

1950 \$8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

Net presidents answer  
advertisers on night radio — p. 21

Jinglesmiths in action at George Nelson Agency—p. 26

12220  
SPRAGUE  
CASTING  
PLAZA  
N. Y.



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*It takes the proved  
selling power  
of WHAS...*



WHAS offers the only complete farm programming service for Kentucky and Southern Indiana. Kentuckiana farmers depend on WHAS Farm Coordinator Frank Cooley and Assistant Don Davis for up to the minute farm news and market reports.

*...to reach the record  
buying power  
of Kentuckiana*



Recent U.S.D.A. figures show Kentucky has more cattle and calves, more hogs and pigs, more sheep and lambs, more horses and colts, and more chickens on farms than any other state south of the Ohio and east of the Mississippi Rivers.

50,000 WATTS \* 1A CLEAR CHANNEL \* 840 KILOCYCLES

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

Television in the **WHAS** tradition

**WHAS-TV**  
*Louisville, Kentucky*



VICTOR A. SHOLIS, Director \* NEIL D. CLINE, Sales Director

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



# SPONSOR

510 MADISON AVENUE, NEW YORK



**HOW BEER TOOK TO AIR ADVERTISING IN 40's**—Graphic analysis of radio's beanstalk growth as ad medium for beer industry between 1941 and 1949 revealed by Research Corp. of America in study of beer industry advertising allocations. In 1941 radio got 4.3% of brewers' advertising dollar; in 1949, 22.4%. Newspapers got 32% in 1941; 19.5% in 1949. Outdoor reaped 27.6% in 1941; 23% in 1949. Point-of-sale was 28.5% in 1941; 20.1% in 1949. Research Corp. has released 200-page edition of study, including all phases of beer industry.

**9-10 PM MOST POPULAR TV VIEWING HOUR IN N. Y.**—Over 50% of New York area TV sets are on between 9 and 11 pm, according to Weed & Co. study based on Telepulse for first half October. The 9-10 period led with weekly average of 65.8% sets in use. 8-9 was second with 61.1%; 10-11 averaged 51.2%; 6-7 fell off to 27.4%; 11-12 drew 19.5%. Average, 6-12 pm, was 44.1%. Nights of week vary slightly.

**LEVER STRATEGY VEERS TOWARD AUTONOMOUS UNITS**—Strategy of sick-business-mender John Hancock, now Board Chairman of Lever Bros., is near-autonomy for separate divisions. Only unit presidents contact company top echelon, whereas Luckman regularly met with sales managers, ad managers, etc. New unit heads generally surrounding themselves with key men whose work they know. For example, Pepsodent chief (formerly McKesson-Robbins) taking on key crew of McKesson-Robbins men; Jelke president (formerly Standard Brands) doing ditto with Standard Brands people. In some divisions, ad budgets tightening.

**ELEANOR ROOSEVELT SOLD OUT IN 9 DAYS**—Little noted when Mary Margaret McBride and full quota of 17 sponsors moved to WJZ, New York, was sponsor acceptance of WNBC successor Eleanor Roosevelt. In 9 days NBC Spot Sales had sold every participation, had to disappoint some 15 advertisers. Plans call for syndication.

**TONI-GILLETTE SHARE COMMERCIALS ON SOME PROGRAMS**—Toni Co., prime example of program promotion and merchandising, going step further by sharing commercials with parent company, Gillette Safety Razor, to cash in on opposite-sex audience. Toni home permanent plugs will precede Gillette boxing bouts on ABC; Toni Creme Shampoo and Bobbi home wave kit will precede same bouts on NBC-TV. Idea is that bouts have sizable women's audience. Similarly, Gillette chimes in on Toni-sponsored portion of CBS-TV "Arthur Godfrey and His Friends." Window displays will feature cooperative effort.

**OVER 11 MILLION RADIO SETS MANUFACTURED FIRST 10 MONTHS 1950**—RTMA reports 11,481,823 radio sets produced January-October 1950. Of each 10, about 6 were home sets, 3 auto sets, 1 portable sets.



## **SPONSOR REPORT for 20 November 1950**

**6-SECOND ANNOUNCEMENTS PUSHED BY REMINDER ADVERTISERS**—Influence of double and triple spotting on TV now hitting radio. Firms like Monticello Drugs, American Chicle, who want high-frequency reminder messages, making package deals at 50% of evening chain break rates with number of 50-kws and others. Argue it's not cut rate since 6-second announcements (20 words) permit double spotting.

**KTTV SPARKS FILM SYNDICATE FORMATION**—Meeting of 11 TV stations in Chicago this week may bring about powerful production, distribution pool of TV film programs. Former Nassour movie lot in Hollywood, now owned by KTTV (Hollywood) provides physical facilities for syndicate. Originally intended for newspaper-owned stations, plan now is to include others. Represented at Chi session were WNG-TV, KTTV, KRON-TV, WKY-TV, WBNS-TV, WDSU-TV, KRLD-TV, WCAU-TV, WPIX, WSB-TV, WTMJ-TV. Preliminary get-together was in Hollywood during summer.

**NEW YORK TIMES SURVEY REVEALS AD OPTIMISM**—Higher prices, increased taxes, increased credit control necessitating harder selling, will expand advertising generally (according to Times analysis of early November).

**MAIL ORDER ADVERTISERS PREDICT BRISK FALL, WINTER**—Radio, TV, black-and-white, direct mail advertisers who rely on mail orders expect "big-spending Christmas." 76% of firms queried by Mailings, Inc., N. Y., reported optimism for fall, winter. Industries canvassed included books, magazines, foods, cigars, women's wear, cosmetics, correspondence courses, garden supplies, financial services. Optimism based on high income and employment, increased production. Some pessimism noted based on heavier income taxes, materials shortages, high prices.

**DEPARTMENT STORE OF AIR?**—Under discussion since spring, TV department store may take shape over facilities of DuMont net. Magical success of TV mail order advertising encouraging backers. Idea is to demonstrate products, take phone or mail orders, ship direct from warehouses.

**WBBM DEVISES FLEXIBLE SPONSORSHIP PLAN FOR DEPARTMENT STORES**—All sponsorable sustainers on WBBM, Chicago, are included in package plan station is offering department stores. Maximum flexibility in times, program selection, length of contract aimed to sell idea of using radio to move specific items. Slow-moving goods, new and overstocked items stressed by WBBM salesmen. Recent large-scale "special event" purchase by Wieboldt's (long-time WBBM advertiser) may have sparked flexibility concept.

**AFM CRACKS DOWN AFTER TV SALE OF OLD PICTURES**—One reason why more movie features aren't available to TV brought into focus with action of Amer. Fed. of Musicians against Monogram. Film producer, who signed regular producers' contract with AFM in 1946 agreeing not to release musical scores for TV use unless waiver granted, recently sold TV rights to 144 pre-1946 pictures. AFM promptly ordered all music recording at studios halted. Not clear at time this was written was whether action was taken because AFM reasoned that old pictures were bound by 1946 agreement, or because one 1946 print was sent out for TV use erroneously.



# NEW RURAL SURVEY PROVES WDAY IS 17-TO-1 FAVORITE!



A 22-county survey of rural listening habits made by students of North Dakota Agricultural College shows that WDAY is a 17-to-1 favorite among the wealthy hayseeds in these 22 counties. In answer to the question "To what radio station does your family listen most?" 78.6% said WDAY; 4.4%, Station B; and 2.3%, Station C!

The same overwhelming preference for WDAY holds true in the city too. For the sec-

ond year in a row, WDAY got the Nation's highest Hooperatings, Morning, Afternoon and Evening, among all NBC stations in the country for the period Dec. '49—Apr. '50! WDAY's Share of Audience was 64.2% in the Morning, 66.5% in the Afternoon and 64.0% in the Evening—against 21.1%, 13.0% and 15.1% for Station B!

Write direct or ask Free & Peters for all the fabulous facts, *today!*

# WDAY

**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives



# SPONSOR

DIGEST OF 20 NOVEMBER 1950 ISSUE

VOLUME 4 NUMBER 24

## ARTICLES

### **Net presidents' rebuttal re: nighttime radio**

Presidents of the Big Four networks have plenty to say in reply to "Why sponsors are cold to nighttime network radio" (SPONSOR, 6 Nov.)

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### **How B&W built to 23 billion cigarettes**

Here is the network phase of Brown & Williamson's successful radio strategy, especially as regards Raleighs and the premium plan

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

How to make transcribed commercials from idea to disk, with tips from such successful users as Duz, Miles Shoes, Paradise Wine, Robert Hall

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### **Metropolitan Life radio philosophy**

Radio has helped make the public service campaign of this insurance company outstanding. They have upped radio budget 1250% since 1925

28

### **Network co-ops spur spot programing**

The amount of time that the networks are devoting to co-op programs is on the increase—as is the number of sponsors who use them locally

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### **Clothing stores on the air**

A SPONSOR roundup which points up the rising use of radio and TV by leading clothing chains as well as by the smaller retailers

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### **How fast will color TV catch on?**

An analysis of the factors that can speed or slow down growth of color TV and what its advantages are for the advertiser

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## COMING

### **Alka Seltzer: 20 years of air success**

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

### **A look at McCann-Erickson's research set-up**

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: Three musical demons on cover are writing a singing commercial. L. to r.: Edward F. Flynn, Robert S. Cragin, George R. Nelson of Nelson Agency, Schenectady. (See story, page 26.)

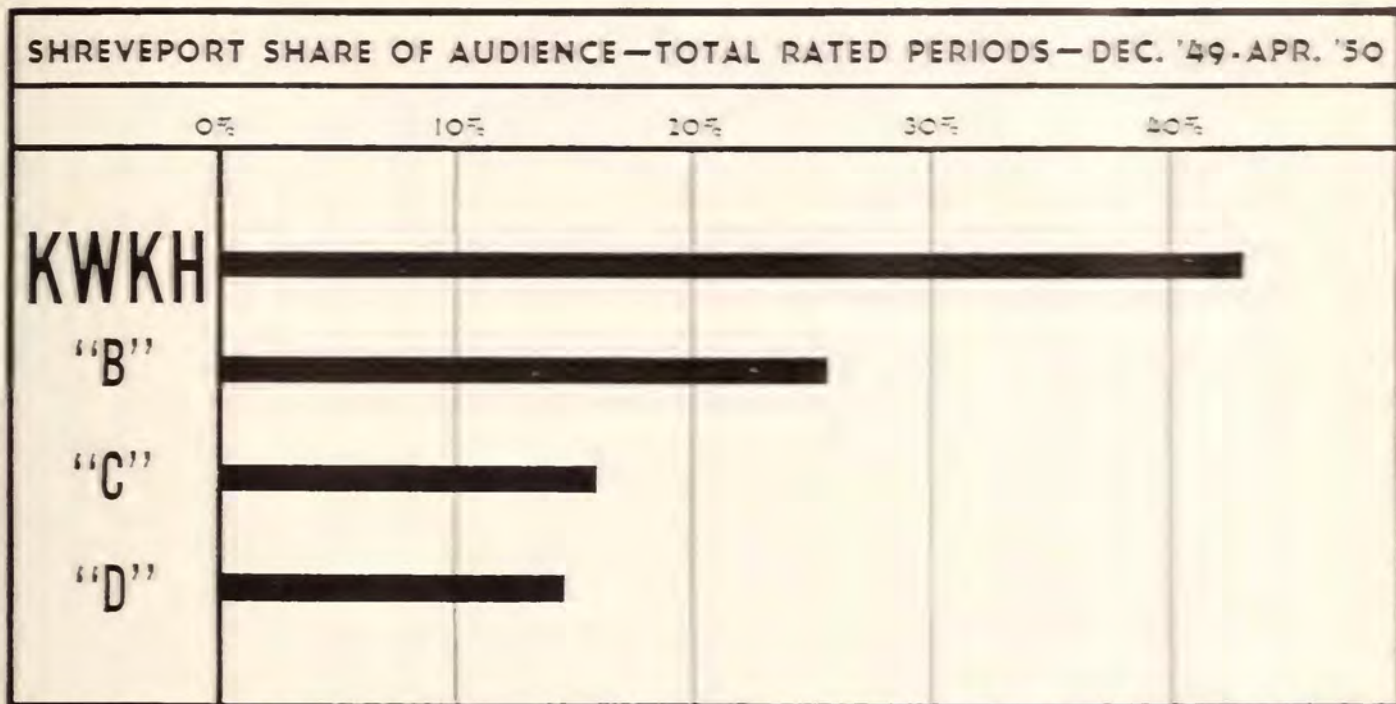
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**IT'S EASY,  
WHEN YOU  
KNOW HOW!**

. . . AND HERE'S THE PROOF!



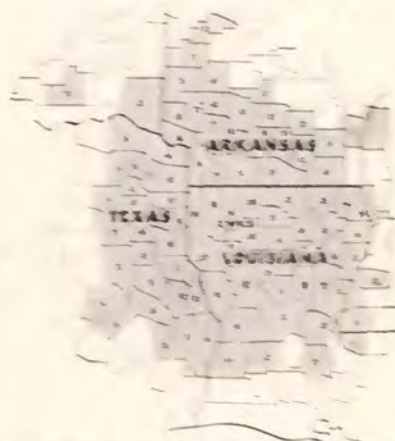
AND BMB PROOF, TOO!

Yes, month after month, year after year, KWKH leads all Shreveport stations in Share-of-Audience Hooperatings. The chart above shows KWKH's superiority for Total Rated Time Periods for the latest five-month period. KWKH also got the highest Hoopers Morning, Afternoon and Evening, too!

KWKH's tremendous popularity is just as outstanding in the rich oil, timber and agricultural areas around Shreveport. The 1949 BMB Study credits KWKH with a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 227,701 of these families are "average daily listeners" to KWKH!

Let KWKH's Know-How go to work for you here in our booming tri-state market. Write for all the facts, today!

KWKH DAYTIME  
BMB COUNTIES  
Study No. 2—Spring, 1949



# KWKH

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

The Branham Company  
Representatives  
Henry Clay, General Manager

50,000 Watts • CBS •





## Man about Town

John Connolly gets around Washington. He's a busy man in our busy nation's capital. Each Saturday evening at 6:30 Connolly airs a thirty minute digest of interviews and on-the-spot tape reports for his growing WRC audience. It's known as "District Digest." This program has home town appeal for your product.

The graphic style used by Connolly, his constant leg work to cover the big and little stories—his flair for warm human interest side glances—is all assembled into a weekly magazine of the air.

"DISTRICT DIGEST" is up to the minute—and on the spot. It's big town news in a home town manner.

IN THE NATION'S CAPITAL  
YOUR BEST BUY IS

**FIRST in WASHINGTON**

**WRC** 

5,000 Watts • 980 KC

Represented by NBC SPOT SALES

# Men, Money and Motives

by  
Robert J. Landry

Been burned up lately by some off-tackle sneak of public relations? Loaded to burping by slick schemes to promote for free? Wondering where the fine line should be drawn between public relations and advertising? We'll suggest where we think the line now runs. It runs in planted feature articles of nationally circulated magazines, in product propaganda disguised as spot news and slipped over the wire services, in build-ups for commodities, or users of commodities, secured via radio/TV interview programs, and so on. Finally the fine line between public relations and advertising shines phosphorescently in the number of new or old products furthering their interest without recourse to card rates.

\* \* \*

As to all this a discreet silence is customarily maintained by advertising elements. They do not care to stand up in meeting. They recognize that to a degree there is compatibility between advertising and PR and that there is no feud with the better type PR counsel. More, advertising and PR are separate tools of American industry and both servants of the same masters. Nonetheless, irritation has intensified in the last few years as some PR operators have openly peddled PR as a substitute for advertising.

How much this may have cost radio/TV, or any other media, in diversion of funds, or failure to appropriate funds, is anybody's guess but certainly millions of dollars are involved. The problem would surely have come into much sharper focus by now if Russia had not obligingly arranged the present business boom in the United States.

\* \* \*

There have, of course, been some loud yowlings from radio/TV sources in the recent past. The War Department itself long tried to put broadcasting on a deadhead, i.e., a public relations, basis. Army was ready to pay with folding money for newspaper space but asked air time f.f. The loud piercing screams from the stations will be recalled. One notes that Whitaker & Baxter, the public relations man-and-wife team running the current campaign of the American Medical Association, has made no such blunder. AMA is paying. At least \$1,000,000 in advertising goes hand-in-hand with the PR aspects and radio/TV is on a parity with other media.

\* \* \*

More than a few newspaper publishers have wondered what to do about their columnists who are peculiarly prone to dish out precisely the kind of free plugs that certain PR operators live on. Gossip stuff is good reader bait and most of it reasonably free of commercial bias. But a break in Winchell, like a break in the *Reader's Digest*, is money in the bank to grab-and-brag gentry.

Advertising is a stated amount of time or space sold for a stated sum. Advertising has its own chisels but preponderantly the buyer and the seller of advertising are paying for and delivering measur-

(Please turn to page 69)



# 510 Madison

## AGENCY BOUQUET

When your magazine first came out, I read it with interest and rather enjoyed it. Then, I became busy and stopped reading all "trades." A few days back, someone here in the office chided me unmercifully for not reading every issue of SPONSOR, and remarked very forcibly that I was really missing something.

Tonight, I just finished reading your October 23rd issue (and the previous one, two nights ago) and I want you to know that, in my opinion, you are doing a GREAT job.

R. E. DWYER  
Manager  
Wade Advertising  
Hollywood

## UNCLE MILTIE SPEAKS

The use of my picture (1/4 of it anyway) in your layout last issue on cops and robber mysteries is a mystery to me—unless you think my expression "I'll give you a shot in the head" is an underworld term. Please, I have enough trouble now with parents because the kids stay up so late to watch me. I don't want them to think I'm a "Private Eye" type. Regards.

MILTON (Drop the gun,  
Louie) BERLE  
NBC-TV  
New York

• All right, Milton, even if you did appear on the radio version of *Suspense* as a killer we won't type you. But that's how we got the sinister photo of you which was used in picture layout, 23 October SPONSOR, page 32.

## PAINT COMPANY ON RADIO

Last April, under the title of "It happens every Spring" you published an article on the use of radio by our client, Benjamin Moore & Co., during the past 22 years. Both Benjamin Moore & Co. and ourselves were very pleased with the story. It was well received up and down the line in both organizations. So much so that we'd like to include portions of it—and its title—in our 1951 dealer merchandising material.

NORMAN A. SCHUELE, JR.  
St. Georges & Keyes, Inc.  
New York

## SPONSOR AS A XMAS GIFT

I threw away the letter I received from SPONSOR suggesting that it would be a good idea to give SPONSOR as a Christmas gift but it has finally sunk in and I would like to send a subscription to one of my valued clients, Mr. Ben Robbins of Royal Crest Sales Co. Please don't wait until Christmas to start this subscription. Bill me direct.

Last Spring with great trepidation, Mr. Robbins bought his first participation on WPIX in the Art Ford Show at a cost of \$150. Since he had no agency at that time I had to collect the money in advance. Mr. Robbins, at the time, employed a crew of 30 house-to-house salesmen who were selling, among other merchandise, a set of aluminum ware for \$62.50. These salesmen received 33% commission.

The first participation resulted in 76 orders for aluminum ware at a cost of \$39.90. Since that time, Royal Crest Sales no longer employs any house-to-house salesmen and spends between \$1,800 and \$2,000 a week on WPIX, sponsoring a full hour of Saturday's *Night Owl Theatre*.

SI LEWIS  
TV Sales  
WPIX  
New York

## BBM LIKES BMB STORY

May we have your permission to reprint the article entitled "Are you getting the most out of BMB?" It appeared in your 25 September issue.

You have done a fine job and we feel sure the "uses" will be widely copied in both the U.S. and Canada.

C. J. FOLLETT  
BBM  
Toronto

## TV DICTIONARIES WANTED

We need 50 more of the dictionaries as quickly as they can be shipped. The supply we obtained previously met with an enthusiastic reception on the part of distributors and prospective advertisers.

EUGENE B. DODSON  
Promotion Manager  
WKY  
Oklahoma City

• Over 5,000 copies of the TV Dictionary are now in use. Copies are still available free to new subscribers, at 10c each in quantities of 50 or more.



We thought  
we were good--

BUT  
NOT  
THAT  
GOOD!

At CKAC the mail bag grows heavier — the seconds grow fewer!

This Spring, we glowed with pride when one of our shows\* pulled 78,718 letters in one short week — one reply every 7.8 seconds . . .

How things have changed! Now, six months later, during the week of October 9-13, this same show drew 271,169 letters—almost all containing proof of purchase. That's one reply each and every 2.2 seconds, twenty-four hours a day, for the full seven day week!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes — more than 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results — at a very modest cost per listener.

\*CKAC's "Casino", co-sponsored by Odex, Super Suds, Noxema, Ogilvie Flour Mills, Marven's Biscuits, Oxo, Libby's, Fac-elle.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group



# CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adom J. Young Jr. - New York, Chicago  
William Wright - Toronto





Of all the  
 to tell people  
 the most effective





Devices men have used  
what they have to sell,  
is the microphone...

And this one reaches them today  
at lower cost than any other advertising medium,  
or any other microphone.





## Television's TOP Sales Opportunity

### WILMINGTON

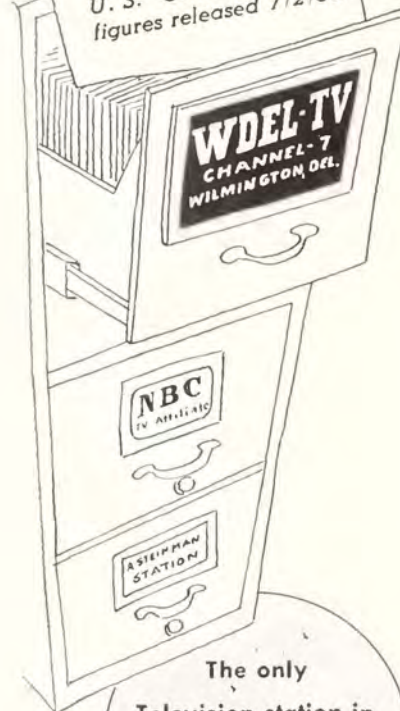
—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management  
1950 Survey of Buying Power.

### DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau  
figures released 7/2/50.



The only  
Television station in  
Delaware — it delivers  
you this buying  
audience.

If you're on Television —

## WDEL-TV

is a must.

Represented by  
**ROBERT MEEKER**  
Associates

New York San Francisco  
Los Angeles Chicago



### Mr. Sponsor

### Russell Glidden Partridge

Manager of advertising and sales promotion  
United Fruit Company, New York

"If you are in a position where you can cause people to absorb what you want them to without their knowing they are being taught, then you've got the world by the tail."

