ ★ ★

## TV RESEARCH

(Continued from page 31)

couragement for advertisers who have their name talent deliver commercials personally. Though True feels that no final conclusion can be reached on the basis of this survey alone, there were striking indications that star-delivered commercials are best remembered.

Dave Garroway, for example, uses the same easy-going, eyes-aflutter approach to Congoleum-Nairn commercials which has characterized his rise to national television popularity. The *Dave Garroway Show* (NBC-TV) is only three percentage points behind Milton Berle in sponsor identification (55% for Garroway; 58% for Berle). Berle, who has been a standout for Texaco for three years, leaves commercials to Sid Stone, the pitchman.

Further evidence of the influence the talent's personality has on sponsor identification is provided by comparative figures for Berle and Sid Stone. Berle, of course, is extremely well known and 91% of the respondents had seen him on TV. Only 48% of the respondents said that they had seen Sid Stone. But the figures for identification of talent and product tell a different story. Berle has a Texaco identification of 58% among his viewers; Stone has an identification figure which is 17% higher, obviously because it's he who does the commercials.

A direct comparison is furnished by the Ed Sullivan and Kay Kyser shows. Both are sponsored by automobiles, in fact by cars of the same company—Mercury for Sullivan, Ford for Kyser. Yet 76% of men, women, and children in the sample who have seen Sullivan could identify Mercury; only 45% of Kyser's viewers named Ford. Sullivan does some of the Mercury commercials himself, but on the Kyser show all of the commercials are left to the slick delivery of Ben Grauer or appear on film.

The highest sponsor identification of all was reached by a local Chicago show in which the sponsor himself was the MC until recently. Jim Moran,

owner of a remarkable Chicago firm named Courtesy Motors, was identified with his company by 92% of his viewers. (Moran is a heavy local advertising spender, incidentally—one good reason for high remembrance value.)

(In terms of popularity, True's results don't differ substantially from the picture given by various program rating services. Arthur Godfrey was the most popular star in Chicago with 96% of the respondents who'd seen him; 87% who viewed him regularly. Milton Berle was second with 91% and 66%. Bert Parks was third with 81% and 57%. Since Bert Parks and Godfrey are on more than one TV show, these figures are not expressions of the relative ranking of any one show against another. This is a star-against-star situation.)

Percentages referred to here are not an index of relative popularity of the show itself. Nor are they affected by show popularity. They're merely the percentage of those who've seen a specified program and know the product or the sponsor.

True's sponsor identification figures are not an *absolute comparison* of entertainers. As he himself points out,

"There are many uncontrollable variations such as length of time talent has been on TV, whether or not they take a summer hiatus, number of programs for specific sponsor, possible overlap in other advertising media. . . ." But his figures do provide sponsors with a good general indication of the impression stars are making. Sponsor identification can't be regarded as the next best thing to proof of sales. It is an important indicator, however.

Breaking down sponsor identification figures by sex and age, True found some interesting variations between the groups. Children, it turned out, knew over 10% more of the sponsors than adults. This held true even for the products which the children aren't yet old enough to use. Molly Goldberg is identified with Sanka by 48% of men; 57% women; 63% children. Roy Marshall is linked with Ford by 60% of men; 70% of women; 90% of children. "Wonder what such deep penetration into children's minds will do to their product preferences of the future?" True comments.

The question set forth at the beginning of this article was: "How thin can Godfrey spread himself?" The an-



## 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-interconnected), local and film programs reach over 23,500 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





# We like to be ON THE SPOT



- On the spot to Deliver CBS to one million people
- On the spot as Durham's Number One Station

HOOPERWISE  
BMB-WISE

# We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS  
WHO WANT RESULTS



Durham, North Carolina  
5000 Watts 620 Kc  
PAUL H. RAYMER, Rep.

swer is that powerful personalities like Godfrey and Bert Parks apparently can take on a number of advertisers and still link themselves with their various products in the minds of viewers.

True arrived at this conclusion in a way that sounds more complex than it is. He took the total number of viewers of a specific entertainer and compared them with the number of correct sponsor identifications given by those viewers.

Godfrey's viewers did very well at remembering that both Chesterfield and Lipton were his TV sponsors. Some 79% identified him with Chesterfield; 45% with Lipton.

Similarly, Bert Parks and Kukla, Fran, and Ollie do well for their several sponsors. The figures seem to indicate that the fact that a star has numerous sponsors won't keep him from gaining a high sponsor identification with one or more of the products. Probably how often, how long, and in what way the star has been advertising the given product is the determining factor in each case.

That Godfrey's sponsor identification with Chesterfield is 79% and with Lipton only 45% isn't surprising when you consider that Godfrey has also been linked with Chesterfield through billboard and space advertising for quite some time.

Bert Parks has a sponsor identification of 35% for Old Gold; 32% for Bristol-Meyers; 30% for Admiral; 11% for Benrus. Substantial difference between the first three figures and the 11% for Benrus is easily accountable for. Parks MC's full-length shows for the first three advertisers, is only part of an announcement campaign for Benrus.

The NBC-TV Saturday night *Show of Shows* is low on the list of cumulative sponsorship. The program's pantomiming star, Sid Caesar, gets only .02% for Walgreen, .04% for Magnavox, .07% for Snow Crop, putting him last on the list of multi-sponsored talent. This isn't surprising when you consider that all three of his sponsors share a single program. Nor does it mean that per dollars spent and per sales made, Caesar isn't as good a buy.

What about slogans on television? Cautiously, True points out that interpretation of his slogan survey results is questionable. First of all, most of the slogans used on TV are also used in other forms of advertising.