In this one sentence, Russell Glidden (Pat) Partridge, manager of advertising and sales promotion, sums up the advertising philosophy of United Fruit Company. To use "advertising" descriptive of Pat Partridge with no reference to "philosophy" is comparable to wearing a suit with no pants.

Pat has \$1,500,000 to back up his advertising philosophy, and devotes \$450,000 of this to radio and TV. Remainder of his ad budget is spread in smaller sums over newspapers, magazines, motion pictures, cooking schools, demonstrations, luncheon services, cooperative advertising, conventions, and publicity. United Fruit has given him a free hand in distributing his advertising dollar.

"The job we have done, and are doing, extends from advertising to educating the public," says this six-foot-one advertising manager. He speaks with the vigor of a man many years younger than 64. "Our job with the public divides itself naturally into three major parts: educating them about the health and nutritive value of bananas; educating them to eat bananas fully ripened and telling them how to get them that way at home; and teaching them the new uses for bananas."

Radio and TV are accomplishing a big part of the job. In 1943, Pat created Chiquita Banana, and made her the teacher. She was little more than a jingle by 1944. In 1945, the company was airing her catchy tune over 138 stations. It caught on, and public demand forced United Fruit to publish the jingle in sheet music form in the *American Weekly*. During 1945 and 1946, the company's top radio years, Pat aired the jingle over nearly 400 stations at a cost of more than \$1,000,000 annually.

Pat's next logical step was the visual presentation of Chiquita. More than 155 designs were considered. Artist after artist submitted drawings of Chiquita looking like a person, but it took Pat to come up with the idea that she should be a banana in human form.

Chiquita was first shown on commercial films; now she is a star

(Please turn to page 69)



# MILWAUKEE'S TOP AIR SALESMEN

*Delivering Listeners at the Lowest Cost Per M in Milwaukee*



**BOB "COFFEE-HEAD" LARSEN**  
 "Coffee Club" 6:30-9:00 A. M.  
 "Melody Merchant" 12-2 P. M.

The music you love with time, temperature, weather reports, news and the incomparable wit of "Coffee-Head."



**TOM SHANAHAN**  
 "Club 60"  
 2:00-4:30 P. M.

Two and one-half hours of smooth, romantic popular and familiar music, with the "musical companion to Milwaukee housewives."



**ROBB "R.T." THOMAS**  
 "R-T Show" 10:00 AM-12:00 Noon  
 "1340 Club" 4:30-7:00 P. M.

Popular music, news and sports and "R-T's" little companions in the morning show.



**"OLD TIMER" BILL BRAMHALL**  
 "Old Timers Party"  
 7:00-10:00 P. M.

From the "big hall of records," the "Old Timer" mixes his folksy and homey philosophy with the best in familiar music.



**JOE DORSEY**  
 "Wire Request"

11:00 P. M.-2:00 A. M.

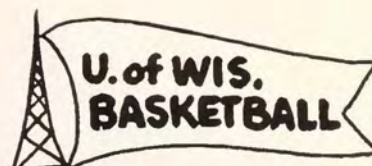
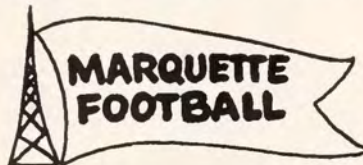
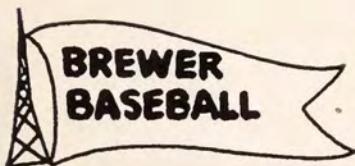
The "Old Night Owl" playing your wire requests and bringing you the latest news, sporting results and weather forecasts.



**GENE PUERLING**  
 "After Hours"  
 2:00-6:30 A. M.

"Genial Gene," who brings music and cheer to the many people who work while the rest of Milwaukee slumbers.

## Broadcasting Milwaukee's Favorite Sports



**WEMP** 24 Hours of Continuous  
 1340 on Your Dial **MUSIC... NEWS... SPORTS**

TAKE A FEW MINUTES TO GET THE INTERESTING STORY FROM HEADLEY REED CO.



# South's Greatest Salesman Leads 'Em Right to Your Dealers



## **1** HE DRAWS THE CROWDS

WWL leads listeners in by droves to CBS, "The Stars' Address"—attracts 'em with local shows featuring the folks and flavor Southerners love. WWL has New Orleans' finest facilities for local news and events, public service programs, exciting on-the-scene broadcasts.





## 2 HIS DISPLAYS BLAZE THE TRAIL TO PRODUCTS

WWL's dominant promotion keeps selling listeners all the time—through every medium—everywhere. He flags 'em down on the streets, in the home, at the store with colorful 24-sheets, streetcar and bus dash signs, big newspaper ads, store displays. And to spark dealer cooperation, WWL makes personal calls on jobbers and key retailers.

## WWL Wins Biggest Share of Audience

Latest Hooper shows WWL with liberal lead in share of audience both day and night. WWL leads in coverage, too, with a great multi-state audience embracing the rich Deep-South market.



50,000 WATTS • CLEAR CHANNEL • CBS AFFILIATE  
 DEPARTMENT OF LOYOLA UNIVERSITY • REPRESENTED NATIONALLY BY THE KATZ AGENCY



# the **TOUR TEST** *proves*

**KGW** THE ONLY STATION-  
WHICH GIVES THE ADVERTISER  
COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



In the prosperous, expanding Northwest, KGW's **COMPREHENSIVE COVERAGE** reaches more people, covers greater area than any other Portland station! "Beamed Broadcasting" plus the greater efficiency of KGW's lower 620 frequency delivers the closely concentrated population and economic heart of the Oregon Country. An authentic Tour-Test, made in cooperation with the Oregon State Motor Association, proves this fact. Dale Jacobs, assistant district attorney from Oregon City, participated in the Tour-Test visit to his town... saw how KGW blankets the Oregon City area. He points out above, to "Miss KGW of 1950", the industrial growth that means greater buying power... yours for the asking through the **COMPREHENSIVE COVERAGE** of KGW.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and South-western Washington.

### TOTAL BMB FAMILIES (From 1949 BMB Survey)

DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440



This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's **COMPREHENSIVE COVERAGE** of the fastest-growing market in the nation.



**PORTLAND, OREGON**  
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



# New and renew

# SPONSOR

20 November 1950

These reports appear in alternate issues

## New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bayer Company & Sterling Drug Inc (Charles H. Phillips Chemical Co div)	Dancer-Fitzgerald-Sample	ABC	The American Album of Familiar Music; Sun 9:30-10 pm; 26 Nov; 52 wks
Brewing Corp of America	Benton & Bowles	MBS 255	Carlings Takes You to the Races; Sat 4:30-4:45 pm; 20 Jan; 13 wks
By-mart Inc	Cecil & Presbrey	CBS 95	Frank Sinatra Show; Sun 5-5:15 pm; 29 Oct; 52 wks
Gulf Oil Corp	Young & Rubicam	NBC 115	We The People; Th 9:30-10 pm; 2 Nov; 48 wks
Kellogg Co	Kenyon & Eckhardt	MBS 375	Clyde Beatty Show; M, W, F 5:30-5:55 pm; 1 Jan; 52 wks
Ludens Inc	J. M. Mathes	CBS 156	Frank Sinatra Show; Sun 5:15-30 pm; 26 Nov; 52 wks
Mars Inc	Leo Burnett	ABC	Stop the Music; Sun 8:30-45 pm; 31 Dec; 39 wks
			Inner Sanctum; M 8-8:30 pm; 1 Jan; 39 wks
			Can You Top This; T 8-8:30 pm; 2 Jan; 39 wks
			Eck Barkley—American Agent; W 8:30-9 pm; 3 Jan; 39 wks
Radio Corporation of America	J. Walter Thompson	NBC 166	The Big Show; Sun 6:30-7 pm; M 10-10:30 pm; Th 10-10:30 pm; F 9:30-10 pm; Sat 8:30-9 pm; 5 Nov
Stanley Home Products Inc	Charles W. Hoyt	ABC	Boys' Town Choir; Sun 5-5:30 pm; 10 Dec; one-time
Swift & Co	J. Walter Thompson	NBC 48	Red Foley Show; M-F 10:30-15 am; 27 Nov; 52 wks
Toni Co	Foote, Cone & Belding	CBS 176	Arthur Godfrey; M-F 10:30-15 (alternate) 30 Oct; 52 wks
Whitehall Pharrnaceal Co	John F. Murray	NBC 166	The Big Show; Sun 6:30-7 pm; M 10-10:30 pm; Th 10-10:30 pm; F 9:30-10 pm; Sat 8:30-9 pm; 5 Nov

## Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Burrus Mill & Elevator Co	Tracy-Locke	MBS 164	Lighterest Doughboy Show; M, W, F 12:45-1 pm; 6 Nov; 13 wks
Campana Sales Co	Clements	NBC 20	Solitaire Time; Sun 11:15 am-noon; 29 Oct; 52 wks
Continental Baking Co	Ted Bates	CBS 48	Grand Slam; M-F 11:30-45 am; 20 Nov; 52 wks
Pal Razor Blades	Al Paul Lefton	MBS 134	Rod & Gun Club of the Air; Th 8:30-55 pm; 4 Jan; 52 wks
Philip Morris & Co	Cecil & Presbrey	ABC 229	Johnny Olsen's Luncheon Club; M-F 12-12:25 pm; 23 Oct; 52 wks
		ABC 219	One Man's Opinion; M-F 8:55-9 am; 23 Oct; 52 wks

## New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Anahist Co	Anahist	Foote, Cone & Belding (N.Y.)	National	Annents; 8 Nov; end of Feb
Grove Laboratories Inc	Four-Way cold tablets	Gardner (St. L.)	National campaign	Annents; through Winter months
Lady's Choice Foods	Grocery product packer	Walter McCreery (Beverly Hills)	11 Western states	Annents; KFRC, S. F., 27 Nov; others 1 Jan
Michigan Bulb Co	Holland bulbs	O'Neil, Larson & McMahon (Toronto)	45 Canadian stns	Annents; current
Pevely Dairy Co	Reddi-Wip	Olian (St. L.)	12 mkts in Neb., Kan., Mo.	Annents; 6 Nov; 26 wks
Vick Chemical Co	Vicks cough drops	Morse International (N.Y.)	25 mkts	Annents; 13 Nov; 15 wks

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Alloway	All-Canada Radio Facilities	CKML, Calgary, natl sls mgr
Bill Baldwin	KFGT, Fremont, Neb., gen mgr	KBON, Omaha, acct exec
Ray Barnett	KSMO, San Mateo, acct exec	KGO, S. F., radio sls rep
Arthur H. Berg	Carl Webster Radio, dir, prod	ABC, Chi., acct exec
John Callow	WCBS, N.Y., sls	WOR, N.Y., acct exec

● **In next issue: New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes**



## National Broadcast Sales Executives (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Schuyler G. Chapin	WNEC, WNBC-FM, WNBT, N.Y., publ dir	NBC Spot Sales, N.Y., tv acct exec
Winston S. "Red" Dustin	WSM, Nashville, exec	WNOE, New Orleans, vp in charge of sts
William F. Fairbanks	MBS, N.Y., dir of network planning	ABC, N.Y., radio acct exec
G. LeVerne Flambo	WQUA, Moline, vp	Same, exec vp, gen mgr
Harry Folts	WLW, N.Y., sls	WLW, WLW-T, Cincinnati, asst gen sls mgr
Lou Frankel	WFDR, N.Y., dir of spec events, pub rel	Same, gen mgr
Albert R. Goodwin	General Electric Co., S. F., sls prom spec	KIKI, Honolulu, acct exec
W. John Grandy	KDAL, Duluth, acct exec	WQUA, Moline, comml mgr
John Hansen	ABC, L.A., research dir	Same, sls prom mgr
Alfred J. Harding	CBS Radio Sales, N.Y., acct exec on tv sls staff	Same, acct exec with tv net sls dept
Jack Healey	Houston, pub rel	K-NUZ, Houston, comml mgr
Ray A. Liuzza	WDSU, New Orleans, prom mgr	WNOE, New Orleans, sls prom mgr
Joseph Marshall	KNX, Illwyd., acct exec	KCBS, S.F., acct exec
Edward W. Quinn	—	WTAG, Worcester, research and sls prom
Fred M. Thrower	ABC, N.Y., vp in charge of sls	Same, vp in charge of tv sls
Cy Wagner	Mutual Entertainment Agency, Chi., acct exec	ABC, Chi., acct exec

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank Freimann	The Magnavox Co., Chi., exec vp	Same, pres
Robert I. Garver	Lynn Baker, N.Y., acct exec	General Foods Corp, N.Y., asoc sls, adv mgr Certo Div
John D. Grayson	The Magnavox Co., Chi., comptroller	Same, vp
Palmer D. McKay	Sun Oil Co., Phila., mgr of costs section	Same, asst adv mgr for motor products
A. B. Peterson	Lever Brothers Co., N.Y., Detroit div sls mgr	Same, asst gen sls mgr of Pepsodent div
Carl W. Ruby	Beech-Nut Packing Co., Canajoharie, N.Y., asst vp	Same, sls mgr of food prod and chewing gum divisions
Leslie A. Sauer	Lever Brothers Co., N.Y., Pepsodent div, natl field sls mgr	Same, natl chain drug sls mgr
James M. Toney	RCA Victor, Camden, adv mgr of Home Instruments dept	Same, dir of pub rel

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Vitamin Associates Inc, Illwyd.	"Thyvals" vitamins	Counselors, Illwyd.
Austin-Greene Inc, N.Y.	Cosmetics	Dorrance-Waddell, N.Y.
Boyer Brothers Inc, Altoona	"Mallo-Cup" candy bar	Hening & Co, Phila.
Brockles Foods Co, Dallas	Salad dressings	Watts-Payne, Dallas
Citation Hat Co, Chi.	"Citation" hats	Jones Frankel Co, Chi.
Citrus Products Co, Chi.	"Kist" beverages	Schwimmer & Scott, Chi.
Crystal Cream & Butter Co, Sacramento	Dairy products	Hoefer, Dieterich & Brown Inc, S. F.
Eggo Food Products, San Jose	Food products	Benet Hanau & Associates, San Jose
Fairmont Canning Co, Fairmont, Minn.	Ready-to-serve vegetable salad	Patton-Haggerty-Sullivan, Chi.
Feld O-Cap, San Bruno	Tire recapping service	Bernard B. Schnitzer, S. F.
Gibbs & Co Inc, Balto.	Canned vegetables	VanSant, Dugdale & Co Inc, Balto.
Hachmeister Inc, Pittsb.	Floor and wall tiles	Walker & Downing, Pittsb.
Hohen Candy Corp, Ashley, Ill.	"Hohen's" chocolate malted	Grant, Dallas
Italian Swiss Colony, S. F.	Wines, brandies	Honig-Cooper, S. F.
John's Quilt Shop, Girard, Ill.	Remnants and buttons	The Bidale Co, Bloomington
Lectricovers Inc, N.Y.	Electric blankets	Walter Weir, N.Y.
Mawson De Many Furs, Phila.	Retail fur firm	Franklin & Gladney Inc, N.Y.
Mead Johnson & Co, Evansville	Publun cereals	C. J. LaRoche & Co, N.Y.
Milford Farms Inc, Milford, Pa.	French dressing mix	Bass & Co, N.Y.
Old Trusty Dog Food Co, Needham Heights, Mass.	"Old Trusty" dog food	Moser & Cotins, Utica
Newly Weds Baking Co, Chi.	"Lee cream 'N Cake roll"	Russel M. Seeds, Chi.
Piel Brothers, N.Y.	Brewery	Kenyon & Eckhardt, N.Y.
Pomatex Co Inc, N.Y.	"Pomatex" hairdressing	Kenneth Rader Co, N.Y.
Rabbit Packers of California, L. A.	California domestic rabbits	Newton A. Free Co, L. A.
Reddi-Wip Maryland Inc, Balto.	Whipped cream product	Frank L. Blumberg, Balto.
Reed Products Co, St. L.	Arthritis tablets	Dorrance-Waddell Inc, N.Y.
Say-On-Drugs, Son, Calif.	Self service drug stores	Ted H. Factor, L.A.
Stainless Steel Products Co, Pittsb.	Combination storm doors	Shephard & Edwards, N.Y.
Storm Windows of Aluminum Inc, Apeo, O.	Combination storm windows, doors	Howard Swink, Marion
John H. Swisher & Sons Inc, Jacksonville	"King Edward" cigars	Newman, Lynde & Associates Inc, Jacksonville
Tasty Tooth Paste Corp, Mt. Vernon	"Tasty" tooth paste	Victor Van Der Linde Co, N.Y.
Tilbest Foods Inc, Milwaukee	"Tilbest" quick mixes	Keck-Franke, Oconomowac, Wis.
Vette Co, Glendale	"Whiffen Puff"	Galkins & Holden, Carlock, McClinton & Smith, L. A.
A. C. Weber & Co Inc, Chi.	"Pfaff" sewing machine	Harry J. Lazarns & Co, Chi.
Betty Zane Corn Products Inc, Marion, O.	Popcorn	Kane, Bloomington







**COVERAGE**  
 Sure... We've Got It  
**BUT...**  
 Like the Gamecock's  
 Spurs... It's the  
**PENETRATION**  
**WSPA** Has

In This  
 Prosperous  
 Carolina Piedmont  
 (Spartanburg-Greenville)  
 Area That Makes This  
 Station Your Most  
 Potent Mass Salesman!



BMB Report No. 2 Shows  
 WSPA With The Largest  
 Audience Of Any Station  
 In The Area!

AND... This Hooper  
 Report Shows How WSPA  
 Dominates This Area!

<b>HOOPER RATING -- Winter 1949</b>	
8:00 AM -- 12:00 N . . . . .	63.2
12:00 N -- 6:00 PM . . . . .	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM . . . .	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES  
 A POTENT PERMANENT HYPO  
 AIR YOUR WARES OVER**

Represented By:  
 John Blair & Co.  
 Harry E. Cummings  
 Southeastern Representative  
 Roger A. Shaffer  
 Managing Director  
 Guy Vaughan, Jr., Sales Manager

**CBS Station For The  
 Spartanburg-Greenville  
 Market.....**

**5,000 Watts --  
 950 On Your Dial**

**New developments on SPONSOR stories**



WHK (Cleveland) disk jockey Bill Gordon helps move those cases of Pepsi-Cola

<b>P.S.</b>	<b>SEE:</b>	"Soft drinks on the air"
	<b>ISSUE:</b>	3 July 1950, p. 19
	<b>SUBJECT:</b>	Carbonated beverages

Prices are rising in the soft drinks industry. As SPONSOR pointed out in its "Soft drinks on the air" (3 July 1950), the trend of the bottle price has been on the way up. Rising prices, more adequate margins, add up to increased advertising.

Recently hundreds of bottlers throughout the nation, including some Coca-Cola and Seven-Up operations, boosted their wholesale prices. In Philadelphia, Coca-Cola went to 95c a case and Seven-Up to 96c. But the Coca-Cola Company still advocates the retail five-cent top per bottle. About 40 bottlers in New York City and nearly 80% of all in California and Nevada have hiked the price.

Coca-Cola currently sponsors the *Charlie McCarthy* show, aired over 184 CBS stations, rebroadcast over 38; and *Refreshment Time* with Morton Downey over 176 CBS stations. Now, as SPONSOR predicted in the 3 July issue, Coca-Cola will put Bergen on a TV show with a special Thanksgiving Day broadcast. The show will be a one-shot and may be tried again at Christmas.

Canada Dry has been pushing its pop price up and remains active in radio and TV. A recent Rorabaugh Report indicated that the company airs about 100 announcements a week over 17 radio stations. Still merchandising strongly, the company has added a premium pitch to its *Super Circus* program. The appeal is directed toward children, consists of six specially designed circus toys. Two coupon labels from quarts of ginger ale plus 25c entitles any kid to the whole set. Mailings are handled from a New York P.O. box.

Pepsi-Cola has increased its air advertising. For example, WHK, Cleveland, reports that the company uses announcements on the Bill Gordon disk jockey program, *Morning Show*; promotes the program, too (see picture). Pepsi also recently signed Faye Emerson to a thrice-weekly series of 15-minute TV shows over CBS-TV.

Canada Dry's sales for the nine-month period ending 30 June were \$38,680,206, net income \$1,805,845; corresponding period last year, net sales, \$36,582,550; net income, \$1,270,298. Coca-Cola, which is still holding to the five-cent price, reported an approximate 10% reduction in net profit for the second quarter of 1950. Pepsi-Cola is expected to report for the September quarter net income far higher than the \$1,020,000 earned in the preceding quarter.



# **WNEB**

*Presents*



*an Orchid to the*  
**BOLLING COMPANY**

**THE FOLLOWING NATIONAL ACCOUNTS HAVE  
1950 CONTRACTS WITH WNEB**

American Oil Co.  
Anacin  
Antamine  
Atlantic Refining Co.  
Baker's Cocoa  
Boud Bread  
Borden's Instant Coffee  
Blue Bonnet Margarine  
Camel's  
Chase & Sanborn Regular  
Chase & Sanborn Instant  
Chevrolet  
Crisco  
Crustquick  
DeSoto  
Drene  
Doan's Pills  
Duff's Mix  
Dupont Nylon  
Duz  
Eskimo Anti-Freeze

Esso  
Ex-Lax  
Ford Motor Co.  
Four Way Cold Tablets  
G. Washington Coffee  
Griffin Polish  
Hellman's Mayonnaise  
H. O. Oats  
Hills Cold Tablets  
Ivory Bar Soap  
Ivory Flakes  
Ivory Snow  
Jelke Margarine  
Joy  
Kellogg  
Kool's  
Krueger Beer & Ale  
Kriptin  
Ladies Home Journal  
Lilt  
Lipton Soup

Lipton Tea  
M. G. M. Pictures  
National Guard  
New York Central  
Northeast Airlines  
Nucoa Margarine  
Packard Motor  
Pertussin  
Presto Cake Flour  
Plymouth Motor  
R. K. O. Pictures  
Resistab  
Rival Dog Food  
Robert Hall Clothes  
Ruppert Beer & Ale  
Spic 'n Span  
Sofskin  
Swansdown  
Sun Oil Co.  
Tenderleaf Tea  
U. S. Army & Air Force  
26 Coffee

**YOU'RE IN GOOD COMPANY ON**

# **WNEB**

**WORCESTER, MASSACHUSETTS**

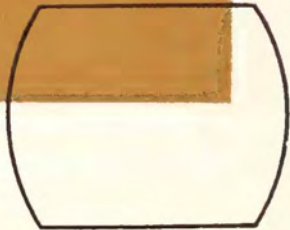
**YOUR BEST BUY IN NEW ENGLAND'S THIRD LARGEST MARKET**





# WEED

A N D C O M P A N Y



*RADIO AND TELEVISION STATION REPRESENTATIVES*

- NEW YORK
- BOSTON
- CHICAGO
- DETROIT
- SAN FRANCISCO
- ATLANTA
- HOLLYWOOD




## Forum on nighttime radio

# REBUTTAL

*The network presidents reply to SPONSOR's 6 November article.*

*"Why sponsors are cold to nighttime network radio"*

 When anything as magical as television springs into the limelight everything else looks pale by contrast. Radio, its next of kin, has suffered by proximity.

What's happening to nighttime network radio is anybody's guess. The surveys, which don't adequately measure personal-set listening in the home nor out-of-home listening, don't help the situation much. If you ask national advertisers, they'll frankly tell you that they don't think they're getting their money's worth out of nighttime radio in top markets.

SPONSOR did ask them. And they told us. Replies by key advertising men in the food, industrial, tobacco, soft drink, service, and drug fields came out pretty much the same way, and were duly recorded in the 6 November issue (page 24) under the title "Why sponsors are cold to nighttime network radio."

To get the other side of the picture, SPONSOR invited the presidents of the four major networks to give their views. In all fairness, we explain that the idea of a rebuttal came up unexpectedly; that our deadline allowed Messrs. White, Kintner, McCon-

nell, and Stanton minimum time to prepare their rebuttals. One of the four, Frank Stanton of CBS, was caught in the midst of a Board meeting, an Affiliates meeting, and a few assorted problems concerning color. He sent a wire explaining his dilemma; and we had to agree that his reply should come later.

The networks have no easy job convincing advertisers. Not that they lack hardhitting facts. The networks aren't bucking facts. They're up against something more subtle—a buyers' strike "reflecting a mood which has been built up by many factors, some of them economic, others psychological."

Although nighttime network sales this season have been few, there are definite signs that at least a partial thaw is on its way. Some substantial sales have just been recorded; some advertisers who deserted nighttime network radio not long ago are being spurred by diminishing sales to return.

We print the views expressed on the following pages with the hope that opinion will continue to flow freely, until this subject has shifted from "mood" to "mind."





# Network presidents reply to SPONSOR article



## NBC

**McConnell: "A better buy today than in 1946"**

"Nighttime radio is a better buy today than it was in 1946. Radio families are more numerous by some eight million—an increase of about 25%—and average sets-in-use are also higher. As against this increase in radio's value, the cost of the full NBC network has increased only 4.3%, as a result of an increase of \$60 in the gross aggregate half hour rate of all NBC affiliates, and the addition of 17 stations to the network. Actually, the full value of nighttime radio is not reflected by these figures, which do not include values for added audiences in multiple radio set homes and for the huge amount of out-of-home listening.

I think this is a splendid record from the advertiser's viewpoint, particularly when it is remembered that the operating costs of the average radio station are some 40% higher today than they were in 1942, while its dollar retention, before Federal taxes, is some 17% below the 1942 level.

In contrast, what has happened to circulation and rates in other major media is noteworthy.

From 1946 to date the black and white page rates of the four general weekly magazines have increased 27% in the aggregate, and their four color page rates have increased 29.6%, against a combined net paid circulation increase of 12%.

Over the same period the black and white page rates of the four women's service magazines increased 22.2%, and four color page rates increased 21.7%, while combined net paid circulation increased only 4.1%.

The aggregate open line rate of all evening newspapers, during this period, increased 27.3% while net

(Please turn to page 79)



## ABC

**Kintner: "\$4,000,000 sale is best answer"**

"The more than \$4,000,000 in new prime evening radio business sold by the American Broadcasting Company during recent weeks seems to me the best way to answer the question raised in your November 6 article.

Certainly the expenditure of \$4,000,000 by three of the country's largest national advertisers is counter to the tack taken in the November 6 article which was based on interviews with unnamed advertisers.

It speaks well for SPONSOR that you seek out the views of the executives of the radio networks on this question and I am happy to make the reply for the American Broadcasting Company.

I think that when such large national advertisers as Longines-Wittnauer Watch Co., Inc., Mars, Inc., and Sterling Drug, Inc. see fit to expand their radio activities for the aggregate amount mentioned above this is a rather direct way of pointing out that leading advertisers have not forsaken radio. Mars, Inc., on behalf of its line of candy products has just signed with the American Broadcasting Company for four separate radio programs covering a total of one and three quarter hours of prime evening radio time. This, we believe, is the largest radio sale of this year on any network.

In addition to their five-times weekly *Falstaff's Fables*, Mars, Inc. starting Sunday, December 31 will sponsor a one-quarter hour segment of the highly popular evening *Stop The Music* broadcast. On January 1 they will begin presenting *Inner Sanctum*, radio's top suspense thriller. The next evening, Tuesday, January 2, they inaugurate sponsorship of

(Please turn to page 80)





# MBS

**White: "MBS most TV-resistant network"**

"For the past year and a half we have been doing a good deal of researching and soul-searching on the very problems raised in "Why sponsors are cold to nighttime network radio."

The research was by far the easier part of the task. Nielsen data for the first seven months of 1950 demonstrates clearly that the 1950 advertiser on our network is receiving more for his money than last year at the same time. This data uncovered:

1. A seven percent increase in family listening hours to MBS, *day and night, coast-to-coast* (which you might expect because Mutual is the network that dominates home-town America out beyond the reach of all TV towers).
2. A six percent increase in family listening to MBS, *nighttime only, coast-to-coast* (which is more surprising because evening hours are supposed to be hardest-hit by TV).
3. A one percent increase in family listening hours to MBS, *evening hours only, metropolitan cities only* (which is most surprising of all because this is TV's front yard—evening hours only in the 16 biggest U. S. cities, where 75% of all TV sets are located).

Just why is Mutual more TV-resistant than other networks? We are, of course, being helped by our pattern of coverage—with 325 stations located out where other networks (and TV) just plain are not present. Maybe our (and our advertisers') reliance on programs other than the big variety-type shows—which are being duplicated on TV—is helping too. And maybe our affiliates' close hold on the features that are important locally, where TV is doing its least



# CBS

**Stanton: "This is all-important subject"**

SPONSOR had anticipated receiving a statement from Frank Stanton, president of CBS. Up to press time, however, Stanton was unable to free himself from the rush of activities which included a Board meeting, an affiliates meeting, the launching of color TV, and sundry other duties. Stanton telegraphed: "This is all-important subject and one to which I would want to give my full attention else I would delegate responsibility for reply." A statement from him is promised for a subsequent issue.

effective job, is making the real difference.

Whatever the reason, I'm happy to report that this fall (October) we have more nighttime business (60 minutes a week *more*), and more nighttime listening (over three million *more* family hours in the average week) than a year ago.

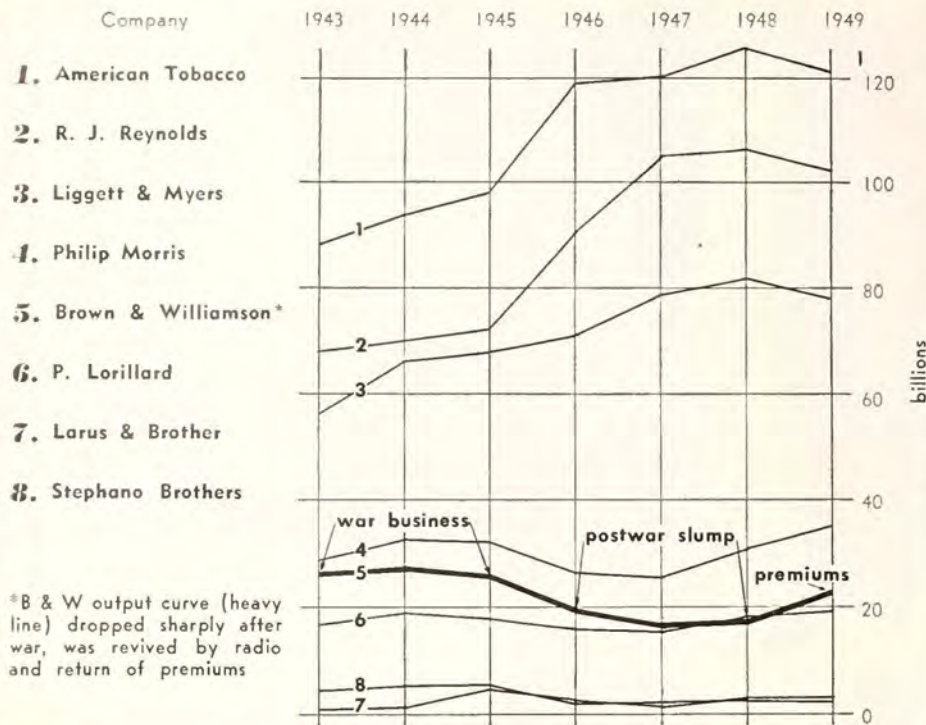
We are the first to acknowledge that these facts, impressive as they may be, do not answer all the advertisers' questions as posed in your article. And, our own analysis of the rate-adjustment problem is somewhat complicated by the fact that this recent Nielsen nighttime data shows a six percent *increase* for Mutual in family hours of listening over last year as contrasted with an industry-wide (four-network) *decline* during the same period. But we do think we have a few keys to the ultimate solution.

The *first* key is low-budgeted time-and-program packages. As you know, Mutual and Mutual advertisers are

*(Please turn to page 31)*



### Total cigarette output by companies, 1943-1949



# How B & W built to 23 billion cigarettes

**PART TWO**  
OF A 2-PART STORY

**Give each brand a special appeal, add radio advertising. That's how Brown & Williamson does it**



As any smart quarterback knows, there are two basic ways of gaining ground on the football field. Barring a pass, the ball carrier can crash through center by brute force or skirt around the end and hope to shake off tacklers.

In the cigarette industry, big-three manufacturers R. J. Reynolds, American Tobacco, and Liggett & Myers elect

to make their bid for paydirt straight through center. They've handed the ball to their principal brands—Camels, Lucky Strike, Chesterfield—and let them do practically all of the running. And it's paid off handsomely; in 1949 these three brands collectively, captured 73% of the cigarette sales.

But if your team is a good deal lighter in weight than the big boys,

you can take the other route to a touchdown—around end. That's what Brown & Williamson Tobacco Corp. does with great success. In place of a single mass-selling cigarette, Brown & Williamson has developed a whole team of ball carriers: Kools, Raleigh, Viceroy, Avalon, and Wings. None of them tries to compete directly with any of the three leading sellers on a "me too" basis; instead each has been given some unique quality which clearly separates it in the minds of smokers from other cigarettes. Kool tobacco is mentholated for coolness. Raleigh has a coupon on the pack. Viceroy has a filter tip, and Wings and Avalon are economy brands.

Kools, B & W sales leader, sold only 7.5 billion cigarettes in 1949, according to tobacco expert Harry M. Wootten, compared to a staggering 97 billion for Camels. But add up all Brown & Williamson brands and they total a respectable 23 billion cigarettes in 1949, enough to put the still youthful company in fifth place.

In its 6 November issue, SPONSOR detailed that phase of Brown & Williamson's sales operation which involved Ted Bates & Company (Kool and Viceroy). This second part concerns the other side of that operation, handled by Chicago's Russel M. Seeds Company. Whereas the Ted Bates phase involved spot radio almost exclusively, Russel M. Seeds is primarily engaged in promoting B & W's number two brand, Raleigh, with a network radio program.

Raleigh cigarettes have the distinction of being the only popular selling brand of cigarettes nowadays which carries with it a coupon redeemable in money or merchandise. (You can get three-quarters of a cent in cash or merchandise worth one-and-a-half to two cents for each coupon.)

In the old days, most brands sold on a premium basis. But premiums are not the most convenient selling device. They cost money to buy and handle, and once adopted are hard to drop. Selling this way has meant a low advertising budget for Raleigh and a smaller unit profit for Brown & Williamson; but premiums, pushed by a network show (*People Are Funny*), have more than doubled Raleigh sales in the past two years. Six and a half billion Raleighs were sold in 1949, according to tobacco expert Wootten.

Raleigh began using premiums in





Photo by Conrad Bizer

"Tests" mark cigarette advertising campaigns. SPONSOR staff members demonstrate. Most leading brands stress tobacco qualities. Pall Malls (Edna Yergin); Camel (Lila Lederman); Philip Morris (Emily Cutillo); but Raleigh (Erik Arctander) plugs premiums in its advertising pitch

1932 and did nicely. With World War II shortages of consumer goods, Raleigh premiums had to be discontinued in early 1943. After the war Brown & Williamson hoped that Raleigh would establish itself firmly as a leading cigarette without the traditional premiums. But it didn't, so in February 1949 Raleigh premiums were re-introduced.

Return of Raleigh premiums was heralded by page ads in *Life*, *Saturday Evening Post*, *Collier's* and Sunday newspapers. Sales rocketed so quickly that Brown & Williamson put wholesalers on allocation for six months while they expanded production facilities. The magazine and newspaper

build-ups were intended to spread the word quickly, but for the long pull of promoting their rejuvenated premium plan B & W picked network radio. Specifically, the *People Are Funny* show on NBC.

There were two reasons for choosing *People Are Funny*: its low cost and its format. Explaining the cost factor, J. W. Burgard, advertising manager of Brown & Williamson says:

"The show had long yielded high Hoopers at low cost. Frequently among the top 10 in Hooperatings, the show yielded and still yields one of the largest audiences at the lowest cost of any radio network show on the air.

(Please turn to page 50)



People Are Funny, NBC, is major Raleigh effort



# So you're going to transcribe a commercial

**Step by step, here are key transcription techniques used by Miles Shoe Stores, Duz, Paradise Wine, Robert Hall**

**over-all** With spot radio bursting its seams of late, and network bans on recordings lifted, an increasing number of advertisers are transcribing their commercials. For spot announcement campaigns, transcriptions have become practically indispensable.

Recently, SPONSOR surveyed the field of transcribed commercials, found, first of all, three powerful reasons for their popularity:

1. Proper delivery is guaranteed; the identical material can be repeated with high fidelity an unlimited number of times.
2. An advertiser pays only once for performing talent; this keeps total cost down, permits hiring of top singers and musicians.
3. Unusual sound effects and jingles are done perfectly, once and for all, provide the commercial with important memory value.

The following step-by-step account of how transcribed commercials are put together is illustrated with the case histories of four leading advertisers: Duz (Proctor & Gamble), Miles Shoes, Paradise Wine (Bisceglia Brothers), and Robert Hall clothes.

Although all of these case histories involve singing commercials, by far

the most common type used by large advertisers, steps described hold good for plain commercials too. Singing commercials are highlighted because of their greater complexity.

Here's the Robert Hall strategy first. The clothing company cuts a completely new series of recordings every two months because of the seasonal nature of their business. This means 32 different recordings for each series, with eight variations for each of the four clothing types — coats, suits, dresses, and children's clothes.

Jingles aimed at men are hard-hitting and specific, those directed to women stress a "fashion" approach, and the so-called children's jingles appeal to mothers on the basis of "back-to-school" and similar seasonal approaches. (For account of over-all Robert Hall advertising strategy, see clothing story, page 32.)

The Robert Hall format calls for a 10 to 15-second jingle opening which identifies the clothing chain, a 40- to 45-second middle of commercial copy spoken by two announcers, and a five-second open end for the local announcer to squeeze in the local store's address.

A free-lance jinglesmith turns out about 80% of the Robert Hall jingles,



## **They did Duz e.t.'s at Compton**

1. Asst. Casting Dir. Goodman times sound effect
2. Singer Audrey Marsh rehearses before recording
3. Casting Dir. Vera Larkin tested singers' voices
4. Copywriter Ed Rizzo wrote spoken, sung message
5. Copy Supervisor, Vera Oskey, set copy theme
6. Muriel Haynes, radio/TV copy V.P., directed

Jerome Bess, radio director of the Sawdon advertising agency, handling Robert Hall, explains this near-monopoly: "We use this one man because he seems to come up with most of the ideas which appeal to us." Many other free-lance jingle writers are commissioned by Robert Hall to help turn out a flood of appealing messages.

This is the chain of events which results in a new jingle.

First, Robert Hall's president, Louis Ellenberg, the company's advertising director, and its merchandise chief talk over ideas for the new series, finally pick out the best ones. Clothing buyers are contacted and asked to suggest merchandise which should be featured. All these suggestions are then sifted to eliminate less important items and to





give each department equal attention

Once specific items are decided on and the selling approach set, the jinglesmith takes over. When his jingle is approved by Robert Hall's top brass, the writer lines up talent and records the jingle at a commercial studio. Meanwhile, the Frank B. Sawdon advertising agency writes the 40- to 45-second commercial copy and checks it with Robert Hall buyers for correct prices and fashion information. The spoken commercial is finally recorded by two announcers—men for the men's announcements, women for women's and children's.

At this point, the opening jingle is on one recording, the spoken commercial on another. They are then com-

*(Please turn to page 62)*

### **Here are some tips on transcribed commercials**

- |   |   |
|---|---|
| <p>1. Sales message must be clearly delivered; simple sentences spoken distinctly at conversational speed.</p> <p style="text-align: center;">*</p> <p>2. Message must be simple, readily grasped under average home-listening conditions.</p> <p style="text-align: center;">*</p> <p>3. "Over-commercialism" should be avoided—excessive repetition, dull devices, "annoyance without ingenuity."</p> <p style="text-align: center;">*</p> <p>4. About half of national spot announcements contain music. Use it to add interest, gain confidence, when possible.</p> | <p>5. Music or sound effects should be relevant to the sales message; mere noise for attention-getting is believed irritating.</p> <p style="text-align: center;">*</p> <p>6. Keep music brief; 20 seconds is the usual limit for one-minute announcements with rest spoken copy.</p> <p style="text-align: center;">*</p> <p>7. Retain some striking part of the commercial in all succeeding ones, this promotes familiarity. Jingles, for example.</p> <p style="text-align: center;">*</p> <p>8. Make a commercial liked, if possible, but under no circumstances allow it to be ignored.</p> |
|---|---|



# Health and welfare

**Why Metropolitan Life expanded its radio ad budget 1250% for its long-time campaign of public service**



1925: Exercise show. Met chiefs help m.c.

**spof** Nearly two million radio listeners have taken time out to write their local radio stations since June, 1946, asking for free copies of Metropolitan Life Insurance Co. health and welfare booklets. Not one of these names has ever been used as a sales lead, despite the fact the company will spend a million and a quarter dollars this year for radio news programs on some 60 stations.

As this issue hits your desk, the offer of the week will be a booklet on overweight. One of the more popular in the Metropolitan series of health and welfare booklets, it will probably pull as many as 14,000 requests.

Most advertisers would consider it bad business to ignore these leads. But not Metropolitan president Leroy A. Lincoln.

He can point to the fact that his company, with assets of nine and one-quarter billions, is the top non-governmental financial institution in the United States, and is still growing. The volume of business written last year was some 68% higher than 1939.

Metropolitan's two nearest competitors, Prudential and Equitable (in that order), are both experienced users of radio. Both employ successfully the technique of using radio as a direct door opener for their agents.

But Metropolitan's use of radio is unique. It started back in 1925 with a \$100,000 investment in a four-station network. This pioneering effort lasted 10 years. More details on this follow a little further on.

Then followed a 10-year hiatus to the end of 1935. During this time most of the budget went into national magazines. When Metropolitan executives decided in 1946 to broaden and deepen their advertising coverage, they called on radio.

"The basic objectives of our advertising program, set in 1922, have been adhered to ever since," explains J. L. Madden, vice president in charge of advertising. "Mr. Haley Fiske, who was then president, wrote that the reason for advertising was 'a desire to spread widely a knowledge of health and the ways of conserving it, that people may live longer, happier lives.'"

This all-out institutional approach is unique with Metropolitan to the extent the company never deviates from it in its radio promotion. In the past it

has used magazine ads explaining the role of the insurance agent in community life and to explain how an insurance company operates. But Metropolitan advertising never talks about insurance as something they have to sell.

This isn't altruistic in the sense that the company expects no return from its advertising investment. Insurance is a business. Metropolitan executives think their advertising philosophy has justified itself by creating public confidence and good will which their agents have cashed in on. Their leadership in the field of life insurance tends to confirm their judgment.

Other companies are using a variety of advertising appeals. Bankers Life Company plugs the retirement theme. Equitable promotes direct sales by talking about specific policies which sales-

Non-commercial leaflets (below) with local station imprint go every three months to agents



## "Good hints for good health"

A Radio Broadcast for All the Family

The Metropolitan Life Insurance Company presents these brief radio announcements to help you enjoy better health and longer life.

Each Good Hint tells you in clear language how to help prevent sickness and accident, combat disease, or encourage proper diet and weight. Occasionally they bring you health news about your community.

We invite you to join the millions of people who listen for these brief but valuable announcements. Just tune in:

WFBL . . . 6:00-6:15 p.m. . . . Mon. thru Fri.

Local Syracuse time



**What Metropolitan  
looks for in selection of  
radio stations**



1950: Now it's newscasters like CBS' Jackson

Metropolitan, through their agency, Young & Rubicam, looks for stations which will represent them with dignity and prestige. They also want broad coverage radiating from urban centers of population; that means power (note Metropolitan station list below). Stations must also offer news shows (no commentators) of dignity and authority, as well as popularity. Controversy is out.

**The 62 stations currently used**

WBEN, Buffalo	WNBC, New York	WINS, New York	WAGA, Atlanta
WMAQ, Chicago	WCAU, Philadelphia	WLS, Chicago	WLAC, Nashville
WFAA, Dallas	WRVA, Richmond	WWL, New Orleans	KCBS, San Francisco
WJR, Detroit	WGBS, Miami	WJZ, New York	KOIN, Portland
KPRC, Houston	WPRO, Providence	WOR, New York	KIRO, Seattle
WHAS, Louisville	WIBC, Indianapolis	KYW, Philadelphia	KCMJ, Palm Springs
WFEA, Manchester	WEOA, Evansville	WGY, Schenectady	KGDM, Stockton
KYW, Philadelphia	WHAM, Rochester	WGAR, Cleveland	KLAS, Las Vegas
KDKA, Pittsburgh	WNBF, Binghamton	WCBS, New York	KLZ, Denver
KNBC, San Francisco	WBT, Charlotte	WEEL, Boston	KSL, Salt Lake City
KSD, St. Louis	WHP, Harrisburg	WBBM, Chicago	WCCO, Minneapolis
WDAE, Tampa	WTAG, Worcester	WFBL, Syracuse	WGAU, Athens
WBAL, Baltimore	WTIC, Hartford	WTOP, Washington	KSUB, Cedar City
WICC, Bridgeport	KFAB, Omaha	KMOX, St. Louis	KVOR, Colo. Springs
WJEF, Grand Rapids	WLW, Cincinnati	WREC, Memphis	KNX, Los Angeles
KMBC, Kansas City	WEBC, Duluth		

men are urged to push during the weeks they are featured on the Equitable network show.