And many are years old. Secondly, the prominence given slogans in TV advertising varies with the different sponsors. Thirdly, some slogans lend themselves or have been made to lend themselves to TV while others don't. And, fourth, some slogans are more easily recognized with the brand name left out.

At any rate, True says that "with all the money poured into publicizing a slogan or theme, there is still an extravagantly expensive confusion factor present in nearly all slogans.

"Ford's theme 'Test drive the new 1950 Ford' is known by only 43% of all the men. Some 28%, or two-thirds as many as know the theme, think it is for Chevrolet or Buick or some other competitor.

"After years of plugging on radio, in magazines, and on one of the finest and most expensive TV programs, only 10% of all the men viewers know that 'Philco is famous for quality the world over,' and 8% thought that the slogan features a cigarette, auto, or some other product."

The most discouraging aspect of the slogan situation for sponsors is the "confusion factor" that seems to be inherent in their use. That is, for every person who can identify the slogan correctly, there seem to be a certain number who not only don't know the right sponsor but name another product in place of the right one.

"Look at the confusion factor on cigarettes: Old Gold, 19%; Philip Morris, 12%; Chesterfields, 13%; Camels, 7%. From one-fifth to almost one-half as many viewers have the slogans mixed up as those who know them though you see cigarette slogans wherever you look."

In the face of this poor identification of slogans, radio and television still seem to come off rather well. The slogan best remembered in True's TV survey and one of the two slogans for which there was no confusion factor was made famous by radio. This is the Bütternut bread slogan, "Tut. . . tut. . . Nuthin' but Bütternut."

The fourth-ranking TV slogan and one that's tied for lowest place among slogans with a confusion factor was developed entirely through television. This is the rhythmic "Carpets from the looms of Mohawk."

The Mohawk slogan is known by 54% of all the viewers surveyed. Yet Mohawk's *Roberta Quinlan Show* is







this procedure. We lean to a more modest program and run it consistently week in and week out, year after year."

Worcester Baking uses WTAG because the station dominates the major portion of Worcester County where their products are sold. Announcements adjacent to newscasts are used on WKOX, Framingham, and WARE. Ware. These two stations reach the western and eastern ends of Town Talk territory and cover their sales fringes. The firm also uses 10 small newspapers throughout small towns, but radio gets one-third more of the advertising budget than do newspapers.

The company's broadcast advertising schedule utilizes the WTAG 1 p.m. news on Monday, Wednesday, and Friday; the 6 p.m. news on Tuesday and Thursday. The show opens with a brief musical fanfare, a trademark technique unusual for news programs.

The standard announcer opening, which was inaugurated around 1933 on WTAG, is still "Your Town Talk baker brings you fresh, up-to-the-minute news . . . hot off the wire . . . news interesting as your oven-fresh

Town Talk bread is delicious, satisfying, nourishing."

Immediately following this opening, the newsmen comes in with one or two short news items to catch audience interest before the staff announcer returns with the first brief commercial.

Although Town Talk gives radio most of its advertising budget, the firm believes that newspapers are an important supplement. Brown explains his company's technique in employing the two media.

"We feel the newspapers have a special value in that you can picture your product being used by women and children. You can also carry a short, punchy sales story quickly read and easily remembered. We don't think the reader will take the time to read a long story.

"Radiowise, a good announcer can say a lot in 75 to 100 words. We feel sure that the human voice is convincing and holds a listener when the same story would go unread in print."

The makers of Town Talk bread include their 2,000 store accounts in their media plans. At the end of each newscast this copy is used: "This news

has been brought to you by your Town Talk bakers who urge you to patronize your neighborhood store. Remember . . . he carries nationally known brands at fair prices . . . and is open at hours to suit your shopping convenience."

Copies of this message are sent to 1,500 retailers on the bread routemen's stop list. Typical of dealer comments on Town Talk promotion and air advertising is a quote by Tom Habib, owner of the Food Shop in Worcester: "I always stock my bread shelves for the weekends with Town Talk. I sell more Town Talk *than all other brands put together.*"

Says Brown: "We don't expect the dealer to fall on our neck every time we enter his store and thank us for boosting the cause of the neighborhood grocer. However, we do receive enough comments to encourage us in continuing this effort in his behalf. Certainly we have and are enjoying a high degree of dealer goodwill, as evidenced by the large number of special and plus orders given us which could easily be given to a competitor."

One evening Worcester Baking executives got a sampling of the prompt radio reaction. The news commercials mistakenly mentioned rolls wrapped in clear cellophane—when actually the rolls were put up in bright colored wrappers. Grocers and station got a flood of comments on the mistaken description.

Special orders and seasonal orders also enter the radio realm. One of the Worcester Baking Company's broadcast objectives is to promote the sale of new products. Sometimes radio is used to promote seasonal baked goods—Christmas Loaf, Easter Hot Cross Buns and picnic hot dog rolls. Limited production items frequently rely on radio sales effectiveness.

For example, Worcester bakes and sells raisin-fruit bread on Tuesdays and Fridays only. Radio enables them to pinpoint their mention of this product to catch people just before they go shopping. Dealers are alerted and the specialties are on the shelves awaiting the radio-reminded buyer.

Brown explains: "We begin airing a new product the evening before it is first placed on sale in stores. It is not unusual to have a grocer say to our salesman, 'Be sure and leave some of those new loaves you announced on the radio.'"

"After the war we resumed selling

# CRACKROBATS

FOR LEASE OR OUTRIGHT SALE

**TOM DICK and HARRY'S** free-swinging antics catch an audience by its funny-bone. Comedy, plus well-arranged "old favorite" and novelty songs make this ace radio team tops in entertainment. They have proven that their show moves merchandise. 156 newly transcribed 15 minute shows are available. Make their show YOUR show. Send for low rates and free audition disc.