John Hancock's current theme is association of life insurance with the American ideal of personal independence. Massachusetts Mutual is stressing great moments of people's lives and the role played by insurance. Lincoln National is plugging company prestige as an aid to their agents by explaining in their ads why the company is worthy of patronage.

Mutual Life of New York is selling the importance of social security in life insurance programs.

Metropolitan executives feel their idea of selling longevity instead of the company and its policies has more than paid off by establishing Metropolitan with the public as a sound and trust-

worthy company with which to do business. They refuse to jeopardize the public service character of their commercial messages by any kind of a sales tie-in.

But there's still another very practical angle to this business of helping people live longer. Metropolitan is a mutual company, and the longer its 33 million policyholders live and pay premiums the better dividends they stand to receive.

The company's radio programs can be heard by two-thirds of all the people in the United States. This coverage will be supplemented by a list of 17 national magazines which will get slightly less than the million and a quarter going to radio.

"We use radio to reach the vast numbers of our policyholders and oth-

ers in the larger cities," explains the advertising department. "Our radio schedule starts with the larger cities and extends down into the smaller communities as far as our budget will permit. Our radio news programs give us the general coverage we want."

Stations are selected on the basis of their prestige and coverage. Individual newscasters are chosen for their prestige, authority, and dignity.

When the company decided in 1946 to go back into radio after a hiatus of about 10 years, the board of directors had no easy time deciding whether to use network or spot radio.

Spot finally got the nod. The reasons were closely related to the company's public service advertising philosophy. With spot they could tie-in with local health agency projects, Red Cross and other drives, thus identify themselves with the community. With spot it was possible to change the subject of a health commercial to meet emergency local conditions.

They could engage popular local announcers and newscasters with their own followings—another aspect of the local touch. News got the call over other program types because of its general appeal and because it fit closely into the public service pattern.

News shows are all 15 minutes, nearly all early morning, with a scattering of early evening shows around 6:00. Most morning shows are around 8:00, although there's one on WDAE, Tampa, at 6:00, and one on WHAM, Rochester, at 9:00.

(Please turn to page 32)

Free booklets cover wide range, help gauge program pull. Subjects repeated as long as timely





## SPOT PROGRAMING STATUS REPORT

**PART ONE**  
of a 3-part story

# Network co-ops

**You can sponsor Kate Smith, Eric Sevareid or 36 other favorites in selected markets. They're worth considering if you're buying spot**

**spot** The hidden opportunity in national spot programing, so far as the average national advertiser is concerned, is the network co-op.

And that's a shame—for between them the four major networks are turning out 39 well-tested, expertly-produced network cooperative programs (aired by the networks but sold individually by local stations.) And such newcomers as Progressive Broadcasting System and Liberty Broadcasting System are making others available.

Network co-op program sponsors have been largely the butcher, the baker, and the candle-stick maker. But all business is local, and a small but growing coterie of national firms are finding distinct advantages to this type of programing.

In this article SPONSOR gives the pros and cons of network co-op program sponsorship for the national advertiser. Subsequent issues will feature (1) local live programs, (2) transcribed syndicated programs.

The co-op show is, in every respect, a live network production. Its name derives from the fact that instead of single firm sponsorship the show is sold on a local basis by numerous stations. As one aspect of national spot the co-op has done a local job for such national advertisers as Crowell-Collier, Doyle Packing, National Oats,

J. I. Case, Sinclair Refining, Blatz Brewing, Metropolitan Life Insurance.

There are six points on which network co-op programs offer definite advantages.

(1) *Quality.* Network calibre productions are generally considerably superior to local productions of the same kind. It's true the co-op program doesn't enjoy the same superiority over modern transcribed shows (such as Ziv's *Favorite Story* series and others) into which go the utmost in production skill and top talent. But there are older transcribed series (and even some new ones) that are a long way from being up to the production mark.

(2) *Live.* In the face of the successful airing of transcribed network shows like Bing Crosby's and others, as well as the success of syndicated transcribed series, the "live" aspect of a production is no longer the unique element it once was. But many advertisers prize it. "The fact that the co-op show is live," said the ad manager of a chain of automotive supply stores, "gives it the prestige and immediacy that we want."

(3) *Merchandisability.* This is partly the result of the prestige value of network productions with their name stars. But it's more the fact that most co-op shows are planned that way.

(4) *Commercial lead-ins by program stars.* MBS and ABC, the networks offering most co-op programs,



ABC: Elmer Davis—one of co-op's big news names



CBS: Eric Sevareid—his news is popular night co-op



MBS: Fulton Lewis—his news was first web co-op



NBC: Morgan Beatty's roundup lures late tuners





MBS' BOB POOLE IS FAVORITE D.J. PIN-UP OF THORNTON MODELS. PERSONALITY CO-OP SHOWS ARE EASY TO PROMOTE

offer as a regular feature the free services of their co-op talent in cutting transcribed lead-ins to the commercial to be delivered by the local announcer. CBS and NBC will undertake special arrangements for this service on request.

(5) *Testing.* The fact that the same program may be available in various markets and broadcast at the same time (within each time zone) offers special opportunities for testing copy.

prices, markets, with the program the fixed element.

(6) *News programs.* Out of 39 co-op programs 24 are news shows. This is something that transcriptions can't match. Local news shows can and do rival network news shows, both co-op and non-co-op. But the prestige of an Elmer Davis, Eric Sevareid, Ned Calmer, or Fulton Lewis Jr. is seldom matched locally (this isn't to say that there aren't local newscasters who don't

command as good or better audiences than big network names).

The cost of a co-op show is the station time plus the talent fee. The majority of talent fees fall between 20 and 40 percent of the station's gross hourly nighttime rate. Elmer Davis (ABC) costs 30%, while his ABC colleague Baukhage costs 20% of a station's hourly class A rate. That means that on a small station Davis could be

(Please turn to page 56)

### Network programs available for local sale

TITLE	TYPE	NET	APPEAL	DAY & TIME*	TALENT COST	EXPLANATION
AMERICA'S TOWN MEETING	Forum	ABC	Family	Tu, 9-9:30 pm	\$10-300	Lively discussion of current issues
MARTIN AGRONSKY	News Analysis	ABC	Family	M-Sat, 8:3-15 am	\$6-376	Commentary from Washington
ART ANDREWS	News Analysis	ABC	Family	Sat, 7:15-30 pm	\$3-72	N. Y. Herald-Tribune Bureau chief from Washington
ET BAKER'S NOTEBOOK	Chit Chat	ABC	Women	M-F, 1:45-2 pm	\$6-300	Human interest stories and anecdotes
BAUKHAGE	News	ABC	Family	M-F, 1-1:15 pm	\$5-280	Midday news from Washington
BEHIND THE STORY	Drama	MBS		M-F, 2-2:15 pm	\$5-250	Dramatized stories of human interest
BIL BROWN	News Analysis	MBS		M-F, 10-10:15 am	\$6-250	Commentary on domestic and foreign news
BOB CUNNINGHAM	News Analysis	MBS		Sun, 2:30-45 pm	\$2.50-250	Veteran Bostonian's comment on inside of news
ELMER DAVIS	Interviews	ABC	Women	M-F, 1:15-30 pm	\$5-280	Informal chats with guests
ELMER DAVIS	News Analysis	ABC	Family	M-F, 7:15-30 pm	\$7.50-420	Reports from Washington
ELMER DAVIS	News	NBC	Family	M-F, 11:15-30 pm	\$10-280	Late news with Morgan Beatty (available west of Chicago)

\*All times are Eastern Standard.

(Chart continued on page 56)





Winner, Abramson Co. WWDC quiz show, Washington, D. C. Cottrell's, Denver, opens new store; airs KLZ news from window

Ferguson's, Athens, Ga., tried WRFC ('48); now 90% budget to AM WLOW, Norfolk, plugs Negro d.j. Jack Holmes for Reliable Clothiers

**A SPONSOR roundup**

# Clothing stores on the air

**With little help from manufacturers, men's stores have learned to hit hard via radio**

**over-all** A few weeks ago Eddie Cantor revived an old skit for his television show (NBC-TV). It was the one about two rough and ready clothiers who do all but man their customers and even haul passers-by into the store by force. For the most part those days are gone forever. But clothiers are still hauling customers into their stores with a powerful force.

Nowadays it's radio, with television coming up fast. Even small, local stores like the one Cantor kidded in his skit will use radio. But the major spenders are the big national and regional chains, some of which have million-dollar and over budgets. Clothing manufacturers, on the other hand, are a negligible factor. The situation may change, however, as

BAB increases its promotional pressure. (Recently, BAB told radio's story to Hart, Schaffner, & Marx: a short time later the firm launched a radio tie-in campaign which may have an important influence on other manufacturers.) This article, based on a nationwide survey of 200 radio and TV stations, includes brief accounts of what repre-



sentative chains and individual stores are doing on the air. Though it is difficult to make an over-all estimate of the trend, air activity seems to be on the increase. Several of the big boys said their budgets were up, and it's the influence of the national operators which frequently springboards increased local activity.

Robert Hall (United Merchants & Manufacturers) leads a group of clients which includes Howard, Ripley, Bond, and Dejay. About 4% of Robert Hall's gross sales goes into radio advertising. With an income last year of almost \$75,000,000, it spent over \$1,500,000 in radio. The firm, which has 95 stores spread over the country, is the largest radio spender in the clothing industry.

Robert Hall's pipe-rack operation, synonymous with low overhead, low margin, and mass selling, is the key-stone of a phenomenal success. The company is but 10 years old, has its sights set for 100 stores by spring of 1951.

"Robert Hall has a definite story that can be told on radio," says Frank Sawdon, vice president in charge of advertising and sales promotion (also head of the firm's advertising agency). Sawdon is a key figure in the firm's managerial group, has been with the company since it began. "Low overhead with volume selling have played a big part in Robert Hall's expansion, and radio has permitted us to reach the greatest number of people at the lowest cost."

Long suit in Robert Hall's stock of radio activity is spot radio announcements. When the company opens a new store, it hits the community with a saturation campaign on local stations. A month or two later, it levels off. Country-wide this means an average of 15 commercials a day, seven days a week over 170 stations in 67 markets, usually for 52 weeks a year.

Radio and newspaper split the ad budget about evenly. According to Jerome Bess, radio director for the agency, 30% of the total radio time is used for transcriptions; 20% is in newscasts, participation and personality programs. The company has written more than 100 original theme songs and musical jingles. (See story on electrical transcriptions, page 26.) Robert Hall buys daytime radio solely.

The company is testing a telephone-type program in a few markets. Over WDCY, Minneapolis, for example, an-



Dejay chain promotes radio activity. MC of WDAR program broadcasts from Savannah store



Jimmy Powers, WPIX and Howard sportscaster, presents best-dressed trophy to Jake LaMotta



Saturated radio campaign brings them in for a typical Robert Hall store opening; 95 in chain



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## Clothing store experience capsules

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**SPONSOR:** Gallant-Belk Co.

**CAPSULE CASE HISTORY:** The store advertised Skip-dent sport shirts on radio for about one month using little or no other media. The shirts were plugged on weekends, five announcements a day, three days a week. At the end of the promotion, the company had sold over 400 dozen shirts and could have sold more if the product had been available.

**WRFC,** Athens, Ga.

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**SPONSOR:** Bond's

**CAPSULE CASE HISTORY:** Advertiser has sponsored the 7:40 a.m. news three days a week for 10 consecutive years. On one Washington's Birthday, a single announcement sold 127 men's suits. A short time later, three announcements brought in 200 new charge customers. In both instances, the advertiser used the news as its only advertising medium.

**WEEL,** Boston

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**SPONSOR:** Reliable Clothiers

**CAPSULE CASE HISTORY:** Negro disk jockey program was tested by giving 10% off to any person who visited the store and mentioned the program. The offer was withdrawn within two days because the store could not handle the response to the offer. Advertiser then abandoned newspaper and devoted entire advertising budget to radio.

**WLOW,** Norfolk, Va.

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**SPONSOR:** Howard Clothes

**CAPSULE CASE HISTORY:** For a while, Howard featured a Howard Clothes Man, a well-groomed model who was shown to the audience on film. Viewer who recognized him at various events around town won a Howard Clothes outfit. The stunt worked well for Howards, but the model was so harassed by prize seekers he threw over his job.

**WABD,** New York

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ouncements all carry a telephone call to someone living in the Twin Cities. Each call is worth one dollar in cash. If the person answers the telephone with "Robert Hall," they win the money. If not, then the next call is worth two, three, four dollars and so on.

Robert Hall's \$23,000 contract with WDGY calls for several announcements, and two quarter-hours a day, five days a week.

The company recently broke into TV, currently use it in 15 markets. Film commercials are a take-off of radio announcements, sound the pipe-rack, low overhead theme.

Robert Hall is in a class by itself when it comes to radio. But that doesn't mean other chains aren't doing outstanding work.

Dejay Stores, Inc., for one, has made more than one local retailer an aspirin addict. The company has increased its radio appropriations more than 25% in the last five years, devotes more than a third of its ad budget to the medium.

The company derives its name from the initials of the two brothers, Dave and Julius Kaufman, who started the firm 40 years ago with a single unit in Hagerstown, Md. Today both Dave and Julius actively direct the firm's operations, which include 70 stores extending as far west as Colorado. Net sales last year were nearly \$7,000,000.

Dejay buys time over 70 stations, uses from one to 30 minutes on each. Individual stores will average two or three commercials a day on each station.

The Savannah, (Ga.) store (three floors) is an example of one of the larger operations in the chain. It spends about \$500 a month on two stations. WCCP carries *Musical Clock*, a half-hour daytime show aired five times a week, featuring Windy Harris in the Godfrey style. WDAR airs a 15-minute disk jockey show, *Pop's Program*, which the company beams toward its Negro trade.

Commercials on both shows plug low prices, and play up the store's easy-to-get credit at no extra charge. Dejay is a credit-type operation.

The company stresses on-the-spot promotions, and urges its store managers to maintain close contact with station representatives.

"We depend on radio stations to help sell our merchandise," says Mor-  
(Please turn to page 70)





RCA BLACK AND WHITE DEMONSTRATIONS KINDLED ENTHUSIASM OF MASSES IN 1947. WILL CBS COLOR DO THE SAME?

# Color: will it catch on?

Along with this burning query, **SPONSOR** touches on some others that will intrigue advertisers

**TV** TWENTIETH CENTURY PROVERB: "He who predicts speed with which new medium will grow should have his head examined."

The maxim above, which **SPONSOR** passes on free to future historians, has been proved twice in the past five years. First with FM. Then with TV.

Many prophets gave FM a clear track for post-war greatness. An equal number of prognosticators thought black and white TV would grow slowly.

Both sets of thinkers had static in their crystal ball, and thereby hangs

Word of court order delaying start of CBS colorcasting came as **SPONSOR** press run began. Ruling won't affect CBS public demonstrations, according to Frank Stanton (see text).

a moral: mix equal parts of caution and enthusiasm in analyzing color TV.

In other words, be ready to jump either way.

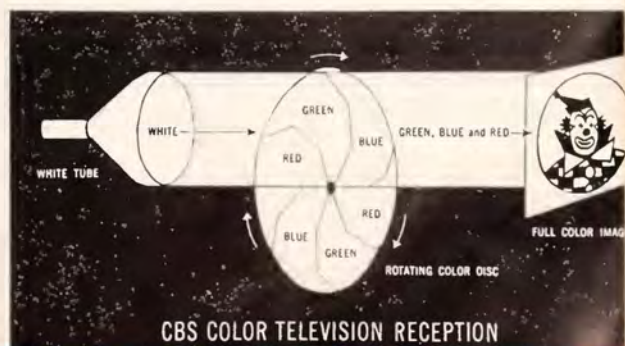
The problem is not an immediate one for advertisers, not as immediate as next week, anyway. But don't overlook the fact that several film producers, including Ziv and Gene Autry, are putting their tailor-made for TV episodes on color. Wisdom would seem to be on the side of making some film commercials in color, just in case.

Color reels can be used meanwhile at conventions, exhibits, etc. And it's possible to use films shot in color over the air in black and white. One technique involves use of one of the three primary colors of which full-color film

is composed. United Fruit, for example, uses green negative in its black and white airing of Chiquita Banana full-color movies.

Practical standby measures like this one are getting little attention from most advertisers. In the big spotlight right now is the battle over whose contraption will carry the color picture. Overlooked is the fact that some form of widespread color television will come soon. How soon? See proverb.

(Please turn to page 76)



CBS COLOR TELEVISION RECEPTION



## DELICATESSEN

SPONSOR: Herman's Delicatessen

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This delicatessen featured its salads over the air for a two-week period. Approximate cost for 10 announcements: \$475. In this brief period, Herman's radio advertising was responsible for the sale of 20,000 pounds of salad—TEN TONS! In addition, their advertising on The Woman's Magazine of the Air was also responsible for an increase in their other sales: 67 turkeys and 29 hams were sold in three days.*

KNBC, San Francisco

PROGRAM: The Woman's Magazine of the Air

# RADIO RESULTS

## ANIMAL DRUGS

SPONSOR: Wyeth, Inc.

AGENCY: Lewis & Gilman

**CAPSULE CASE HISTORY:** *One announcement a day was aimed at dairymen. The purpose: to familiarize them with Penstix S-M, a veterinary preparation to help control animal mastitis. Before the end of 12 weeks, the farm program director had letters from farmers and dealers showing how quickly sales had been stimulated. Over \$6,000 worth of Penstix S-M sales were made at a cost of less than \$600 to the advertiser.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's Farm & Home Show

## BRONZED BABY SHOES

SPONSOR: Westfall-Welsh Mfg. Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This novelty company bought 26 participations over a nine-week span on Your Neighbor Lady. In addition, they sponsored Home Town Four, a record program. Their offer: a method of bronzing baby shoes at a price ranging from \$1 to \$2.50. As a result of their programing they received 2,521 mail orders in the nine-week period at a total cost per order of only 37¢.*

WYAX, Yankton, S. D.

PROGRAM: Your Neighbor Lady; Home Town Four

## CHILDREN'S STORE

SPONSOR: Tintytown

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A five-minute tape recorded interview with the store manager re his "specials" is the program format. Cost is approximately \$24. Tintytown reports that in a single day, 51% of the customers mentioned the program. One day, while dolls were being unpacked, they were mentioned. Twenty minutes after the show, four dolls were sold at \$11.95 each. During a recent sale show drew 50 people to store before opening.*

WGBF, Evansville

PROGRAM: Taped Interview

## REALTY FIRM

SPONSOR: Lakewood Park Realty

AGENCY: Dan B. Miner Co.

**CAPSULE CASE HISTORY:** *A map of Korea was offered on this advertiser's news show, Feature Wire. The cost per broadcast was \$126. Audience response was gratifying. After four announcements, requests for the map numbered 6,225 and it was expected that a couple of thousand more requests would follow. The response was remarkable considering that both L.A. Sunday papers had printed the maps in color a week before.*

KFI, Los Angeles

PROGRAM: Feature Wire

## BEAUTY SHOP

SPONSOR: E. W. Edwards & Son

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This Buffalo department store uses the Wayne King Show on Sunday afternoons to promote their beauty parlor business. The time cost is \$72. As a result of this programing, business volume showed an increase of \$50,000-60,000 last year. The company's sales promotion manager adds that business volume increase is actually held down because the salon is "booked full" so frequently they can't handle any more customers.*

WEBR, Buffalo

PROGRAM: Wayne King Show

## BISCUIT COMPANY

SPONSOR: Sawyer Biscuit Co.

AGENCY: G. H. Hartman Co.

**CAPSULE CASE HISTORY:** *Play or Pay was a success before it went on the air. Twelve 20-second announcements preceded the debut of this listener-participation quiz asking the audience to send in song titles to stump the show's musicians. The show's format is based on the ability of the orchestra to play songs from titles sent in by the listeners. As a result of the 12 announcements, 1,822 song titles came in—a heartening pre-show response.*

WBBM, Chicago

PROGRAM: Announcements preceding quiz show debut



# Only on NBC Radio!

# The **BIG** Show

.....

**Variety:** "... NBC can take a bow for perpetuating big-time radio. They don't come any bigger than this one and it rates Nielsen's best."

**John Crosby:** "It was in practically every respect a perfectly wonderful show—witty, tuneful, surprisingly sophisticated and brilliantly put together . . . one of the fastest and pleasantest ninety minutes in my memory;" *New York Herald Tribune*

**Harriet Van Horne:** "The Big Show was so good I wish radio had thought of it years ago." *New York World Telegram and Sun*

**Ben Gross:** "NBC aired radio's defiant challenge to TV in the form of a gargantuan divertissement . . . emceed by the vibrant Tallulah Bankhead and there were stars, stars and more stars in it." *New York Daily News*

**Jack Gould:** "... the premiere certainly ought to go a long way toward reassuring the radio listener that somebody is thinking of him." *New York Times*

*NBC is thinking of advertisers too. The six to six-thirty portion of The Big Show can be purchased by the quarter hour or the half hour . . .*

... or you can participate in the biggest and newest idea in advertising ▶

*Tallulah Bankhead and a few of the rotating guest stars that appear on "THE BIG SHOW" each Sunday on NBC at 6:00 pm (EST.)*





The biggest  
.....  
and newest idea  
.....  
in advertising is

**ON-THE-AIR**



VARIETY



MUSIC



DRAMA



With the premiere of "The Big Show" on November 5, *Operation Tandem* became more than the hottest idea in advertising — it became a reality. And on that night Auacin and RCA Victor became its first two sponsors — soon to be joined by Ford Dealers.

**TANDEM** is the most inexpensive method of reaching the largest unduplicated weekly audience in history.

**TANDEM** consists of a group of non-competitive advertisers sponsoring five top programs on five different nights each week over the full facilities of NBC.

**TANDEM** advertisers will be associated with the greatest galaxy of programs and entertainers ever put together in one package.

**TANDEM** is the only advertising plan ever to be especially designed to reach *everybody*. Each show has a different appeal.

**VARIETY . . . The Big Show . . . Sundays**

**MUSIC . . . NBC Symphony . . . Mondays**

**DRAMA . . . Screen Directors' Playhouse . . . Thursdays**

**COMEDY . . . Duffy's Tavern . . . Fridays**

**MYSTERY . . . The Man Called X . . . Saturdays**

**TANDEM** is surprisingly low cost. It is estimated that *Tandem's* five shows will reach 23,000,000 homes each week and deliver 1000 *listeners* — net audience — for 59¢.

*Tandem* is available to a few more advertisers. For details call Circle 7-8300, Extension 8436 or your nearest NBC representative.

# NBC

*America's No. 1 Advertising Medium*

*A service of Radio Corporation of America*



C O M E D Y

M Y S T E R Y





## Mr. Sponsor asks...

**Is the trend toward network-built radio packages advantageous or disadvantageous to the advertiser?**

**Lewis F. Bonham**

Director of advertising and sales promotion  
The Mennen Co., Newark

### The picked panel answers Mr. Bonham



Mr. Rice

Today, more than ever, the word "package" is applicable to a network radio sale. At Mutual the term is no longer a reference to the combination of performing talent, producer, director, writer,

etc., but to the program package and Mr. Plus. Mr. Plus represents all-important ingredients such as extensive promotion plans at local and national level, and will-integrated publicity campaigns, intensive merchandising impact and tailored networks to fit budget and advertising area.

The Mutual Broadcasting System has geared itself to deliver this complete package. Gone are the days of a facility deal latched on to a program. Today it's Mr. Plus and his winning team combination.

Naturally all the ingredients in the package must be at full strength: hence the networks have assembled tried and proven program brains. The list of their sales is on the record. Never were radio networks better equipped to deliver the complete package to agency and client. Mutual's Mr. Plus also has additional know-how up his sleeve, the results of exhaustive studies of audience composition, program popularity, etc. In short, who likes what, when and where, and all this adding up to the essential fact "Know Your Network."

Speaking of knowing your network. Mutual's Research Department has made extensive studies of its single station markets—"the only local network voice in town." The survey covering the cities of stations that have an audience of 30,000 is just further evidence of Mr. Plus' ability to deliver.

It has taken radio networks too many years to arrive at a state of full maturity, but I'm happy to say it's here today and planning to stay, teaming up with ad agencies to deliver a full story securely packaged to present to Mr. Client.

HERBERT RICE

Director of Production  
Mutual Broadcasting System  
New York



Mr. Schafer

It is my belief that the trend toward network-built radio packages is disadvantageous to the advertiser for the following reasons: the advertiser, when purchasing an outside package,

usually receives much more personalized service from the independent producer who never usually has more than two or three packages in his shop. The network with all of its multiple activities hasn't the time or the manpower to look after all the needs of the client.

The advertiser usually suffers with the constant changing of network personnel who are shifted from program to program. It has been a common practice for directors and other creative personnel to be shifted from one

show to another which is sometimes prompted by the individual's ambition or like or dislike of the client or agency involved. The outside packager usually has a set staff that remains with the property for as long as it is contracted for.

Perhaps the biggest disadvantage to the advertiser is in the program control which of course is in the hands of the network. And, in the event of a more attractive time segment being available on a competitive network, the advertiser's hands are tied insofar as making any change.

The advertiser is usually always at the mercy of the network insofar as budgets are concerned. In addition, the advertiser doesn't have the advantage of the outside packager who is in a better position to negotiate better deals on talent and the other "ingredients" that go into a package.

Very often major problems arise which when presented to the network reach an impasse in the mountains of red tape and paper work. When quick decisions are necessary, network people, very much in the manner of the Army, stick to the "through channel" routine to avoid the responsibility, etc.

The outside packager being familiar with the problem usually can quickly determine the source of responsibility. He can very often go over the heads of certain personnel, bring the problem to the proper authority and get immediate action. At the same time, this procedure doesn't hurt anybody.

KERMIT SCHAFFER  
Independent Radio-TV  
Producer  
New York

EDITOR'S NOTE: Kermit Schafer's package shows include *Quick on the Draw* and *Talent Search*.





Mr. Krug

Today's network radio advertiser has his problems. TV or not TV is a big question. Since advertising budgets don't automatically double when a sensational new advertising medium pops up, there's

a decision to make on which comes first. If an advertiser splits his money between the two, he compromises somewhere. If he's currently buying an expensive radio package, can he dump it or cut the package cost?

Generally speaking, a network-built radio package offers the possibility of a better buy to the advertiser. Naturally, there are many excellent radio packages currently being offered in an infinite range of development stages by independent package producers. Some have been air-tested, some have not.

Comparatively few independent producers have the facilities or resources required to duplicate those of a network in the preparation and testing of a new program package. A network can arbitrarily launch a program and iron out the kinks through the simple expedient of keeping it on the air and operating on it until it clicks or flops. Outside of peddling success stories and established successful packages, an independent producer cannot match these proving ground facilities of a network.

Also a network can offer an advertiser price advantages that many times make it impractical for the independent to stay in the bidding on a particular sale. All things being equal, the network is considerably better able to make package cost concessions in exchange for a lucrative time sale.

To an advertiser these factors point to definite advantages in buying network-built packages. To the independent packager, unfortunately, a growing trend toward more network-built packages can mean only the survival of the fittest. This, of course, conceivably could improve program quality and stimulate greater ingenuity through sterner competition for the advertiser's dollar.

PETER A. KRUG  
Director of Radio-TV  
Hicks & Greist Inc.  
New York

**I'M FIRST!**



**I'M FIRST!**



**I'M FIRST!**



**I'M FIRST!**

So what?

There isn't a radio station which can't claim some sort of first. Maybe first with left-handed defensive quarterbacks, or first to use diamond-studded microphones, or what have you.

We sport a few **FIRSTS**, too . . . *profitable ones for those who take advantage of them.*

Such as: a show called "Club 1300". WFBR-built and produced. **FIRST** in rating against every kind of opposition thrown at it for ten years—from network soap operas to giveaways! Another one called Shoppin' Fun. Another called Every Woman's Hour. Others like Morning in Maryland, the Bob Landers Show, Homemakers Harmonies and more . . . a lot more . . . rate *first* with advertisers who want results.

All right up there in the ratings—all with huge followings. All available to advertisers on a participating basis.

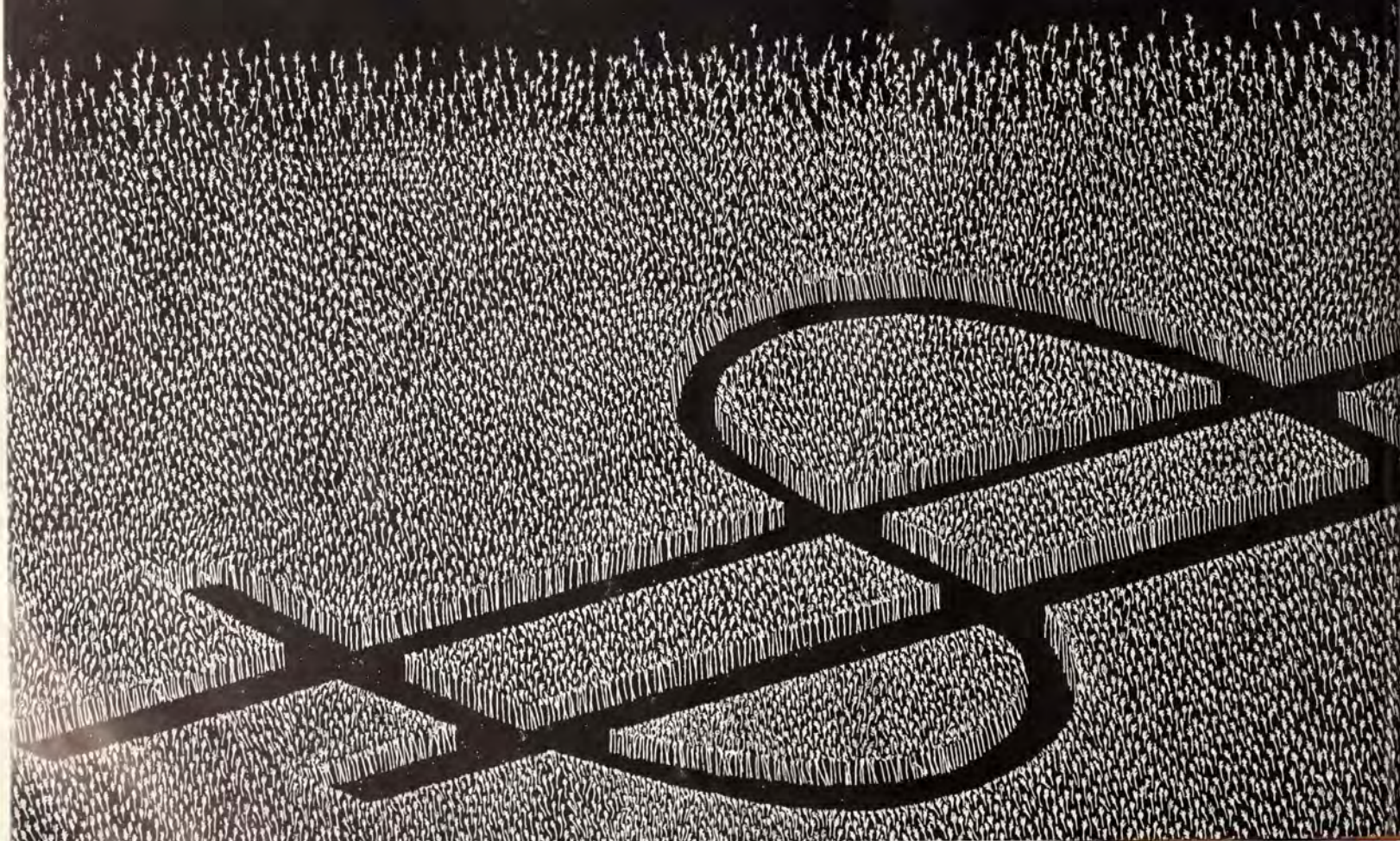
Has your curiosity been tickled? Contact a John Blair man or WFBR direct. You'll be shown very clearly why, in Baltimore, you need



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



**Make hay before the sun**





shines!

Get up before dawn with Ted Mangner and KMOX's COUNTRY JOURNAL,\* and you'll harvest a bumper crop of greenbacks. For in KMOX's 73-county Mid-Mississippi Valley area, the more-than-135,000 farm families have a billion dollars invested in land and buildings... jingle a *half-billion dollars* in their jeans every year. (And that *ain't* hay!)

Farmers' farm expert Mangner reaches more of these early-rising folk than the programs of all the other St. Louis stations at that hour combined. (In fact, his 6:00-6:15 a. m. segment alone delivers an audience of nearly 100,000 *every day!*) And the KMOX COUNTRY JOURNAL reaps blue-ribbon *results*. Examples: one sponsor drew 1,048 replies to *one announcement*. Another quickly landed a prospect for carloads of his product. Another noted "the lowest cost-per-order of hundreds of stations used."

You're in the driver's seat in one of America's Top Ten rural markets when you've got the Ted Mangner-COUNTRY JOURNAL combine working for you. Call us or Radio Sales.

Source material on request. \*5:45-6:15 a.m., Mon. thru Sat.

"The Voice of St. Louis" • 50,000 watts **KMOX**







**"...and to all—  
a good BUY."**

**WRNL**

**(OF COURSE)**

WRNL gives you complete and thorough coverage in the RICH Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 10 years—and the important buying audience has the listening habit! And they're ready to BUY, because this area is Industrially Progressive, Agriculturally Rich, and Economically Sound.

**(READY BUYING  
POWER . . . PLUS  
WRNL . . . EQUALS  
MORE SALES.)**

*To get your share of this  
outstanding market, re-  
member, there's more  
sell on . . .*

**WRNL**

**5000 WATTS 910 KC  
NON-DIRECTIONAL  
(daytime)**

**ABC AFFILIATE  
RICHMOND, VIRGINIA**

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



**roundup**

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



**KIEM sells homes like hotcakes, breaks records**

Broadcast advertising sells anything from a dollar vegetable slicer to items costing thousands of dollars. This time it's a tale about a high-priced item; nearly a million dollars worth of homes were sold in 30 days via radio in California.

An air campaign on KIEM, MBS-Don Lee affiliate in Eureka, California,



Radio put "sold" sign on 105 of these homes

broke all existing real estate records for the area several months ago. The advertiser was the Blakeslee-Spiering Company. Erection of the first in a new group of B-S houses was announced 10 times daily, plus a twice-daily sponsorship of Fulton Lewis, Jr. (approximate cost: \$200-300 per week). House No. 1 was completed in one week. And, the first day after completion, 3,500 people visited the

home. Sales followed the visits.

This is the box score: 21 homes were sold in the first three days with KIEM the only advertising medium used. At the end of the first two weeks, 47 homes had been sold. At the end of the third week, sales reached 85. The end of the month smashed the area record with 105 homes sold—nearly a million dollars worth.

Broadcast copy was directed to veterans urging them to use their G. I. loans before the anticipated expiration date of such loans on 1 September 1950. Selling price for the three-bedroom house was \$9,600, with \$500 down and monthly payments of \$60.30.

Some newspaper display was used at the end of the first week and one handbill was put out, but the bulk of the budget was radio-directed via KIEM. And Blakeslee-Spiering adds that selling costs for the campaign were less than one-half the percentage figure normally allocated by realtors to sell a new home. The company is still on the air with Fulton Lewis, Jr. prior to the building of another 100 homes. And radio is being depended upon to set new sales records when the Blakeslee-Spiering homes are put up for sale shortly. ★ ★ ★

**Special window displays build sponsor good will**

A special window display department is helping WMIN, St. Paul, build advertiser good will.

This department, guided by the WMIN sales promotion head, arranges to set up program displays in two windows each month of stores in various business categories which advertise on the station.

Two displays launched the series. A "Drama of Medicine" display set up in one of St. Paul's best known drug houses, Moudry's Apothecary Shop, and a music display in Mc-

Gowan's Appliance Shop, also a leader in St. Paul. ★ ★ ★



WMIN "eye-catchers" enhance St. Paul shops



**Radio in-and-outer stays in after KIST test**

Thomas I. Petersen was skeptical about radio advertising. He's an automobile dealer with both Studebaker and Packard agencies in Santa Barbara, for which he has used the town's only newspaper consistently. But, as far as radio is concerned, he's an in-and-outer. He had to be "sold."

Last June, Mr. Petersen had an inventory of 100 used cars. That was just before the "war scare." He had estimated the average cost on a nationwide basis for advertising used cars is \$20. He told this to Harry C. Puteher, owner of KIST, and said he wanted to use the station for a test.

The test started 23 June and ran until the end of July. In that period, Peterson sold 88 used cars at a cost of \$16.59 per car (see Radio Results, 23 October SPONSOR). The test was continued through August and, in the meantime, because of the scare of a

war-created shortage, prices were raised substantially.

In August, he sold 44 cars at a cost of \$12.82. In September, he sold 57 cars at a cost of \$20.43. Although prices had been reduced, the war scare had diminished. And, although stringent credit regulations threatened, fewer cars were sold.

Mr. Petersen was sold, however. A fairly heavy announcement schedule was maintained in September. For the entire campaign, Mr. Petersen used unsold run-of-schedule announcements and evening quarter or half-hours as available; generally record programs.

Previous to the radio test, Mr. Petersen had used a budget split of 75% for newspapers and 25% for radio. The upshot of his KIST campaign has Mr. Petersen thinking about a 50-50 division of the budget with no more in-and-out air advertising. ★ ★ ★

**30,000 grocers, druggists take part in CBS promotion**

Merchandising of radio advertising at its point of sale is the latest "plus" offered CBS advertisers.

CBS, after four months of planning, has brought forth its first Trade Promotion Department publication. A monthly, called *CBS Radio Picture News*, it will be distributed to grocers and druggists in CBS listening areas.

The first issue, going to some 30,000 grocers and druggists in 16 markets, will make the following possible:

a) Retailers can use CBS stars in their promotional activities.



CBS execs look over first issue of monthly

b) They can apply CBS-suggested merchandising plans in their own stores.

c) Tie-ins can be used not only to boost sales of CBS-sponsored products but to boost sales of related items as well. ★ ★ ★

**Briefly . . .**

SPONSOR offers this pictorial P.S. to "Bakers on the air" (25 September issue) and "Big boys, beware!" (6



It's said this WAAM star works for peanuts

November). Hauswald Bakery in Baltimore presents *This Is Your Zoo* on WAAM (TV), starring an assortment of wild life including the gay video star pictured here.

\* \* \*

WNEW, New York, which built its fame on pop music programs like the *Make Believe Ballroom*, is turning to classical music. With serious music being heard less often on many network stations, WNEW has decided on a radical change in policy. Prestige advertisers are offered *Symphony at WNEW—With Benny Goodman*. It's believed that Goodman, well versed in jazz and classics, will take the "stuffiness" out of symphonic presentations and lure the hep cats to the new show.

**KVOO**  
**OKLAHOMA'S GREATEST STATION FOR 25 YEARS**

**OIL TULSA, and YOU . . .**

**IN TULSA**  
 \$65,000,000.00 is the Oil Industry Annual Payroll

**IN TULSA**  
 Oil purchases exceed \$5,000,000,000.00 annually

**IN TULSA**  
 Are located the largest mid-continent refineries . . . the world's largest seismograph company . . . the world's largest oil purchasing company

**IN TULSA YOU**  
 will find a rich, discriminating market thoroughly covered by KVOO, Oklahoma's Greatest Station for 25 years.

**PLUS**  
 Rich bonus counties in Kansas, Missouri and Arkansas blanketed ONLY by KVOO.

**OIL, TULSA, and YOU plus KVOO Spell Profits In "Oil Capital" Letters!**

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

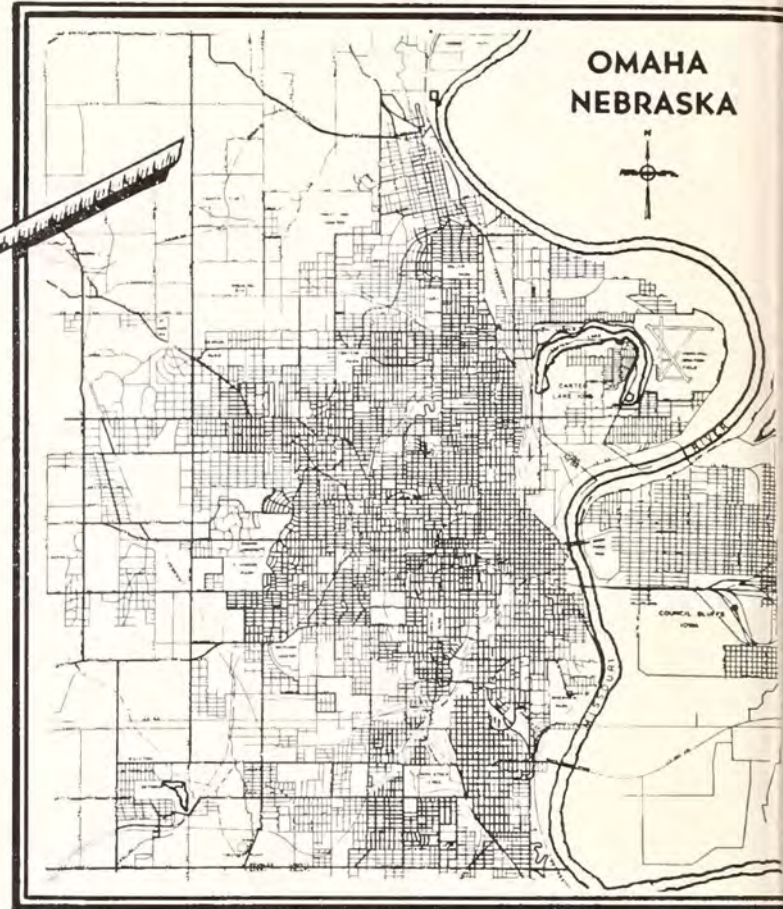
NBC AFFILIATE  
 50,000 Watts

**KVOO**  
**BLANKETS OKLAHOMA'S NO. 1 MARKET**



# How Well Do You Know

# PHILADELPHIA..



No matter how much you travel, you of course can't *know* every market listed at the right. But Colonel F&P *does*. Month in, month out, every one of us spends a considerable part of his time in studying these areas — probably knows *more* about them than many a native son!

The result? We can give you the actual home-town story on any of them. We can analyze them for your own particular purposes, and probably come up with some mighty helpful suggestions. How about it?

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO



# AND LOUISVILLE . . . AND OMAHA?

## EAST, SOUTHEAST

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

## MIDWEST, SOUTHWEST

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

## MOUNTAIN AND WEST

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



K

T

L

N

1000 WATTS  
IN DENVER

*delivers*

the cream of the  
Rocky Mountain area

Average Sept.-Oct.  
Hooper noon to 6 p.m.  
Monday thru Friday  
shows KTLN leads all  
Colorado independents  
with 9.2

an increase of

94%

phone, wire or write for  
availabilities

Radio  
Representatives, Inc.

New York,  
Chicago,  
Los Angeles,  
San Francisco

OR

John Buthanan  
Park Lane Hotel,  
Denver



# 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.** Where is the Abe Lincoln Network located and what stations are in the group?  
*Advertiser, San Francisco*

**A.** The Abe Lincoln Network is in Illinois. The net started its operations on 16 October 1950 and comprises WCIL, Carbondale; WVLN, Olney; WLBH-AM-FM, Mattoon; WHOW, Clinton; WROY, Carmi and WMIX-AM-FM, Mt. Vernon.

**Q.** We're interested in buying an economical "soap opera" for use in select intermediate and major market stations in our area. Can you give us the names of some firms that might help us?

*Advertising agency, Chattanooga*

**A.** The following firms should be able to help: Frederic W. Ziv Company, Cincinnati; Brown Radio Productions, Nashville; Harry S. Goodman; RCA Syndicated Program Service; Larry Finley Associates, and Charles Michelson Incorporated, all New York.

**Q.** We'd like the latest figures on TV set ownership in Philadelphia, Buffalo and Rochester. Can you help us?

*Advertising agency, New York*

**A.** According to NBC-TV Sales Planning and Research these are the estimated figures as of 1 October: Philadelphia—600,000; Buffalo—135,000; Rochester—51,100.

**Q.** Can you give us the addresses of the following organizations listed in your 10 April 1950 issue under Tools of the Trade: NAB, AFA, AAAA, ANA, BAB, BMB.