**TAYLOR PRODUCTIONS, Inc.**  
6700 Sunset Blvd. Hollywood 28, Calif.  
Hudson 2-1089



raisin-fruit bread and oatmeal bread. Remember, these varieties had been off the shelves for nearly two years. Yet, in the space of a few days, dealers were demanding them again. So you see here again radio plays an important part in our plans. It not only tempts the public to go to the grocer for a new product, but it also prompts the grocer to want a supply on hand to meet expected demand. Our grocers have faith that broadcast advertising will bring calls for the product and start buyers into his store."

Radio also comes to the rescue for products already established but needing an additional sales buildup. It is not uncommon for Town Talk to rely on radio impact alone, in such instances, while other media continue their undisturbed schedules.

While pushing bakery sales, the company doesn't forget dealer goodwill. Two women demonstrators are deployed to selected locations each week. They're conscious of the radio-advertised features and make sure customers are, too. The girls don't stop with selling Worcester Baking products but also sell non-competitive items for the grocers.

"But," adds Mr. Brown with a twinkle in his eye, "they almost control the bread sales in the stores they are working."

Since Worcester Baking first "cautiously" spent \$60 in radio some 25 years ago, a constantly increasing number of bread pans have been taken out of the ovens. This is the philosophy of Mr. Brown and the company he represents: "... no such thing as a summer hiatus because people go right on living, buying and eating, summer or winter. Radio, summer or winter, can be called the good strong arm of our advertising efforts!" ★ ★ ★

## NIGHTTIME RADIO

(Continued from page 25)

cut down on—completely or partially."

Some of the advertisers interviewed were not in television as yet. Said one: "Our major programing effort is in radio because we believe that for a mass-sales company there's no better way to reach the whole country. If we did buy an expensive TV show, we would probably cut down on magazines and newspapers or possibly try to get new money for TV." Another

ad manager commented: "It hasn't just been radio that we've cut down on to go into TV. We dropped some magazine schedules. But, by and large, our thinking tends to run along very simple lines. We buy magazines on circulation and the circulation isn't off. We know darn well radio listening must be off, so that's it till the networks can really prove different."

Here, in the words of various advertising managers, are some of the other reasons for choosing to cut down on evening network shows:

"This year an evening network show may still be a worthwhile buy. But I don't believe in short-term advertising. I'd want to keep a show for at least three years. You don't start to get the full benefit out of the show for months after you buy it. But if television continues to exceed expectations in the speed of its growth, there's no telling what listening will be like next year and the year after. That's the thing that bothers me; it's not just the extent of listening declines now."

"I'm not speaking for my company, but I think in the case of some firms there's a feeling that they don't want to be associated with a declining medium. TV's the thing, radio is going down, therefore buy television. It's not logical necessarily but it's human."

"Spot radio is the logical way for us to supplement our television coverage. We'd prefer a network show because spot takes a lot of trouble and you can't be sure of what you're getting all of the time. But we feel spot is more economical now because of the decline in evening listening."

Some of the other sentiments advertisers expressed about network radio were not necessarily reasons for cutting it out of the budget. But they are significant as an indication of how advertisers feel.

A tobacco company advertising manager said: "I get pretty annoyed when a television station increases its rates because there's been an increase in sets in the market. Why doesn't the same logic apply when I ask for a decrease in radio rates?"

"We haven't raised our product prices," said the ad manager of a drug company. "yet the real cost of reaching consumers via network radio is up. Where are we supposed to get the money from to maintain sales volume?"

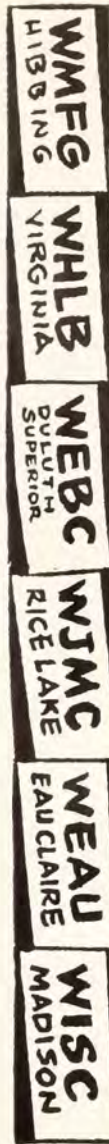
"Name talent is still holding a pistol

**YOU CAN CALL YOUR SHOTS ON THE**

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota... use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.





# You can't buy TIMEBUYER quotes like these:

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## **Foote, Cone & Belding**

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

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## **Biow**

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

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## **Erwin, Wasey**

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

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## **Beaumont & Hohman, Inc.**

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

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## **Benton & Bowles**

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

GEORGE KERN, *Head Timebuyer.*

---

## **N. W. Ayer**

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

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## **Ruthrauff & Ryan**

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

---

## **Kenyon & Eckhardt, Inc.**

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

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## **B. B. D. & O.**

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

---

## **Kudner**

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*



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**William Esty Co.**

---

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

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**Sherman & Marquette**

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"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

---

**Doherty, Clifford & Shenfield**

---

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

---

**Honig-Cooper**

---

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

---

**Maxon**

---

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

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**Schwimmer & Scott**

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"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

---

**Sullivan, Stauffer, Colwell & Bayles**

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

FRANK MINEHAN, *Vice President & Media Director*

---

**Compton**

---

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESY, *Head Radio Timebuyer.*

---

**J. Walter Thompson**

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"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

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**McCann-Erickson**

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"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

# SPONSOR

The Magazine That Broadcast Buyers Read and Use





**5,000 Watts**  
(full time)

**John H. Phipps, Owner**  
**L. Herschel Graves, Gen'l Mgr.**  
**FLORIDA GROUP**  
**Columbia**  
**Broadcasting**  
**System**

S. E. Rep.—Harry E. Cummings

BMI

SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING

BMI LICENSEES

|            |       |
|------------|-------|
| Networks   | 23    |
| AM         | 2,158 |
| FM         | 374   |
| TV         | 100   |
| Short-Wave | 4     |
| Canada     | 150   |

TOTAL BMI  
LICENSEES . . . 2,809\*

You are assured of  
complete coverage  
when you program  
BMI-licensed music  
*\*As of October 27, 1950*

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

at the head of the advertiser," said a beverage company executive. "But the time for cuts in talent fees is coming."

On the other hand, a drug company ad manager said: "I have a feeling that the high salaries paid TV guest stars may actually inflate their radio fees." "If a guest star gets several thousand dollars for a TV show, he won't want to appear on radio—unless he gets more than present radio fees. Will the networks help make up the difference?"

Advertisers were asked what the networks could do in general to stir up new enthusiasm for evening network shows. Most of the replies centered around a rate cut. But there were some additional suggestions which are slightly off the beaten path. These are worth noting because they all represent possible network moves. The nets, after all, will take their cue from advertiser sentiment.

Several sponsors felt that real instead of "lip-service" merchandising by the networks would be worth dollars and cents to them. As it happens, just two days after these advertisers expressed their feelings to a SPONSOR researcher, CBS came out with its new merchandising plan.

One advertiser wanted the networks to "open up one-minute announcements at night on a grand scale." The same man advocated reclassification of evening time so that advertisers paid Class A rates for the peak hours only. Thus if 8 to 9:00 p.m. was a better listening slot than 10 to 11:00, there'd be a price differential.

Another advertiser suggested that networks change their entire concept of operation. Instead of a basic network consisting of the big-city stations, he thought the logical network of the future would be one made up of the non-TV cities with TV cities optional. As an alternate suggestion this advertiser advocated that networks reduce their AM rates in exchange for TV business. He thought a mutually profitable arrangement could be worked out whereby an advertiser agreed to use the network's TV stations in the big cities and its AM stations in non-TV areas.

One advertiser came up with a suggestion for an escalator clause in future radio contracts. It would provide for a rate reduction of a specified amount proportionate to decline in

listening in each TV market. This advertiser felt that it was perfectly reasonable, on the other hand, for radio rates to go up in some non-TV cities where listening is on the increase now. "With national advertisers indignant over rates in general, increases in non-TV markets would be bitterly received at the present time. But if there were escalator clauses, some kind of fair adjustment all around could be worked out amicably."

Most advertisers questioned felt that either an escalator clause or a straight rate decrease was in the cards for next year or earlier. Several had been given broad hints by network representatives that this was the case. Whether the hints had any official backing or not, advertisers feel that the laws of supply and demand are bound to have their effect.

Despite their general enthusiasm for television, advertisers are not overlooking the fact that a company can make grave errors in biting off more television than it can chew. Several



LIKE  
TO BE  
ANNOUNCED  
TO  
BUTLER (Ky.)?

*Sorry! WAVE can't get you announced to Butler (Ky.). Since we've never thrown a reception 'way down there, we don't have any entree ourselves. . . .*

*We do entertain lavishly in and around Louisville. Every week we spend seven gala mornings, noons and evenings with thousands of fascinated listeners in the 27 important counties in the Louisville Trading Area. When WAVE announces you to these richest and best markets—well, brother you get announced!*

*So come on, Pal, and be introduced. Just WAVE when you're ready!*

LOUISVILLE'S

WAVE

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

FREE & PETERS, INC.

National Representatives



of the advertisers queried knew of companies where this had happened. A prominent advertising manager explained: "Most companies in television with expensive shows must write off the high costs over a period of several years. In the first few years of a TV show, it won't necessarily be returning enough sales to make it pay. In later years, that loss will be turned into profit by the increase in the number of sets. Some companies, however, can't afford to wait. I've seen several make the mistake of getting into network TV when it couldn't pay for them immediately. These companies have either dropped their TV shows already or will do so soon."

Some of the premature moves of advertisers border on the humorous. A network representative who was one of several included in SPONSOR's survey told about a local sponsor who wanted to give up an announcement adjacency next to one of the top-rated shows in radio. The local sponsor's reasoning:



**Only**  
**Rochester**  
 STATION  
**GAINING**

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card Remains Unchanged

1280 KC      5000 WATTS

**WWVET**  
 MUTUAL

**IN ROCHESTER, N. Y.**  
 Represented Nationally by  
**THE BOLLING COMPANY**

Nighttime radio was dead so why hold onto a valueless announcement franchise. The network representative, who didn't know whether to laugh or cry in this case, worked out the figures and proved that the cost per thousand of the announcement in question was lower than it had been the year before. But the advertiser had been ready to give up his high-valued one minute simply because of the general impression of TV's growth which had been building up in his mind.

Few national advertisers are this naïve and all of those questioned felt that nighttime network radio had years—perhaps 25 years—ahead of it in basically the same form. "Think of network radio as a magazine," said one. "It's not going to be the same sized magazine it was three years ago. But it'll still be a mighty big one for years to come."

On the basis of these conversations with advertisers, it is possible to gauge the likelihood that advertisers will be back in the market for radio shows. The indications are that this reaction will come. First of all, there will be the advertisers who bit off too much TV and had to get out. Some of these sponsors will have learned their lesson by the end of this year, the first really fully sold year for the two major TV chains.

In the following two years, with the lifting of the TV freeze, more advertisers may be forced out of the medium. The lifting of the freeze would mean more TV stations coming on the air all at once. The networks would probably require advertisers to add the new stations to their schedules soon after they were established. Since rates for new stations are notoriously out of line with sets in the market, advertisers would in effect be forced to pay a lot more for very little less. This might be too much for a number of TV's original advertisers.