*Research organization, New Brunswick*

**A.** NAB (National Association of Broadcasters), 1771 "N" Street, N. W., Washington 6, D. C.; AFA (Advertising Federation of America), 330 West 42nd Street, New York; AAAA (American Association of Advertising Agencies), 420 Lexington Avenue, New York; ANA (Association of National Advertisers), 285 Madison Avenue, New York; BAB (Broadcast Advertising Bureau) and BMB (Broadcast Measurement Bureau), 270 Park Avenue, New York.

**Q.** Do you have any information or survey results which show the effect of television on attendance at sporting events?

*Graduate student, Philadelphia*

**A.** SPONSOR's "Play ball: 1950" in the 10 April 1950 issue refers to baseball on both radio and TV; a SPONSOR "p.s." in the 22 May 1950 issue also bears on this.

**Q.** Local TV broadcasts in this city are about eight months away. Can you give us any information relating to TV commercial announcements that would prove useful?

*Advertising agency art director, Des Moines*

**A.** Our two-part story, "The inside story of an animated commercial," 9 October SPONSOR, and "Inside story of a film commercial," 23 October issue, should prove very helpful.





*willie wish gets  
what you wish for*

It's just plain "cold turkey". . .

Willie WISH knows how to break the wishbone  
because he knows how to pull.

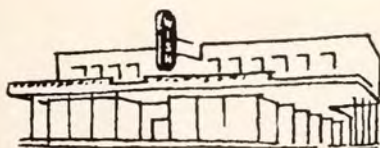
It's his pulling power that gets him the big end.

Give your wishbone to Willie —

for remember, it's "anything you WISH  
with Willie WISH pulling."

Want proof? See any Free & Peters Colonel.

*that powerful puller in Indianapolis . . .*



*wish*

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager



*Top*  
**HOUSTON  
 AVAILABILITIES  
 ON K-NUZ**

★ ★ ★ ★ ★

One Minute Participation ↘

**"K-NUZ CORRAL"**  
 MONDAY THRU FRIDAY  
 12:30-12:45 PM SEGMENT  
 Hooperating: 4.7, No. 1 in Houston.  
 Features Paul Berline, recently voted most popular Disc-Jockey in Houston, in a contest sponsored by a local newspaper.

Quarter Hour Segment ↘

**"WEST'S BEST"**  
 MONDAY THRU FRIDAY  
 2:15-2:30 PM SEGMENT  
 Hooperating 4.0, No. 2 in Houston.  
 Features Webb Hunt, longtime Western and Hillbilly favorite.

**K-NUZ RANKS NO. 2 in Houston, Monday thru Friday 12:00 noon to 6:00 PM.**

\*All Hooperatings from the Hoopers Summer Report, May thru September, 1950.

**24 HOURS of  
 MUSIC and NEWS**

CALL, WIRE OR WRITE:  
 FORJOE, NAT. REP. or  
 DAVE MORRIS, MGR.  
 CE-8801

**k-nuz**

(KAY-NEWS)

9th Floor Scanlan Bldg.

**HOUSTON, TEXAS**

**BROWN & WILLIAMSON**

(Continued from page 25)

Time and talent, even now, barely exceeds \$22,000, including Saturday night rebroadcasts over eastern time-zone stations.

Brown & Williamson's vice president in charge of advertising, William S. Cutchins, tells why the program's format fits the Raleigh sales pitch so well:

"We consider *People Are Funny* ideal for reaching potential Raleigh smokers because of what is known as 'mood listening.' When a tuner-in hears contestants winning prizes, it is quite natural for him to be 'in the mood' to receive gifts or premiums. On Art Linkletter's *People Are Funny* show, we carefully explain to the audience that every prize given a contestant is a Raleigh premium obtainable simply by enjoying Raleighs and saving the coupons."

*People Are Funny* is a zany half-hour stanza carried over 165 NBC stations on Tuesday nights and rebroadcast over 72 stations in the east on Saturday nights. Produced by John Guedel, this busy audience-participation show originates in Hollywood. Unwary citizens who appear on the program find themselves doing a wide variety of improbable things—fishing glass balls from the ocean, putting golf balls along Arizona highways, selling "hot" merchandise from door to door, trying to cash \$1,000 checks late at night, and being trailed by a private detective. Many of these outside-the-studio shenanigans are described directly over portable microphone; on-stage happenings lean heavily toward the slap-stick. Custard pies, buckets of water, and strange wearing apparel are standard props in Linkletter's campaign to keep the audience in hysterics.

Prizes are liberally bestowed on contestants, win or lose, with \$100 worth of Raleigh premiums the most frequent reward. Each prize gives Art Linkletter, the MC, a chance to plug premiums:

"And Mr. Jones, you have one hundred dollars' worth of fine prizes coming to you. They're all displayed right here, a pop-up toaster, nationally advertised at \$18.95 . . . a deluxe eight-cup vacuum coffee maker . . . original wind-proof lighter, one zip and its lit . . . nationally known split bamboo fly rod and reel, a \$33 value . . . handsome lightweight luggage . . . and dozens of other things! Every one is the

best of its kind, top quality, nationally advertised."

This is not a commercial, but it serves to keep Raleigh premium continually in mind. The first regular commercial stresses the Raleigh "Eye Test" which shows that "the only important difference between leading cigarette brands is the coupon of the Raleigh pack," good for premiums. A second commercial is a transcription of a smoker's remarks while he's making the "Eye Test."

Raleigh's transcribed challenge to other cigarettes goes like this:

"Well, Mr. Jones, decisions recently issued by the Federal Trade Commission—an agency of the United States Government appointed by law to safeguard the American public against false and misleading advertising claims—should convince you, and every other intelligent smoker that you cannot believe in throat tests, you cannot believe in nose tests, but you can believe your own eyes. So Mr. Jones, I want to give you the Raleigh "Eye Test" so you can see for yourself the only real, important difference between leading brands of cigarettes. Look, Mr. Jones, let's compare your package of cigarettes with a package of Raleighs. Let's turn them around so you can see their backs. And now for the 'Eye Test.' Do you see the difference between Raleighs and other leading brands?" The subject of this "Eye Test" never fails to notice that the premium on the back of the Raleigh pack is the difference.

There is no doubt that listeners are impressed by the Raleigh Eye Test and the premiums. Brown & Williamson's 70-man premium department processes 65,000 redemption requests in an average month. This volume has been built up in less than two years, is still rising, although it hasn't yet hit pre-war levels. Raleigh premiums are bought directly from suppliers by the tobacco company and handled at their Louisville plant.

William S. Cutchins, Brown & Williamson's vice president in charge of advertising, says that the company will use the medium for its premium promotion of Raleighs which will give them the best coverage for the budget they have to spend (slightly more than a million dollars a year compared with the Kool budget of over two million). If television, newspapers and/or magazines some day prove they can do a better job, B & W will switch in a mo-



STARCH PULSE RADOX DIARY ADVERTEST HOOPER NIelsen  
AUDIENCE SURVEYS MAIL CONLAN  
ROSS-FEDERAL VIDEODEX  
TRENDEX  
BMB  
WAHN

USE *Any* HONEST  
YARDSTICK YOU PLEASE

*It Will PROVE*

**WOW**

*Overwhelmingly First*

Day or Night  
Week In-Week Out

in LISTENING  
AUDIENCE

**NBC**

**590**  
KILOCYCLES

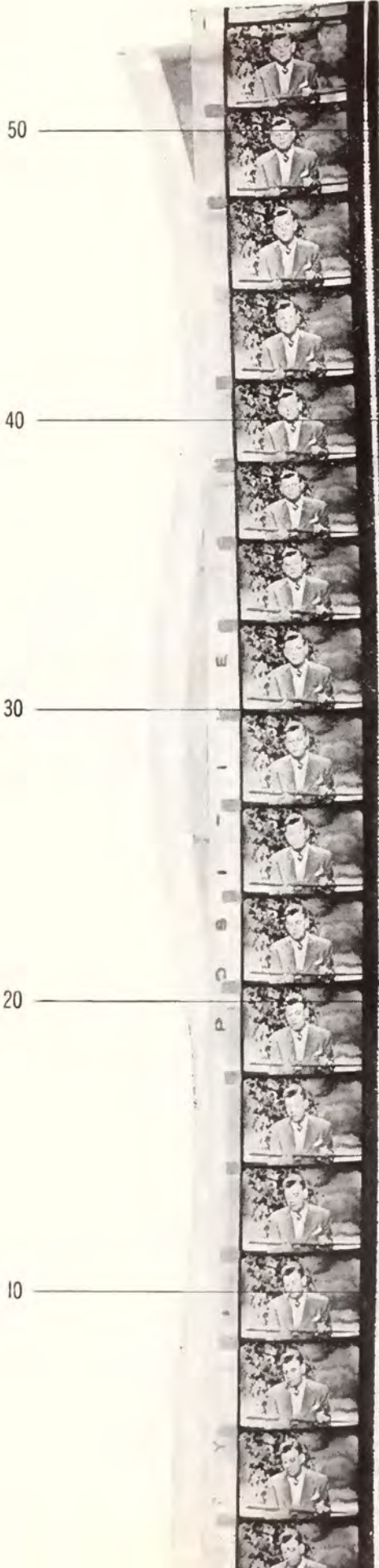
RADIO STATION  
**WOW**, INC.  
OMAHA, NEBRASKA  
FRANK P. FOGARTY  
General Manager  
JOHN BLAIR & CO.  
Representatives

**5000**  
WATTS

*Our 27th Year of Outstanding Service!*



Godfrey & His Friends, 56.3



This is Show Business, 39.0





# You can have live television in 61 markets!

The Fred Waring Show, 42.3

Live *programs* are what make live television. It's not half so important *how* people see a show—"live" or on television recordings (TVR)—the vital point is *what* they see. Some advertisers today are staying out of television because they're afraid they can't get into enough markets. Others are accepting inferior programs just because they are able to get cable time for them. Neither way is very smart.

Because there's abundant proof a *good* program on TVR can do a superb job for an advertiser. Take the records of four top-rated CBS shows you see graphed across the page. These ratings were won in *cable cities*, where both "live" and TVR are regularly seen. And in each case listed here, the TVR broadcasts of the shows not only won big ratings, but actually *bigger* ratings than the same shows in cities where they're seen "live"!

	LIVE	TVR
GODFREY & HIS FRIENDS	55.8	56.3
THIS IS SHOW BUSINESS	26.7	39.0
TOAST OF THE TOWN	51.3	58.9
THE FRED WARING SHOW	18.9	42.3

To reach the optimum television market... to pro-rate costs to cover as wide an area as possible, the wise advertiser will take his show wherever there's a market he wants to hit. He'll do it with *both* live and TVR. And the wisest will pick a CBS show to do it with... on the record, it's a better guarantee his show will really go places.

## CBS television





ment; but they are sure at present that radio is their best buy.

The company has not been unaware of TV, nor the wonderful possibility it offers to show off actual premiums instead of just talking about them. But they want to try it out experimentally first to see whether the more expensive operation will be justified saleswise. A Cincinnati announcement campaign on WLW-T has been going on for some weeks, but no decision has yet been reached on its effectiveness.

Russell M. Seeds Company is not a newcomer to the Brown & Williamson

account. They also handle Wings, Avalon, Sir Walter Raleigh, and Tube Rose Snuff; have had some of B & W's products since 1938. In that still-depressed year of the 100¢ dollar, B & W was selling Bugler, a loose cigarette tobacco, for a mere five cents. Thrifty smokers with the Bugler rolling machine could roll as many as 30 cigarettes from a single package. Freeman Keyes, president of the advertising agency, convinced a Brown & Williamson vice president (now president), T. V. Hartnett, that hill-billy programs on radio would boom the sale of Bu-

gler. Starting with a modest \$500 a week appropriation on WLW, Cincinnati, the Seeds Company more than fulfilled their prediction. Bugler sales shot upward rapidly, with the result that a national network show, *Plantation Party*, on NBC, took over for the next four years. Bugler still accounts for 90% of the roll-your-own tobacco sold.

Both Wing and Avalons (10¢ cigarettes in 1938) got the Russel M. Seeds treatment, too. Avalons was pushed first on spot radio and then, from 1933 to 1940, over the NBC net with *Avalon Time*. Once Avalon sales had been boosted nicely, B & W and their agency switched attention to Wings from 1940 to 1942 with another NBC network show, *Wings of Destiny*. In character with its brand name, Wings capitalized on the rapid expansion of air travel, gave away a Piper Cub airplane each week in a contest beamed primarily at radio listeners. Wings is estimated to be the largest selling economy brand now on the market.

Network radio programs have been a Seeds specialty from the very beginning of their association with their tobacco client. Explains James Withereff, Russel M. Seeds account executive: "The agency developed many network radio shows, designed and built especially for Brown & Williamson products. Every art of time selection, variation of hitch-hike commercials, and interchange of products was used. Seeds shows helped build the famous NBC Tuesday night and were regularly among the Hooper First Fifteen. Red Skelton, Tommy Dorsey, Art Linkletter (*People Are Funny*), Hildegard, Sigmund Romberg, and Billie Burke are among the famous names and shows which sold with high success, Raleighs, Kools, and Sir Walter Raleigh smoking tobacco."

Brown & Williamson's flexibility in switching from spot to network and back again as it shifts radio advertising strategy for its different brands is one facet of a smart promotion. The other outstanding feature of B & W's successful sales drive is its insistence on individual appeals for each of its five cigarettes. Sure they'd like to own a Camels, Lucky Strike, or Chesterfield. But until that happens Brown & Williamson will continue to maneuver its "team" skillfully in the crowded tobacco league. And continue to make touchdowns around end. ★ ★ ★

# IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET  
With Over  
\$84,269,000\* FOOD SALES  
\*Sales Management 1950  
Survey of Buying Power



MORE VALUE  
FOR YOUR  
ADVERTISING DOLLAR

# WSJS

*The Journal-Sentinel Station*

NBC Affiliate

WINSTON-SALEM  
AM-FM

Represented by:  
HEADLEY-REED CO.





During the world series, all 3 Detroit TV stations carried the televised broadcasts of all 4 games.

Videodex ratings showed that WWJ-TV's share of the listening audience was GREATER THAN BOTH OTHER STATIONS COMBINED . . . FAR greater!

Here is proof indeed that WWJ-TV is the outstanding television station in the great Detroit market . . . and countless advertisers count on its leadership to get BIG business out of Detroit via WWJ-TV.

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



## Network programs available for local sale (continued)

TITLE	TYPE	NET	APPEAL	DAY & TIME*	TALENT COST	EXPLANATION
CEDRIC FOSTER	News Analysis	MBS	Family	M-F, 1-1:15 pm	\$5-250	Domestic and foreign commentary
PAULINE FREDERICK	News Analysis	ABC	Family	M-F, 8:15-55 am	\$5-180	Only network woman commentator
HARKNESS	News	NBC	Family	T&Th, 7-7:15 pm	\$6-233	Analysis from Washington
HEADLINE EDITION	News	ABC	Family	M-F, 7:05-15 pm	\$6-280	Taylor Grant with news and personalities the world over
GABRIEL HEATTER'S MAILBAG	Commentary	MBS		M-F, 2-2:15 pm	\$5-250	Reads and comments on listener letters
GEOBGE HICKS	News	NBC	Family	M-F, 1:30-15 pm	\$10-280	Report on world events
ROBERT HURLEIGH	News Analysis	MBS		M-F, 9-9:15 am	\$5-250	News as it looks from Chicago
KALTENBORN	News Analysis	NBC	Family	MWF, 7-7:15 pm	\$9-350	Commentary by dean of radio correspondents
LADIES FAIR	And Part	MBS	Women	M-F, 11-11:30 am	\$5-250	Games, prizes, me'd by Tam Moore
FULTON LEWIS, JR.	News Analysis	MBS		M-F, 7-7:15 pm	\$7.50-500	Top of the news from Washington
TED MALONE	Club Chat	ABC	Women	M-F, 1:15-5 pm	\$5-240	Poems, homely philosophy, humor
MUTUAL NEWSREEL	News	MBS		M-F, 7:15-8 pm	\$5-250	Recorded voices of people making news
NEWS OF AMERICA	News	CBS	Family	M-Sat, 9-9:15 pm	\$2-324	Don Hollenbeck
NO SCHOOL TODAY	Variety	ABC	Juvenile	Sat, 9-10 am	\$4-210	John Arthur with album of songs, music, stories
POOLE'S PARADISE	Disc Jockey	MBS		M-F, 3-4 pm	\$10-500	Lob Poole with music, bonds, and jackpot prize for listeners
MR. PRESIDENT	Drama	ABC	Family	Wed, 9:30-10 pm	\$7.50-360	Edward Arnold in true episodes from lives of our presidents
PIANO PLAYHOUSE	Music	ABC	Family	Sun, 12:30-1 pm	\$4-120	Milton Cross presents famous piano artists, live
REPORTERS' ROUND-UP	Interviews	MBS		Th, 9:30-10 pm	\$5-250	Name guest interviewed; bonds awarded listeners whose questions are used
ROGUE'S GALLERY	Drama	ABC	Family	Wed, 9-9:30 pm	\$1-240	A "private eye" thriller
GEORGE SOKOLSKY	News Analysis	ABC	Family	Sun, 10:45-11 pm	\$1-120	Comment on topics of contemporary interest
KATE SMITH SPEAKS	Commentary	MBS		M-F, 12-12:15 pm	\$7.50-1,000	News and coverage of women's angle on variety of topics, with Ted Collins
TELL YOUR NEIGHBOB	Commentary	MBS		M-F, 9:15-30 am	\$5-250	Golden Rule Award, gifts, poems, anecdotes, household hints
WELCOME TO HOLLYWOOD	And Part	ABC	Women	M-F, 2-2:30 pm	\$15-600	Formerly Breakfast in Hollywood—fun with Jack McElroy
HARBY WISMER	Sports	ABC	Family	Sat, 6:30-15 pm	\$3-34	Comment and summary of week's sports events
WORLD NEWS ROUNDUP	News	CBS	Family	M-Sat, 8-8:15 pm	\$2-524	Nel Calmer; remote pickups
WORLD NEWS ROUNDUP	News Analysis	NBC	Family	M-Sat, 8-8:15 pm	\$12-280	Lockwood Doty reporting
WORLD NEWS ROUNDUP	News	NBC	Family	Sun, 9-9:15 am	\$4-56	Leon Pearson reporting
WORLD TONIGHT	News Analysis	CBS	Family	M-Sun, 11-11:15 pm	\$2-324	Eric Sevareid (Bill Downs S-Sun)

All times are Eastern Standard.



## NO PHONEY FIGURES

No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

Transcribed Programs:

- DANGER! MR. DANFIELD  
26 30-Min. Mystery Programs
- BARNYARD JAMBOREE  
52 30-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- 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

For PROFITABLE Transcribed Shows, It's

### TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif. Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by

S. W. CALDWELL, LTD.

Victory Bldg., 80 Richmond St. West, Toronto

## NETWORK CO-OPS

(Continued from page 31)

had for a talent fee of as little as \$7.50 for his five weekly 15-minute broadcasts. In New York over WJZ he costs \$420.00. On the other hand a news show like the CBS *World News Roundup* costs as little as 5%. An audience participation show like ABC's *Welcome to Hollywood* costs 50%.

Some stations will absorb all or part of the talent fee. In areas where there are AFRA (American Federation of Radio Artists) contracts there are added charges for the local announcer. This doesn't apply to very many stations. If a sponsor takes less than the full number of days of a strip show, the talent fee is pro-rated. For example, a sponsor taking three out of five days of a strip would pay three-fifths of the weekly fee.

One of the chief arguments against co-ops for national advertisers is the talent cost. This may be in many cases more than an advertiser would have to pay for either transcribed or local live talent—enough more to make it unprofitable to use co-ops on a large scale.



FACTS BROUGHT TO LIGHT in a full-color desk-top film presentation. Clients and prospects get graphic and helpful data of the rich market area served by the 50,000-watt voice of WGAR. For example: WGAR reaches 4,391,300 consumers with an annual effective buying income of \$6,411,687,000. Such facts highlight the "SIX BILLION DOLLAR PICTURE" of Northern Ohio. GET ALL THE FACTS!



THROUGH THESE PORTALS pass statesmen, leading political figures and outstanding citizens from all over the world to mount the rostrum of the famed Cleveland City Club. For 13 years, celebrated speakers have voiced their opinions, observations and experiences through WGAR's free-speech mike. This is one of the many important public service features broadcast regularly by WGAR.



*in Northern Ohio..*

# WGAR

**the SPOT for SPOT RADIO**

Write for helpful radio presentation: "A Six Billion Dollar Picture".



**GOOD SERVICE!** The Forum Cafeteria, a WGAR advertiser, serves thousands of hungry Clevelanders daily. It is ably managed by Mr. George R. Kaye (left). Mr. Kaye is a member of the Northeastern Ohio, Ohio State, and National Restaurant Associations. He has been with the Forum Cafeterias of America, Inc., since 1931. Pictured with Mr. Kaye is Bob Forker of WGAR who serves this account.



**NEWSWORTHY and NOTEWORTHY.** WGAR's fully-equipped newsroom receives 300,000 words of copy daily. WGAR, first Cleveland station to broadcast news on a regular basis, sends newsmen on local and national assignments. Such newscasts serve as builders of good will and as sales tools. Give people what they want to hear. Check on available newscasts.

**RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM**

WGAR . . . Cleveland . . . 50,000 watts . . . CBS

• Represented Nationally by Edward Petry & Company



# Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES  
in the WTIC  
BMB\* Area  
spend each year  
\$124,049,000\*\***

in Furniture,  
Household and  
Radio Stores.

**This is part of total  
annual retail sales of  
\$2,317,525,000.\*\***

SUGGESTION — For complete  
WTIC-BMB Study call  
Weed & Co.

PAUL W. MORENCY  
Vice President — General Manager

WALTER JOHNSON  
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts  
Represented nationally by  
**WEED & COMPANY**

\*BMB Study No. 2, 1949

\*\*Copyright Sales Management  
Survey of Buying Power, May 10th, 1950



"But," said an ad-manager who spends one and a quarter million dollars a year in spot radio programs, "when I find the right show at the right time of day in the market where I need pressure, I'll buy it, talent fee or no talent fee."

"Co-op shows aren't uniformly strong in all areas," points out a time-buyer for an agency that buys a lot of spot radio. "That's one reason you'll see some of our clients using co-ops in widely scattered areas."

"As I see it, buying co-op programs boils down to the same painstaking job of analysis of time, coverage, cost as buying any other kind of spot radio. Co-op talent fees may or may not become important depending on how it affects the cost-per-thousand listeners we reach."

"We use the CBS and NBC *World News Roundup* in several markets," explained the advertising department of Metropolitan Life Insurance Company. "because they are the best programs we could buy at the times we wanted."