War, of course, would completely change the relationship between radio and television. TV set production would end and with it expansion of the medium. Even if war does not come, however, defense production and the recent government order tightening up installment buying may slow the increase of sets. Color television, too, will for a little while at the least put the brakes on set sales.

But the best hope for network radio is not in these negative factors. Rather

Mr. Ben Bodec  
 Lawrence Roberts, Inc.  
 New York City

Dear Ben:



**SHARE TH' WEALTH** is shore gittin' along here in West Virginny on WCHS! Yessir, Ben, you jellers really knew what yuh was doin' when yuh picked th' number one station in th' Mountain State! Uv course, y'all know that yuh gits more lisseners on WCHS then effen yuh bought all th' other four stations in town, an' fer oney half as much money. They does all sorts uv thin's here ter keep peepul thinkin' uv WCHS, F'rinstance, tomorry night th' biggest 'lection party in th' state'll be right here, an' durned near ever' one'll be tuned ter 580 on yer dial! Yuh jest cain't beat WCHS fer lisseners, Ben, an' thet's whut makes a radio station a bargain, ain't it?

Yrs.

Algy

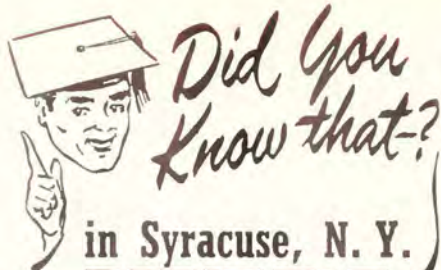
**WCHS**  
 Charleston, W. Va.

**PULSE, INC., REPORTS:**

# WWDC 1st in out-of-home audience in WASHINGTON

Pulse, Inc. in a new survey of radio listening in cars, taxis, offices, restaurants, etc., shows that WWDC gives the biggest PLUS audience in Greater Washington. You must have all these new facts to intelligently choose among the 14 radio stations in this rich market. Call your Forjoe man today for all the details.





in Syracuse, N. Y.  
**WFBL**

now delivers  
more than  
**TWICE** as many  
listeners **DAY-**  
**TIMES** as the  
next most popu-  
lar station in  
Syracuse!

Call **FREE & PETERS**  
for Availabilities

**WFBL**

SYRACUSE, NEW YORK



**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

AMERICAN BROADCASTING  
COMPANY  
OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

it lies in the ability of the networks to devise methods of showmanship and salesmanship. SPONSOR's survey indicates that advertisers will welcome both. Advertisers want programing which is not based on a continual process of copying the successful formats. They want salesmanship which is backed up by facts they can understand and believe in.

Actually, as the networks strip down for the hard battle ahead, they have loyal supporters wishing them success among advertisers themselves. For advertisers realize that network radio has been an effective and low-cost sales force. They want it to continue that way—but on a post-television basis. ★★★

### 510 MADISON

(Continued from page 6)

return to their homes and hear themselves on the radio that same day. To make sure they don't forget this, he hands out picture post cards like the enclosed as a reminder.

WCOP also sends each week to the managers of the Liggett Rexall stores a listing of the commercials that will appear on the various Liggett Rexall shows throughout that week. We are also able to get a nice amount of subsequent newspaper space on Bragg's projected appearance in the various stores.

I can't give you any figures on the success of this program, but the mere fact that both it and the two newscasts have been renewed for a fourth year over WCOP certainly indicates the value of the show to Liggett-Rexall.

JOHN WILKOFF  
Promotion Manager  
WCOP  
Boston

### BANKS ON RADIO

SPONSOR's recent questionnaire regarding retail clothing stores' use of radio prompts me to inquire whether SPONSOR has ever done a story on banks' use of radio.

WEEI has a number of financial institutions using its facilities and while it is very difficult to find out to what extent radio has contributed to the gross income of a bank, we, at least, have one very striking success story.

To my knowledge, banks generally

have not used radio to the extent they do in Boston. This is something of a paradox since banks by nature are conservative and New England has the reputation for also being conservative.

I have been asked the question in the past, "How did WEEI get so many bank institutions on the air?" I suspect if more people knew of our particular situation, there would be many more questions along this same line.

I don't mean to infer that WEEI can give all the answers. We can't by any means, but perhaps with our experience, combined with others, as in the case of the retail clothing stores, you might come up with an interesting article.

WILBUR S. EDWARDS  
Assistant General Manager  
WEEI  
Boston

• Reader Edwards, you're reading our mind. Check page 26 of this very issue and you'll spot our roundup on banks.

### FLY-BY-NIGHT PITCHMEN

Your article in the 9 October issue of SPONSOR, "Pitchman in the parlor," certainly rings the bell so far as covering the situation is concerned.

It is true, since television is capable of doing such a tremendous selling job, that many fly-by-night operators are taking advantage of the situation, making strong selling pitches on a lot of merchandise that is not worth the price.

We, here at WNHC-TV, recognized this fact some months back and set up a standard of acceptance of programs of this type. We submitted our code of standards to our representatives,

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER  
AVG. 5 PERIODS, WIN. 1950

ABC STATION

**WBTM**

HOLLINGBERY



The Katz Agency, and they thought so much of this code that they made it available to the other television stations which they represent.

I am happy to enclose a copy of this article for your inspection, and will be very happy to make it available to any station requesting it.

We feel it is the duty of television and radio station operators to protect their listeners as much as possible by only offering merchandise and services of good value. A station can protect its goodwill with its audience by denying their facilities to these fly-by-night operators.

JAMES T. MILNE  
General Manager  
WNIH-AM-FM-TV  
New Haven

#### RE MR. SNYDER OF BIOW

I am writing with reference to an article on page 80 in your issue of 9 October.

I think it important that the record be kept straight. Mr. Fritz Snyder, who just rejoined our organization, had nothing to do with the purchase of Bulova TV spots, either in the planning, buying or production. All of this—from conception to execution—was done by Mr. Terence Clyne, a vice president of our company.

Mr. Snyder's assignment in our organization has not as yet been definitely defined. He did some pinch-hit work on Pepsi-Cola clearances, as did several other members of our outfit.

MULTON H. BIOW  
The Biow Company  
New York City



I'm broadcasting the three daily Vancouver Sun newscasts on an exclusive basis — Watch my ratings rise—TOP DOG on the Coast!

#### HOW TO BUY TIME

First, hold availabilities as if live cobra,

Look at time salesman as if death warmed over.

When coverage mentioned, instantly scream,

Accuse radio rep of having opium dream.

Purse the lips, frown the brow:

"Why do you think early morning time is so good now?"

"Why is it good? Because to the hicks We sold ten thousand baby chicks!"

Key question: "How does it do rating-wise?"

Answer: "Well, Jack, you realize Down in Memphis and in that group . . . er . . .

Well, hell, you just can't go by Hooper!"

"Call you later." Later: "Cost per thousand

Shows up bad. But I like the station and . . .

If we could get next to Godfrey, say . . ."

"But, Jack . . . well, I'll call you back today."

Later today: "Jack, I called station and we're covered."

"But, Joe, I've just discovered Appropriation for Memphis not so great!"

Then talk of deals, packages, special rate.

The smoke is cleared, the battle won. Contracts all signed, the "deals" all done.

Too late you find out you're not so smart—

Godfrey's on vacation when schedules start!

JACK NELSON  
Haydon-Smith Advertising  
New Haven

AIR PLANS IN HOLLAND

The conclusion of an article "Commercial broadcasting in Europe" in the September 1949 issue of SPONSOR has caused me a great deal of thought, and since that story much has happened to dispute the lines: "It's a shame that making an honest dollar and selling the democratic way of life can't be combined. The facilities are in Europe, the way is left to Yankee ingenuity. Has American business lost it?"



To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need . . .

**WTRF**  
AM-FM

High Hoopers (Avg. 24.5)  
Low Cost  
The ECONOMICAL way to SELL  
The Wheeling Market  
Check  
THE WALKER CO.

#### For Western Montana KGVO Missoula

5000 Watts

Nite & Day

All Major CBS Programs

A fast growing Market

Wholesale Center

High Per Capita Income

Where Business is always good

The Art Mosby Stations



5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

*Know*

**MONTANA**

NOT ONE, BUT SEVEN MAJOR INDUSTRIES



About the same time those lines were printed a group of influential Dutch financiers and industrialists requested me to work out plans for the building of a commercial broadcasting station in the Netherlands. They had laid aside sufficient capital to finance the building of a strong medium wave transmitter and studios and to guarantee a sound financial basis for the operation of the station after its completion.

Since then a small group of experienced radio executives and myself have been very busy and, as was to be expected, met a stiff opposition. It is not necessary to give you a nearer definition of this opposition. Some of the considerations in the SPONSOR article prove that you are fully aware of the stumbling blocks that are strewn with great abundance in the path of any commercial broadcasting enterprise in Europe and particularly so in Holland. Let it suffice to tell you that recently we have placed our plans in the hands of the Economic Cooperation Admin-

istration in Paris and that the results of our contact were sufficiently promising to justify further activities.

Our plan is to build a modern station in Rotterdam with the idea of advertising American and European products and to further economic cooperation and European integration with the countries of Western and Eastern Europe, North Africa and possibly the Middle East.

(NAME WITHHELD)

Manager

Pieter Saenredamstraat 8  
Utrecht, The Netherlands

#### MEDIA AND SURVEY COMMENTS

For years the advertising business has sought a common yardstick by which to measure all media fairly and accurately. The desirability of such a yardstick, however, should not blind us to the factors which make it impractical if not impossible.

SPONSOR's suggestion that time-spent-with-the-media be used as such a yardstick is a case in point.

The ability to measure this dimension is its best recommendation. But is this dimension of time-spent-with-the-media significant to the advertiser *when applied to different media?*

Obviously, as between two newspapers or magazines or radio stations, the one to which people devote the most time has a point in its favor. That is why this measure of advertising value is widely used by media and advertising buyers in comparing different media in the same media group.

But as between a newspaper and a radio station this dimension loses all advertising significance. If I were a newspaper space salesman and a prospective advertiser confronted me with the fact that people spend more time listening to the radio than reading newspapers, I would call his attention to:

1. The fact that the average person divides his radio listening among four stations whereas he reads less than two newspapers.
2. The even more important fact that in a half hour of reading a newspaper a person can see and, if he wants to, read every display ad. But to hear, or even be available to hear every advertiser's radio commercials he would have to listen from sign-on to sign-off.

To pursue this thought further, on the basis of one sponsor every quarter hour the listener can hear only four advertisers' messages in an hour. In that same hour he can read many more newspaper ads, and plenty of news items as well.

Then add the fact that a larger percent of a newspaper's space is devoted to advertising than is a radio station's time. An hour of newspaper reading may well represent more minutes of ad-reading than an hour of radio listening represents in minutes of commercial-hearing.