In Chicago Colgate-Palmolive-Peet is using Mutual's *Kate Smith Speaks* for Fab because "we wanted to put on special pressure there, and Kate Smith can reach and influence a lot of the people we want to sell."

When Kate Smith first went on as a co-op for MBS, the Par Soap Company of California built an entire season's campaign on the Coast around this one show. As it happened, the soap company's distribution wasn't solid enough to capitalize on Kate Smith's selling punch. But Kate delivered the listeners where Par wanted them.

There's a co-op show for just about every type of consumer. The table accompanying this story shows in detail the variety offered. And almost every type of advertiser is using co-ops. They run from insurance companies like Metropolitan (financial organizations are big users of new co-ops) to brewers like American Brewing who lean to news and sports.

Petroleum products, automobiles and automotive supplies; jewelry; furniture; hardware; home appliances; packaged food are all being sold via co-op shows.

To rate as a co-op, a show must pass the first test of any program, be entertaining. It has to be of a proven popular type for the audience it's shooting for. Last, it must lend itself especially to promotion and merchandising. If it

hasn't this element to a great degree it isn't a candidate for a co-op.

Most co-ops have success stories behind them before being offered to sponsors locally or regionally. If they haven't been sponsored on a network, in practically every case they've been given a sustaining ride. When a sponsor signs for a co-op, he knows he's buying a package with a ready-made consumer acceptance.

A national advertiser like Colgate, for example, often wants to insure uniformity in his commercial presentation by using transcribed commercials. He can do this in co-op shows except in a few cases where individual station policy prevents.

There are co-op programs to appeal to every type of consumer including the kids. For example, there is *Tell Your Neighbor*, *Ladies Fair* (MBS), *Nancy Craig*, *Ted Malone* (ABC) for the distaff side. For the men there's *Rod and Gun Club* (MBS) and sports (football) and sports commentary, three programs each on MBS and ABC. Men, too, are prime news listeners. MBS and ABC have seven each, NBC six, CBS four.

For general family appeal there's *Mr. President* (drama) and *America's Town Meeting* (ABC) and *Reporters' Roundup* (MBS). For the youngsters there's *No School Today* (ABC).

The biggest innovation in the co-op field this year was Mutual's decision to co-op the Major League baseball "Game of the Day." More than 3,000 sponsors bought segments or participations in the games during the season. Said Mutual president, Frank White, "When we first decided to co-op the 'Game of the Day' some of us frankly wondered what effect this action might have on our other co-op programs—whether we might find advertisers' dollars just being shifted to the 'Game' from other Mutual co-op programs."

But that didn't happen. Numerous long-time radio users latched on to this chance to reach the ears of baseball fans, on the local level, and several hundred advertisers tried radio for the first time.

Both MBS and ABC later followed with football games of the week for local sponsorship. Sponsors are just beginning to wake to the possibilities of local sponsorship or participations in bigtime baseball and football offered on the local level.

MBS and ABC have the most co-op programs available, with 17 each. The



# ZENITH ANNOUNCES

## 2 Super-Sensitive FM-AM Radios with Performance Superiority that makes Sales!

Again Zenith lengthens its lead over the FM-AM field—with new and better versions of the Zeniths that were already the industry's two best sellers. With Zenith's unrivaled Super-Sensitive FM, they bring in a wealth of entertainment,

static-free and real as only genuine FM can be. Their newly designed cabinets are the style highlights of the radio year. Of course, both have Zenith's famous Long Distance AM, big Zenith-built Alnico speakers and other Zenith advantages.



### New Super-Medallion

Genuine Super-Sensitive Zenith-Armstrong FM plus Zenith Long Distance AM—automatic volume control—built-in Wavemagnet\* and Light-Line Antenna—cabinet of beautiful maroon plastic with Roman Gold mesh grille and tuning indicator.



### New Super-Triumph

The same Super-Sensitive FM and Long Distance AM as the Super-Medallion, plus new broad-range tone control—jewel-like on/off indicator—maroon plastic cabinet with "Flexo-Grip" carrying handle—Roman Gold embossed dial.

## *Zenith is No. 1 for '51!*

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

Over 30 Years of "Know-How" in Radionics Exclusively  
ALSO MAKERS OF AMERICA'S FINEST HEARING AIDS





smaller the amount of open time on a network the fewer the number of co-op programs the net can offer. NBC has six and CBS three (plus one available on the west coast only), all news shows. At CBS and NBC, where co-ops are of minor importance, a single individual does all the work. The co-op departments of MBS and ABC, on the contrary, are important and fully staffed units in the network operation. "Co-ops," says Mutual president Frank White, "are an integral and important part of our over-all operations. We are constantly seeking programs and co-op program ideas that will combine the

best in entertainment and merchandising possibilities for advertisers.

Co-ops are promoted by the nets themselves with the same attention as regular network shows. Promotion kits go to all stations with mats, pictures, newspaper releases, suggested car cards, displays, exploitation ideas, and advertising layouts.

Conditions under which the programs are sponsored locally are usually a matter of network policy. One important exception is that acceptance of transcribed commercials is left to station policy. Some national advertisers want to control their commer-

cials on local programs by transcribing them under their own supervision.

News shows on NBC and CBS must be sponsored by one advertiser for the complete 15-minute segment. Announcements only may not be sold. This is network policy. On ABC and MBS co-ops it is possible to buy announcements only except where local station policy prohibits.

It's possible by special arrangement to broadcast a co-op show on a day and at an hour other than that of the original live broadcast. News programs are an exception. They have to be broadcast within a "reasonable" period after being recorded off the line—three hours is about the maximum.

Program restrictions that apply to other network programs apply to co-ops as well.

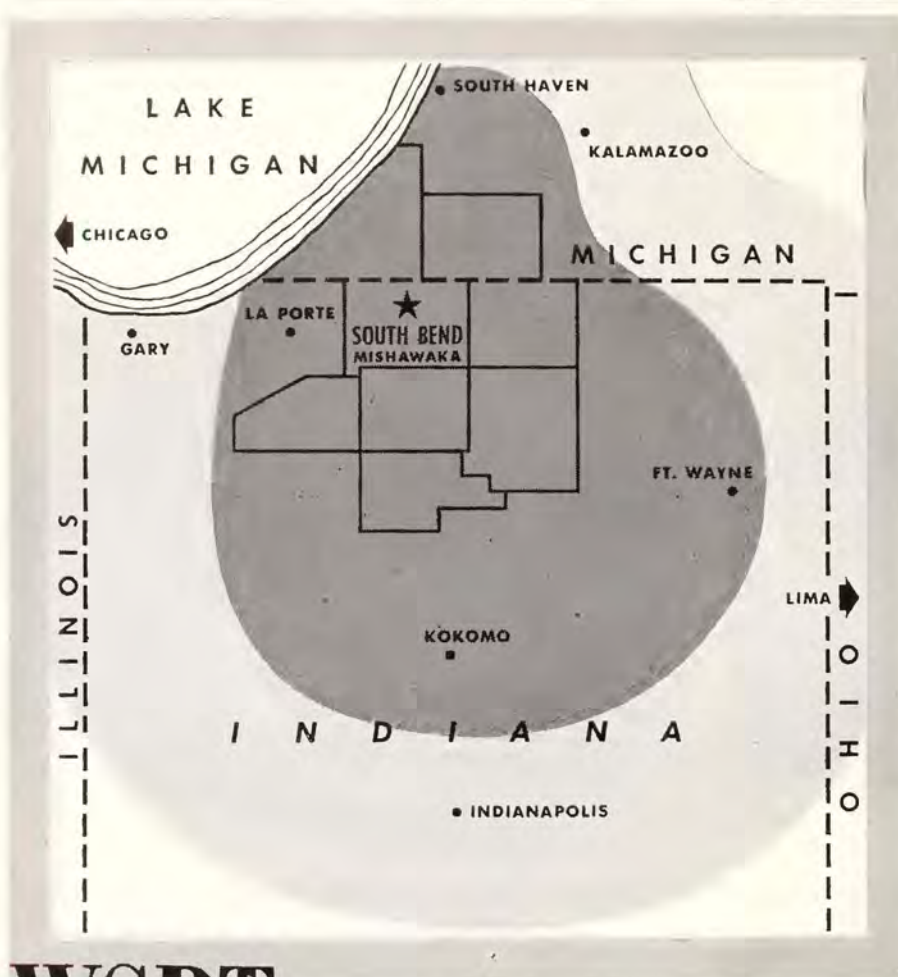
In some cases a program is sponsored on a partial network and therefore can't accept a competing sponsor anywhere else. Kaltenborn (NBC), for example, sponsored on a partial network by Pure Oil Company, can't be sponsored anywhere else by another oil company. The same restriction applies to *Rod and Gun Club* (MBS), sponsored on a partial net by Pal Blades. In both cases, however, these shows are sponsored in other areas by non-competitive products.

Some national advertisers make cooperative advertising funds available for network co-op programs just as they do for strictly local programs. "In fact, I'm often inclined to be a little happier about sharing costs on a co-op program," one ad-manager for a major home appliance manufacturer confided; "I can be pretty sure that in most cases the show will be a top-notch production."

Frigidaire, Maytag, Hotpoint, and many others have consistently shared the cost with local dealers for co-op programs.

One of the most distinctive features of the network co-op program—its prestige and glamor as a big-time production—is often of much greater appeal to the local than the national advertiser. The prestige of identification in his area with a star name means much to many a local or regional firm. A national sponsor may just as often be looking for a show with an authentic local flavor.

In the last analysis I'm looking for the most prospects per dollar plus the kind of selling that gets action," declared the ad-manager for a national



## WSBT IS THE BONUS BUY!

You get a big coverage bonus—and a rich one—with WSBT. In addition to the half-million people in the eight-county South Bend-Mishawaka trading area, there are a million more people in the primary area. This extra million spend nearly a billion dollars a year for retail purchases—in addition to the half-billion spent in the trading area alone. That's *bonus* coverage of *bonus* spending!

WSBT delivers bonus listenership, too. Every CBS show on WSBT enjoys a Hooper that's higher than the network average. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





packaged food product. Some national advertisers also object to the 13-week guarantee as being too short. But shows like Fulton Lewis Jr., Kate Smith, Martin Agronsky and many others have gone on for years.

National and regional advertiser use of network co-op shows didn't come about until after local sponsors had tested the idea successfully. Mutual was the network on which the idea got its start.

In 1935, *Morning Matinee*, an Ed Wolf package, was sold by Redfield-Johnstone (advertising agency) to department stores all over the country (department stores are today among the biggest user of co-ops). R. H. Macy sponsored the 45-minute musical program in New York.

But the budget for the stellar name bands and performers was steep, and in 1937 Redfield-Johnstone had a new show, *Thirty Minutes in Hollywood*. This featured George Jessel in a half-hour variety program.

This R-J offering was succeeded after about a year by *Show of the Week*. In 1941 the agency launched *Bulldog Drummond*, a series made famous by the movies. *BD* was aired by Mutual for two years before the chain finally decided that co-ops could be the province of the network itself, instead of an agency or packager.

It was Fred Weber, then general manager of Mutual (now head of WDSU, New Orleans) who saw the possibilities of co-ops and brought such famous programs as *The Green Hornet*, *Famous Jury Trials*, *Lone Ranger*, and *The Lamplighter* to Mutual for co-op sponsorship.

In 1942, the Blue Network, now ABC, stepped in to the co-op picture with Bankhage, and followed in March of that same year with Martin Agronsky. Agronsky today has more sponsors than any other ABC co-op program. It wasn't until several years later that CBS and NBC entered the field with news shows for co-op sponsorship.

Two years after Redfield-Johnstone presented the first co-op, Washington newsman Fulton Lewis, Jr. sold Mutual on the idea that he could be sold to local sponsors at a time that otherwise just couldn't be sold. This was at 7:15 p.m. est., the *Amos 'n Andy* hour. Lewis was sold locally against tough competition. And today, at the same time, Lewis, Jr. has more sponsors than any other co-op pro-

# WAVE CAN'T HURRY TO RUSH (Ky.)!

Sure we're *fast*, but we just can't work up enough velocity to tag Rush (Ky.). Hit's too durned fur away. . . .

Instead, we show our speed around the Louisville Trading Area—27 counties in which the effective buying income is 41% higher than in Kentucky *outside* our zone. Comparatively speaking, the people in WAVE's market are *rich!* They buy almost as much as all the rest of the State *combined!*

If you want to Rush your products off the shelf with *haste*, not *waste*, contact WAVE or Free & Peters — *immediately!*

## LOUISVILLE'S WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES





gram on Mutual or any other network. Lewis travels as much as 35,000 miles a year in news gathering and personal appearance tours.

Now, as in the beginning, local advertisers are the backbone of sponsored network co-ops. But since the days when local firms were the only sponsors, a wide range of regional and national advertisers are making use of these programs.

The overall gain this year in sponsors for the two leading co-op networks is 25% for ABC (from 642 to 808), and 28% for MBS over last year's record lineup of 1,300 advertisers. These sponsors represent time sales of over \$2,000,000 for ABC stations, and over \$6,500,000 for MBS stations.

Perhaps the most valuable single asset of the network co-op is the prestige which makes them so easily promotable. They often revolve around names that are in the national news, like Fulton Lewis, Jr., Kate Smith, *America's Town Meeting*, and others. Sponsoring such a show is something like being able to buy a page in a national magazine for just that portion of the circulation the advertiser wants to reach in a given market.

Whereas post office and production problems make partial circulation buys impractical with printed media, any advertiser can go local with coast to coast programs. \* \* \*

## COMMERCIALS

(Continued from page 27)

bined and played for Robert Hall's advertising policy-makers. When approved, platters are pressed for the more than 170 stations on the company's advertising schedule.

For a firm whose radio budget tops \$1,000,000 a year, the \$3-8,000 tab per series of transcriptions (one series every two months) is not too impressive. Actually, less than three per cent of total time costs goes for transcriptions. But 80% of the time bought to push Robert Hall clothes is used to play these transcriptions; the other 20% of Robert Hall time is used for newscasts and participations.

Miles Shoes, like Robert Hall, is a seasonal advertiser. Not yet as large-scale a radio user as Robert Hall, Miles is concentrated in the eastern United States with 142 stores in New

York, New Jersey, Pennsylvania, Connecticut, Delaware, and Maryland. About 80 of them are within the New York metropolitan area, specifically, within range of local New York station WNEW.

Miles Shoes once bankrolled a program starring Paula Stone on New York's WMCA, dropped it about five years ago. When Miles decided to get back into radio, their agency, Hirshon-Garfield, strongly recommended transcribed announcements as the best bet for saturating the New York metropolitan market. A 25 per week announcement schedule on WNEW was agreed on for the first trial run. (WNEW is a local station whose reputation is built on "Music and News," both ideal for announcements.)

Once something definite had crystallized in the minds of Miles Shoe executives and the idea-men at Hirshon-Garfield, Roy Ross of WNEW was called in to put it into concrete form. Ross is the station's talented music director, leader of a popular instrumental group, author of a string of singing messages on fire prevention, water-saving, and commercial messages.

How long did it take Ross to turn out the Miles jingle, a tune that later became the basis for a popular song? Ross says:

"Once they had decided on exactly what idea they wanted to put across it only took me about a half-hour to write the music. One of our staff-members here at WNEW wrote the words."

Three jinglesmiths were originally commissioned to turn out an acceptable jingle, but the Ross effort was judged best. Ross then assembled the talent and a musical group. The Beavers, recorded three versions of the jingle with announcer Ken Roberts. After about a week one of these won out and was adopted. The whole job cost under \$2,500 for talent and recording expenses (a commercial recording studio was rented by the hour).

Before the Miles Shoe jingle was launched over WNEW, a survey made by the Richard Manville Research organization in October 1949 showed that only 9.9% of the 253 persons interviewed mentioned Miles Shoes when asked: "What shoe advertising do you recall hearing on the radio?" Six months later, in April 1950, the same question brought a dramatic increase in the number of persons who men-

# Chuckwagon Jamboree

## For lease or outright sale

131 GOOD 15 minute open-end transcribed programs. With western movie star Ken Curtis and the sweet-singing Novelty Aces, "Chuckwagon" will bring pleasure to your audience and money to your till. Its format is tried and true, including the best of Western Music, Folk Tunes, Ballads and Hymns. Its cost is small, we'll be happy to send low rates for your market and a free audition disc.

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



tioned Miles Shoes—a total of 22.9%. The jingle which had achieved this jump in sponsor identification goes like this:

*Hear these feet—these are happy feet,  
Miles Shoes are the shoes to wear,  
Why don't you go out and get a pair?  
Check Miles' windows, many millions  
have said,*

*For top shoe value, Miles are miles  
ahead.*

*Miles ahead . . . . .*

*That's what he said*

*Miles ahead . . . . .*

*That's what he said.*

This is the shorter version used to introduce all Miles spoken sales messages. The longer, one-minute version, contains four other lines in the middle of the jingle.

Response to the Miles commercial gradually built up over the months, then broke out in all directions. A "Happy Feet" revue was featured at mammoth Radio City Music Hall under Leonidoff, a popular song based on the jingle was written by Roy Ross and lyricist Al Stillman, and Miles began its own company-wide promotion.

The song "Happy Feet" was recorded by Dean Martin on Capitol Records, by Tommy Dorsey on Victor, by Roy Ross on his own Choral Records company disk, by Tony Harper on Columbia, and the King Sisters on Mercury. Each record label carried the legend: "Based on the Miles Shoe jingle" and every piece of sheet music carried the entire jingle imprinted on the last page. Telephone operators at Miles Shoe offices were instructed to answer calls with "Miles ahead," each sales check had the jingle with a cartoon of Ross and The Beavers on the reverse side, a "Happy Feet" award was made to Ray Bolger as the year's best dancer, and salesmen wore buttons with the words "Miles Ahead" on them. Murray Rosenberg, Miles' president, delivered the *coup de grace* to the whole promotion when he had expensive blue neckties made up with the words "Miles Ahead" embroidered in gold, gave them out to friends and fellow executives.

Miles Shoes and agency account executive Charles M. Freeman are planning to expand use of transcriptions. On 15 November they added a 15-per-week schedule on New York's WMGM. Meanwhile, the popular song, "Happy Feet" is still a heavy favorite in the Midwest and on the Pacific Coast, with recent assists on several



**WGR delivers a**

# BIG PLUS

**beyond Buffalo**

● Your radio advertising dollar buys MORE than a dollar's worth on WGR. You get record-breaking highs in WGR's prosperous Buffalo-area audiences PLUS coverage of scores of important upstate rural and farm markets. 5000 watts day and night on the dial's *best* wavelength does it!



Columbia Network

Leo J. "Fitz" Fitzpatrick  
I. R. "Ike" Lounsberry

*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.  
National Representatives: Free & Peters, Inc.



big TV network shows like Fred Waring.

While the Miles Shoe jingle was fortunate enough to become a popular song, the reverse was true of the Paradise wine jingle. The wine, a product of Bisceglia Brothers, spread its fame far and wide by adapting a popular song to a jingle. In 1940, Paradise bought rights to "Mama no want no peas, no rice, no cocoanut oil" from the Leeds Musical Publishing Company. By 1942 Wag Wagner, famous Chicago jinglesmith, had written Paradise Wine words to the song and it was ready for recording by the Mills Brothers. Altogether, five versions were recorded, 10, 15, 20, 30, and 60

seconds long. This permitted flexible use of the song in transcribed commercials of varying length.

Paradise spent over \$5,000 for rights to the music, talent and recording, now spends more than 75% of its average yearly ad budget of \$150,000 in pushing the jingle on radio. This fall saw TV animated film commercials bearing the Paradise Wine label for the first time. The original jingle transcribed for radio suits TV admirably, but by an oversight no one had thought to include TV rights in the deal with Leeds Musical Publishing Company. So Paradise and their agency, St. Georges & Keyes, Inc., had to renegotiate for TV rights.

The Paradise Wine "Poppa Song" is used on about 40 stations in five markets, goes like this:

*Poppa will drink no other wine  
But Paradise Wine,  
Mama will serve no other wine  
But Paradise Wine.  
When you order wine today,  
Say what Poppa likes to say,  
Poppa will drink no other wine  
But Paradise Wine.*

The jingle itself takes only the first 15 seconds or so of a transcription, the middle 35 seconds is devoted to an announcement, and a 10-second ending again slips in a quick rendition of the jingle. Transcriptions are scheduled at least twice a day, five days a week on each station (every day except Sunday and Monday).

Duz, the fourth case history, is a soap product of Procter & Gamble. A pretty consistent user of transcribed announcements and chainbreaks, today 115 spot stations carry the Duz messages, with five a week schedules in the six largest cities and about three per week in smaller ones.

Present Duz commercials are written to achieve "a high degree of individuality" according to Compton Advertising, which handles the account. The copy carries a strong testimonial flavor built on the theme of women "going back to Duz," as a counter-action to the recent powerful drive being made by synthetic detergents.

Compton writers composed music and words for transcriptions to be used as one-minute announcements and as a billboard gimmick for network programs. Gimmick is this basic jingle combined with strong spoken selling copy for the longer announcements:

*I'm going back, back to D-U-Z  
DUZ does everything, Yessirree!  
Gives you white, white washes  
Without red hands!  
White, white washes  
Without red hands!*

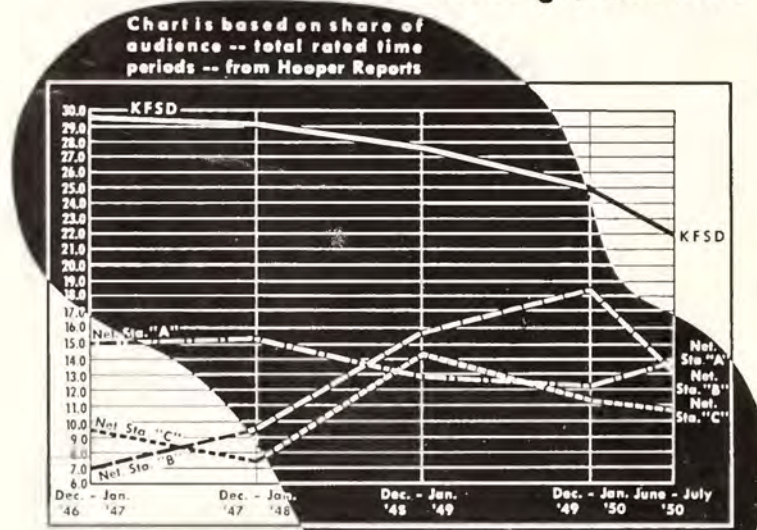
With time to move around in in the one-minute announcement, Compton sandwiched a relatively long section of spoken copy between a long and short version of the jingle. Research had shown that this particular appeal was most effective in combatting the "no-rinse" argument of synthetic detergents:

"How about you? Have you been experimenting with one of those "no-

**STAY ON TOP**

**With KFSD**

**The Station First in Audience, Coverage, Power Year After Year in San Diego, California**



It's easy to sell your product to an audience already signed, sealed and sold on San Diego's top station... "stay-on-top" KFSD!