What it boils down to is that while the element of time is common to both both types of media, the advertising significance of the time element is by no means the same. And therefore the time yardstick, while superficially comparable as between different types of media, is not comparable in terms of advertising significance.

Why not admit that there are certain comparisons that cannot be made on the basis of exact measurement? Isn't it time to face the fact that certain media decisions must be based on factors which are not completely comparable and whose non-comparability

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



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*

#### CORRECTION

In our recent ad we stated we were the "sixth highest Hooperated station in the nation between 6:00 and 10:00 P.M." This should have read, "sixth highest Independent Hooperated station in the nation between 6:00 and 10:00 P.M.\*"

\*Based on the 1950 May-June Index.

**WEMP**

24 Hours of Music • News • Sports

HEADLEY-REED CO., National Reps.  
HUGH K. BOICE, General Manager



must be taken into consideration rather than ignored?

Judgment cannot defer to a tape measure in all instances. And judgment does not consist in reading tape measures; it consists in weighing the relative importance of factors which cannot be directly related to each other.

When media buying becomes merely a matter of reading tapes media departments will have degenerated to a low ebb, indeed. I for one believe that media people have a high degree of judgment. By all means give them all the tools they need. But let us not try to substitute an ill-fitting tool for their own sharp judgment.

PHILIP F. FRANK  
Director  
Research & Sales Promotion  
WJW  
Birmingham

"Audience is a word used at least once a day in every radio station in the country. That means that about 2,000 times a day the radio industry reinforces a concept that is not only inaccurate but harmful to broadcasting progress.

Because the "radio audience" doesn't exist. The millions of people who tune in every day aren't an audience in the commonly used sense of the word and, most important, they don't react like an audience.

Unfortunately, we use the word so constantly that we tend to think of our listeners as an "audience" and this colors our approach to them on the air. We talk to them and program for them as if they were a group, able to react with a mass psychology. A moment's thought tells us, though, that they react

as individuals, not like an "audience" at all.

Let's talk about "listener surveys" rather than "audience surveys." Let's refer to "circulation figures" rather than "audience figures." Let's kill the concept that has kept alive the old-

fashioned "stiff" presentation and start concentrating on individuals rather than audience.

LAWRENCE WEBB  
Assistant to the President  
WJW  
Cleveland

## TOOLS available to readers

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

**A115 "The Television Spot Rate Estimator,"** Free & Peters, New York—gives advertisers a quick means of estimating the cost of using television on a spot basis in all television markets.

**A116 "TV Progress,"** Television Broadcasters Association, Inc., New York—is a ready reference containing valuable information on the growth and current status of TV broadcasting.

**A117 "That The People May Hear And See,"** WTAR, Norfolk—points out the record growth and station facilities of WTAR. The brochure also describes their new headquarters.

**A118 "Videotown III, 1950,"** Cunningham & Walsh, New York—is a complete analysis of the third annual television market survey completed as part of a continuing study of "Videotown," secret TV test city.

**A119 "In Service of Home and Nation,"** KMPC, Los Angeles—presents arguments against the FCC hearing that will determine whether the broadcasting licenses of KMPC, WJR, and WGAR will be renewed.

**A121 "TV's Bonus Audience,"** WOR-TV, New York—is the first measurement of television's bonus audience in the New York area. The booklet points out a very sizeable amount of TV viewers—previously unknown to advertisers.

**A122 "From KWTO,"** Springfield, Missouri—is a buying guide to the Ozark market. The presentation gives

station data by counties and cities, audience composition and cost per 1000 radio homes.

**A123 "Remember John B. Waterhole,"** CKAC, Montreal—is a handy reference on the Quebec market. The 8-page file gives a picture of the French-Canadian of today and a description of the No. 1 medium.

**A124 "Marketing Research in Canada,"** Association of Canadian Advertisers, Inc., Toronto—presents for the first time a research directory available to Canadian merchandising authorities. Special articles included in the contents are: "Six Requisites for Sound Research" and "A Yardstick of Standards."

**A125 "Midday Merry-Go-Round,"** WNOX, Knoxville—briefly describes the 15-year-old variety show that is the "biggest selling force in East Tennessee radio."

**A126 "Survey on Flow of Program, Market, and other Information on Petry TV Stations to Advertising Agencies,"** Petry and Co., Inc., New York—points out how service to the buyers of national spot TV can be improved. The study was made on a personal interview basis among the TV buyers of major agencies in 8 cities.

**A127 "Ross Reports on Television Programming,"** Ross Reports, New York—lists network programs and their sponsors for the month of October through November.

### SPONSOR

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

To obtain any of the tools listed, place check in boxes to right.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

|                               |                               |
|-------------------------------|-------------------------------|
| <input type="checkbox"/> A115 | <input type="checkbox"/> A122 |
| <input type="checkbox"/> A116 | <input type="checkbox"/> A123 |
| <input type="checkbox"/> A117 | <input type="checkbox"/> A124 |
| <input type="checkbox"/> A118 | <input type="checkbox"/> A125 |
| <input type="checkbox"/> A119 | <input type="checkbox"/> A126 |
| <input type="checkbox"/> A121 | <input type="checkbox"/> A127 |

IDAHO'S  
MOST POWERFUL  
10,000 WATTS  
**K G E M**  
BOISE, 70,000 CUSTOMERS

JOE ADAMS  
REACHES ALL  
NEGROES  
IN LOS ANGELES  
**KOWL** 5000 WATTS  
CLEAR CHANNEL  
LOS ANGELES - SANTA MONICA, CALIF.





**Our fifth year**

As the baby of the advertising trade paper field, SPONSOR considers itself noteworthy chiefly for its intense desire to turn out a useful service, the capacity for hard work typical of the young, and a huge enthusiasm for the institution of advertising in particular radio and TV advertising.

In some ways we feel very old, as we enter our fifth year, for we were born with television still around the corner and FM the budding prodigy. Perhaps enough major developments have come about in our brief span to crowd into a full life.

Despite the lightning pace, we like the whole business. And we particu-

larly like our chosen task—giving sponsors and advertising agencies something to help them use radio and television profitably.

Which reminds us that it's time to publish our credo again. We've done this in the first issue of each year, and we're proud to point out that we've never had occasion to change our thinking.

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

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

*"to sort out the broadcast advertising media in their present day perspective—*

*"to make every line of editorial content vital and virid to the sponsor—*

*"to look at broadcast advertising issues fairly, firmly, and constructively—*

*"to promote good broadcast advertising, advertising that is good for the sponsor and good for the listener."*

**SPONSOR's TV "Guesstatorial"**

The last time the RTMA conducted a "guesstatorial" to predict the num-

ber of television sets which would be produced within a certain period we checked carefully for accuracy. The manufacturers were only about 50% off.

Which proves that TV crystal-gazing these days is a foolhardy activity.

So here goes.

1. Despite color confusion, the excise tax, the freeze, and manufacturers' laments, we predict that America's 8,000,000 TV sets will have increased to 10,000,000 by the year's end. A television set is still the logical gift for the home, come Yuletide 1950.

2. We predict that the best color system, whether CBS, RCA, GE, or what have you, will yet win out.

3. We predict that for a few years at least advertisers will be interested in color almost solely as a vehicle for their commercials.

4. We predict (station managers, please note) that the freeze on TV station grants will be lifted with unexpected suddenness. We shouldn't be surprised if it happened shortly after the first of the year.

5. We predict that TV station applications will be acted on speedily, once the freeze is lifted.

For those interested, we might add that predictions four and five are a little out of the hunch category. Drop us a line and we'll give you a bit of the background.

**Applause**

**A plus for the sponsor**

How to get more for your radio dollar is a never-ending problem. One way, as SPONSOR has often reported, is via skillful merchandising.

CBS has just announced formation of a department designed "to help CBS network advertisers and their outlets throughout the country to make more effective use of the merchandising power of CBS radio programs."

If carried through in typical CBS fashion, sponsors will be getting something really special. And Louis Hausman, vice president in charge of advertising and sales promotion, says: "We will go the limit."

Henry Brenner, formerly marketing assistant to the vice president in charge of the Grocery Division of Standard Brands, heads the new operation, known as Trade Promotion. Precisely

what he'll do will depend on his own ingenuity and judgment. But Brenner and assistants expect to work closely with the advertising and sales departments of sponsor firms, to talk to CBS client sales personnel, to participate in dealer meetings, to be active at point of sale.

Spearhead of the new activity is a monthly publication titled "CBS Radio-Picture News," published monthly by CBS and sponsored by CBS affiliated stations who will distribute copies to grocers and druggists in their listening areas. Over 30,000 copies of the initial issue, dated November 1950 have been distributed by 16 stations in 16 markets (each pays between \$2,500 and \$4,000 yearly, with CBS contributing an additional 35% of the cost). CBS expects to be printing about 100,000 monthly before long.

All stations represented by CBS Radio Sales (plus several others) have purchased quantities of "CBS Picture-News," which features one personality each issue (the first issue highlighted Godfrey) in full-page newspaper size setting, with inside pages depicting CBS stars and selling aids.

For four months prior to announcement of the service, members of Mr. Hausman's department consulted leading advertisers and studied trade promotion techniques of other media, local and national.

In its issues of 28 August and 11 September 1950 SPONSOR reported on merchandising being done by radio throughout the nation. The articles concluded that radio, generally, is doing no more nor less than other media. CBS's strong effort may well push the scale, mediawise, in radio's favor.



in the rich West Virginia market . . .

it's "personality" that counts!

**WKNA**  
WKNA-FM  
Charleston  
950 KC-ABC  
5000 W Day  
1000 W Night

**WJLS**  
WJLS-FM  
Beckley  
560 KC-CBS  
1000 W Day  
500 W Night

**WKWK**  
WKWK-FM  
Wheeling  
1400 KC-ABC  
250 W Day  
and Night



**the famous Personality Stations®**  
**deliver the BETTER HALF! \***

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



**50.65% of total population**  
**52.38% of retail sales**  
**56.94% of general merchandise sales**



represented nationally by **WEED & CO.**



# WORCESTER

## A Top-Flight Buying Market of the Nation

Month old U. S. Census of Business figures firmly establish the tremendous buying record of the Worcester Market.

|  |               |
|--|---------------|
| Retail Sales                               | \$474,773,000 |
| Food Sales including Eating Establishments | \$175,409,000 |
| Home Furnishings Sales                     | \$ 24,449,000 |
| Automotive Sales                           | \$ 61,052,000 |
| Filling Station Sales                      | \$ 21,402,000 |
| Drug Sales                                 | \$ 14,194,000 |

1950 Survey of Buying Power<sup>®</sup> places Worcester County 20th in the nation in value added by manufacture (\$534,227,000) with 1,334 industrial establishments paying salaries and wages of \$324,023,000.

# WTAG

*Commands*

## The Audience in This Primary Market

WTAG's Total Weekly Family Audience DAYTIME (BMB Station Audience Report Spring 1949) totals 136,570 families, 113% greater than the closest second station.

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# WTAG

WORCESTER

BASIC  
CBS

580 KC

Industrial Capital  
of New England

*See Raymer for all details*



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