**KFSD**  
**NBC**

The ONLY 5000 watt Day and Night Station in San Diego... Dial 600

Represented Nationally by PAUL H. RAYMER CO.  
BOSTON • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • SAN FRANCISCO



*\* Say it with...*

# SPONSOR

a meaningful gift for all your radio  
and television friends and associates



They'll appreciate your selection of a gift so completely suited to their every day needs. Here is a quick, easy and highly satisfactory way to solve your Christmas gift problem . . . at special low gift subscription rates.

Just make up a list of those of your friends who are sponsors, advertising prospects, agency executives, broadcasters or business associates.

Use the order card inserted in this issue or your own stationery, if necessary. But please mail it early to enable us to acknowledge your gift on the beautifully-designed card illustrated on the left.



## 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.

**Shortest distance between buyer and seller**  
510 MADISON AVENUE, NEW YORK 22, N. Y.



rinse" chemicals on washday—only to find your hands couldn't take it. Then try DUZ and get white, white washes—without red hands. Duz can promise this because *only* Duz of all leading washday products contains such great quantities of rich, real soap—combined with two active detergents. That's why DUZ gets clothes so beautifully clean and white—while it gives extra safety for colors and wonderful mildness to hands. DUZ does everything! So c'mon along."

A train whistle is used at the beginning and end of the jingle. More than just an attention-getting device, it ties in with the "going back" theme of the

jingle and the last line of commercial copy in the one-minute transcription: ". . . c'mon along." It is just such logical use of sound effects integrated with the copy theme which characterizes the most effective transcribed commercials.

Smart radio advertisers realize that recorded commercials should be as good as it's possible to make them, within a budget. The biggest cost chunk is in writing and recording talent fees and not in the purely mechanical process of recording.

Once he has decided what he thinks should be the theme of his announcements, an advertiser must put them

into a perfectly-timed, attention-getting, attractive, simple, and clear transcription.

Usually, but not always, this means hiring someone to write music, lyrics, and spoken copy. Most of the larger advertising agencies do a complete job of this type, even pre-test each of the several versions to pick out the "most likely to succeed." Or outside jingle-smiths may be called in to try their hand at the music and lyrics, leaving spoken commercial copy to the ad agency or advertiser. Retainers to established jingle writers frequently run over \$500, may be wasted when the advertiser doesn't care for the result. If the prices of full-time jinglers are too rich for a smaller advertiser's blood, there are part-time music and lyric writers who have produced admirable work. Radio station music director Roy Ross, composer of the Miles Shoe jingle, is an example.

For heavy spot users who can afford the best, however, professional jingle-smiths are still first choice. Men like Wag Wagner of Chicago for example, writer of jingles for Beich Candy Company (Whizz and Pecan Pete candy bars), Green River soft drinks, Atlas Prager Beer, Edelweiss Beer, Broadcast Corned Beef Hash, and others. Or George Nelson, Robert Cragin, and Edward Flynn of George R. Nelson, Inc.—advertising agency men of Schenectady and successful jingle-smiths of 15 years' standing.

The Nelson agency believes in so-called "non-irritating" commercials, explains its operation this way: "We have always held the theory that radio 'jingles' antagonized fully as many prospective buyers as they persuaded. Instead, Nelson felt, such musical material should be pleasant and entertaining, varied in treatment . . . in effect, music styled in the manner of popular songs."

Nelson jingles are original music written in the style of hillbilly and Western songs, South American rhythms, waltzes, marches, ballads, novelty tunes, Dixieland, polkas . . . whatever music fits the product best. A recent series for Sealtest was written to suggest creaminess musically. Sealtest series totaled 56, plugged plain and homogenized milk, ice cream cones, half-gallon packages of ice cream, frozen desserts, sour cream, specialized holiday and other company products.

Once the musical part of a tran-

*Central Ohio's  
most effective  
Salesman*

**WBNS**

**WBNS**  
PLUS WELD FM

WBNS knows how to mix salesmanship with showmanship. That's why it has the ear of 187,980 families in central Ohio . . . Yes, 187,980 WBNS families with income of \$1,387,469,000.

The "know-how" of WBNS has made it the top station in the area and naturally the first choice of advertisers who want to do a better selling job at lower cost.

**ASK JOHN BLAIR**  
NATIONAL REPRESENTATIVES

**POWER WBNS 5,000 • WELD 53,000 • CBS • COLUMBUS, OHIO**



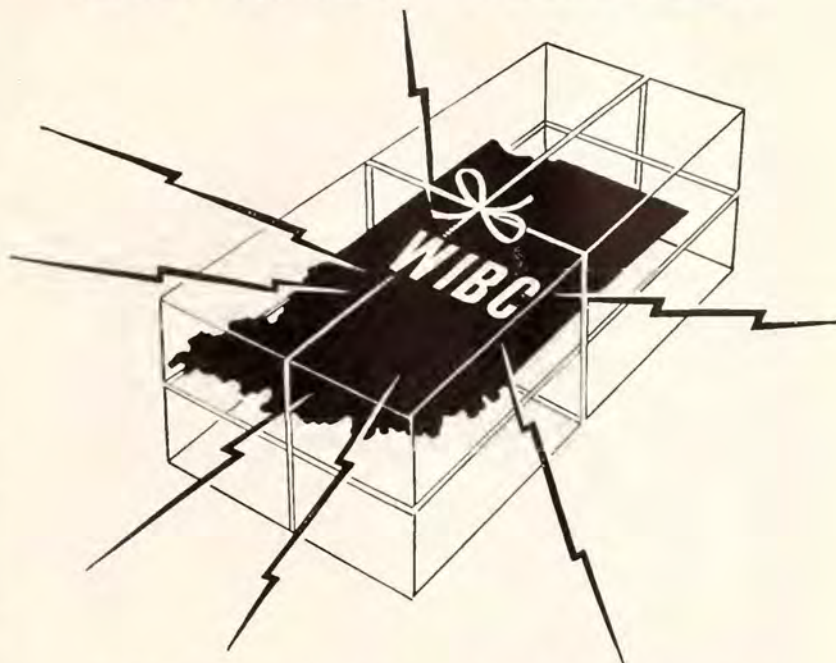
scribed commercial is set, copy-writers link it up with a spoken sales pitch. And this is where an advertiser most frequently runs into trouble. It would be splendid if he could tell his whole sales story and push every single item all in one minute, but it can't be done. Research at one large advertising agency indicates that some 40% of people interviewed could not remember even the product name when they claimed to have heard various commercials. Obviously, a long sales message involving many items and many "ideas" has a much slimmer chance of being remembered.

Here are some pointers on commercial construction as practiced by John Swayze, head of Young & Rubicam's radio and TV commercials:

1. Sales message must be clear, both as to enunciation, speed of delivery, and sentence structure.
2. Message must be simple, readily grasped under home listening conditions.
3. "Over commercialism" should be avoided—excessive repetition of product name, dull devices, "annoyance without ingenuity."
4. About half of national spot announcements contain music; use it to add interest, gain attention, when possible.
5. Music or sound effects should be relevant to the sales message; mere noise for its attention-getting ability alone is irritating and probably unconvincing.
6. Music usually should be brief enough to allow time for spoken copy; for example, 20 seconds is usually the limit for the musical part of a one-minute announcement.
7. Retain some striking part of the commercial permanently in all others which succeed it; this encourages familiarity.
8. Make a commercial liked if possible, but never allow it to be ignored.

With several complete transcriptions put together on tape or wire (all of them so good you'd hate to drop any one of them), the pre-testing is done. Ad agencies frequently use their regular consumer test panels to decide which commercial will go over best. Testing procedure is not, as you might think, simply a matter of playing all of them in succession and asking which is most liked. Involved are com-

# WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families\* . . . with total buying power of \$4,985,952,850.00.\*\*

\*1949 BMB

\*\*1950 Sales Management Survey of Buying Power

Ask your John Blair  
man about valuable  
time, big coverage,  
low rates at...





plex psychological problems, such as the position of any single commercial in a series and the effect of one commercial on a person's attitude toward others. It is known, from research with the program analyzer, that a poor leading commercial in a program pulls down the "liking" score of a closing commercial.

To avoid this bias, separate groups of people are asked to rate just one of the commercials being tested against another which is known to be successful, but has not previously been heard by them. (A New York panel would

be asked to rate a test commercial against one found successful in California, but not played over the air in New York.) In research parlance this is called testing an "unknown" against a "known" quantity (commercial). Matching two test commercials against one another would be testing an "unknown" against an "unknown," hardly a scientific procedure.

Once the best commercial stands out in the pre-test, talent and a studio are engaged. Talent can range from a local trio doing nightclub or radio appearances to nationally famous groups

like the Mills Brothers or soloists like Maxine Sullivan and Jan August (piano). The price is steep but audience acceptance makes it worth while in most cases.

Finally everyone involved in making the commercial assembles at a recording studio, which is usually rented by the hour. SPONSOR visited the Empire Broadcasting Corporation, one of many studios in New York. Mr. Arthur Lubo, vice president of Empire, explained that the company's two studios are used both for rehearsal and recording. Rehearsal time ranges from two minutes all the way to five hours, depending on how many versions are tried and how quick the musicians and announcers are in putting over the exact effect desired.

Recordings are either taped or cut on an acetate disc; this is called a "safety." Editing, dubbing, and patching is then done on the "safety" to produce a finished transcription. This edited "safety" record is in turn re-recorded on an oversized acetate disc known as a "master." It is the "master," gold sputtered and copper plated, which presses out up to 300 copies. If more than 300 copies are needed, a "mother" is made from the "master" before regular pressing begins. Each "mother" will then press out 300 more copies.


Although recording studios like Empire Broadcasting are all generally alike in their equipment, rate cards vary somewhat. Some quote higher rehearsal costs, lower record copy charges and so on. It pays to shop around and price several studios before deciding.

Transcribing a commercial is, of course, not the final step in a thorough spot announcement campaign. It pays to test the effect of these transcriptions by measuring both before and several months after they are first used. And, knowing when to stop using a given transcription, is undoubtedly as important as knowing when to start—if a commercial tends to be strongly irritating.

The whole technique of commercial writing is neatly summed up in four lines of doggerel sent to SPONSOR some time ago by Chester H. Miller, then radio director of Calkins & Holden:

*Say it simply,  
Say it quick,  
Say it often,  
Make it stick*

\*\*\*



**ON WNAX**

**ADVERTISING DOLLARS  
DON'T GO TO WASTE...**

**They Go To Work!**

**HERE'S WHY:**

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.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours. That's why WNAX advertising goes to work—not to waste.


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. Call him today.

**WNAX-570**

**YANKTON - SIOUX CITY**

570 Kc. - 5,000 Watts  
REPRESENTED BY KATZ

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





## MEN, MONEY & MOTIVES

(Continued from page 6)

able values. Along comes one segment of PR and says, in effect, "anything you can do, we can do, only better." It bases its whole claim to accomplish more than advertising, or as much, or for much less cost, on its slick ability to get for free or a case of Scotch what usually has to be paid for at established rates. To reprise, why pay for time or space if it can be acquired by "plant?"

\* \* \*

Here, plainly, are the makings of a major clash on who-gets-what-and-for-how-much. Originally PR dealt with viewpoints and attitudes. The PR counsel was a friend of the defendant, a good-speaker for business. Today the best PR counsels are scholars who can hold their own with the best minds of the day, but they have colleagues down the line who have taken to manipulating time and space to cop commercial benefits for commercial interests. This is tolerable up to a point. Nobody is going to complain if a new product, say, slides over a few fast ones on editors. Let there be publicity whoopla. Even when advertising is not to follow. But when advertising is persistently sold short, as unnecessary expense and PR, or what is called PR, is offered in substitution, then some folks get irked. Perhaps you would agree?

\* \* \*

Perhaps, too, you would be interested to learn that there is a small but exclusive and potent body of men on the high plateaus of business who go by the name of management engineers and who have their own bone to pick with PR. These men are increasingly advising top management not to carelessly buy the PR bill of goods or heedlessly go too often to the well of good will.

Gentlemen, what they mean is this: if you're smart, you don't use up your magazine and newspaper and radio/TV favors too offhand. ★ ★ ★

## MR. SPONSOR

(Continued from page 10)

on TV. Just a few weeks ago Pat announced the firm's revolutionary new policy of buying time on women's daytime TV shows on any TV station willing to send a demonstrator to one

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

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

Guardian Bldg. • Detroit 26

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





## He hauled a lumberman out of the woods

The woods included pine, oak, fir, and redwood—and the board feet went into a lot of Sioux City tepees. While truck-driving is one of his less significant talents, emptying trucks for sponsors is an important corollary of his salesmanship.

As Mr. E. S. Gaynor, president of the E. S. Gaynor Lumber Co., wrote to KTRI, both of Sioux City, Iowa:

"It is with pleasure that we renew our contract for the Fulton Lewis, Jr. program. When we first signed for the program (Feb., 1950) we had just completed the largest year in our 39 years. Increases in 1950 (over '49): Feb. 17%, March 91½%, April 40%, May 12%, June 52%, July 134%. January, the month before our sponsorship, showed a 22% loss. "We were told that the program would do this very thing, but the results are far greater than expected. Besides, we feel that Mr. Lewis is doing a wonderful job of selling America to Americans."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1110 Broadway, NYC 13 (or Tribune Tower, Chicago 11).

of their four indoctrination sessions.

This was just one more pioneering move among the many Pat has made. He has been a pioneer in educational advertising. He was first to use live action in minute movies synchronized with animation. He pioneered in film and visual cooking schools.

A fundamental idea in Pat's radio and TV advertising is that once a woman becomes thoroughly sold on bananas and their uses, she becomes a missionary for bananas and sells her relatives and friends. Also, that the public will not respond to an appeal to eat a food because it is good for them, if they don't like it; but will respond strongly to an appeal which gives them health reasons for eating a food they already like.

Pat has alertly used Chiquita to serve the public interest. Universities throughout the country have requested and received brochures of banana educational material. Chiquita has sung for hungry children abroad; pleaded, with marked effect, to alleviate the recent New York water shortage. Pat works closely with such allied industries as the apple industry, has given them free use of Chiquita to promote their product. He has never advertised the banana in competition to other foods.

Famous Chiquita Banana is Pat's progeny. Rarely has a famous advertising character owed so much to one individual. Pat has been with United Fruit for 35 years. He was born in Dedham, Mass., in 1886. He was graduated from Harvard University with an A.B. Degree; in 1910 received his L.L.B. from Harvard. He then joined the law firm of Storey, Thorndike, Palmer, and Dodge in Boston, which numbered among its clients United Fruit Company. Pat went to United Fruit five years later to become an assistant counsel for the company. From there he took the unusual step into sales and advertising.

## CLOTHING STORES ON AIR

(Continued from page 34)

ris Rayburn, advertising manager. In the case of the Savannah store, he isn't joking. Pop. MC of the WDAR show, often broadcasts from the store; sometimes comes down to actually sell the merchandise to his fans.

Last year Dejay added three new



stores to its operation, plans to open several more in the Southwest in the near future. Most of the stores have expanded into family apparel and appliances, and go under the names of Peoples, Kaybee, or Selly.

Another chain that adds to the woes of the local retailer is Bond Stores, Inc. The company has 69 stores throughout the country, is the largest manufacturer of men's and women's clothing in the United States. Sales last year were over \$83,000,000. An educated guess is that their radio/TV budget is between \$1,000,000 and \$1,200,000.

Bond's has been a steady sponsor on radio for over 12 years, and has now added TV. It buys time on more than 40 radio stations, has favored musical clock and news programs. Each show is aired a minimum of three times a week, up to nine times if possible. The company buys so-called marginal time, early morning or late evening.

Bond's probably spends 3% of its net sales for advertising; about 40% of the ad budget goes to radio and TV. Commercials are on the institutional side, shy away from price and value plugs.

Radio activity in New York City reflects the company's air policies. It sponsors John Gambling's *Musical Clock* three mornings a week at 7:15 over WOR, has had the program over 10 years. In addition, four nights a week at 11:00, the company sponsors *George Bryan's News*, CBS. On TV (DuMont), the company sponsors wrestling Monday nights at 9:00, and *Hands of Mystery* on Friday Nights.

In Boston, Bond's sponsors a news broadcast at 7:40 a.m. three times a week. This sponsorship, which has continued over WEEI for 10 years, is the store's only radio advertising in Boston. One Washington's birthday announcement sold 127 men's suits; three others a short time later brought in 200 new charge customers. The *WEEI News* was the store's only promotion at the time.

Unlike Robert Hall, which looks for the low-rent areas, Bond's seeks to establish large stores in the high rent districts. Latest move is the franchising this fall of 10 local retail stores; goal is 200. These stores will act as agents for Bond Clothing, but will retain their own separate business entity.

Like Bond's, Howard Clothes Inc. advertising copy is institutional, or

The  
Angels  
are  
Happy!



*. . . star-filled cast and perfect direction. Smooth-as-silk script and a plot that's terrific. The angels are happy because it looks like a hit. But they aren't sure yet. That's still speculation—and will be until the final box-office score is in.*

And that's how it is in show business. Whether you're backing a play—or buying radio, television, or motion picture stock. The risks are great—but the rewards are, too. And some of them you can measure.

So that's what we did in our latest booklet called **RADIO, TELEVISION, AND MOTION PICTURES.**

It starts by assuming a semi-war economy for some time to come, tells what should happen in the event of a change.

Then it takes up the movies . . . studies the "star-system", production costs, finances, and the shrinking foreign markets.

Both branches of the industry are covered . . . detailed reports on movie-making and movie-showing . . . a thorough discussion of just what television means to them now—and might mean tomorrow.

It does the same kind of job on the networks, too . . . explores TV both as a problem and a promise—and reviews the role that color might play.

And the survey ends with specific help for investors. Thumbnail descriptions of twenty-six leading companies give you current figures on sales, earnings, dividends, outlook—a good idea of just how each company stands.

If you own stock in these industries now, are thinking of buying or selling some any time soon, or just want to know a lot more about them, don't miss **RADIO, TELEVISION, AND MOTION PICTURES.** A copy is yours for the asking. Simply write—

Department ST-81

**MERRILL LYNCH, PIERCE, FENNER & BEANE**

70 PINE STREET NEW YORK 5, N. Y.  
Telephone: WHitehall 4-1212

523 West 6th Street  
LOS ANGELES 14  
Tel.: Mutual 4331

6361 Hollywood Blvd.  
HOLLYWOOD 28  
Tel.: Hillside 0111





# You can't buy TIMEBUYER quotes like these:

---

## **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.*

---

## **Biow**

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

ETHEL WIEDER, *Timebuyer.*

---

## **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.*

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## **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.*

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## **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.*

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## **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**

"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.*

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**Doherty, Clifford & Shenfield**

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

HELEN WILBUR, *Radio Timebuyer.*

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**Honig-Cooper**

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

LOUIS HONIG, *Vice President.*

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**Maxon**

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

ED WILHELM, *Timebuyer.*

---

**Schwimmer & Scott**

"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. VANDERPLOEC, *Head Timebuyer.*

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**Sullivan, Stauffer, Colwell & Bayles**

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

FRANK MINEHAN, *Vice President & Media Director*

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**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**

"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**

"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



semi-institutional. Its prices are standardized 52 weeks of the year. It confines its lines to men's and boys' wear.

Howard's, a veteran radio sponsor, entered the retail field in 1925. For 15 years prior to that, the company manufactured only, did no retailing. Today it has 49 retail stores extending west to Minneapolis.

Radio and television get about 40% of Howard's ad budget. Its current schedule includes: New York, WMGM and WINS (one-minute jingles),

WPIX (sportscast), WJZ-TV, WOR-TV, and DuMont (one-minute announcements); Philadelphia, WCAU (newscast), WCAU-TV (participation in sportscast); Boston, WEEI (newscast and announcements); Minneapolis, WTCN (newscast).

Howard's has been outstanding in its radio and TV tie-in promotions. On its WPIX sportscast, it features Jimmy Powers and Jack McCarthy. McCarthy works as a salesman in a Howard store.

Recently the program ran a contest to choose, "the best dressed man in sports." Viewers were invited to write in their nominations; winners (in seven different sports) included names like La Motta, Turnesa, Hodges. The athletes received inscribed trophies and a complete outfit of Howard clothes. The company has distributed signs promoting the show to over 5,000 New York City bars and grills.

It ties in its window displays, store interiors, and newspaper ads with its air advertising. Radio and TV jingles are printed in newspaper ads.

Another of the big chains, Ripley Clothes, uses institutional type copy, conducts no sales. Ripley's, a chain of 20 stores has been in business about 15 years. Its stores are scattered in Middle Atlantic and New England states.

About 40% of its ad budget is devoted to radio and TV, with the emphasis on TV. The company currently uses seven stations.

Activity of these chains is representative of the job being done by the big boys. But the little fellows, the local clothiers, aren't exactly sitting back and doing nothing. This is what some of them are doing to match chain-store competition.

KLZ in Denver reports that the three top men's clothiers of the city are heavy spenders for radio time. Two, Cottrell Clothing Company and Joe Alpert's Inc., are local stores; the third is Robert Hall.

Cottrell's is the station's longest advertiser, 21 years. The store currently is signed for its fifteenth straight year of newscast sponsorship, a Monday through Saturday feature at 5:00 p.m. Basic idea of the newscast is a pitch toward the vast mobile audience listening over car radios.

"We've had repeated examples of men coming into our store who tell us about listening to our newscast while driving home from work," says Bill Glass, president of Cottrell's. "I know it works."

The company spends about \$18,000 a year on radio, or approximately 30% of its ad budget. When Cottrell's opened its new \$300,000 store in Denver recently, it worked hand-in-hand with KLZ to promote the event. The station's newscasts were aired from the store's windows, and attracted huge crowds.

Joe Alpert's, another Denver leader, has used radio for 22 years. Over 50%

## SOMETHING EVERY SALES MANAGER SHOULD KNOW—

### A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES, got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

To substantiate that fact, KRNT has scores of success stories or—take a look at the latest C. E. Hooper Audience Index, Des Moines, city zone, for May-through-September, 1950. You'll see—

K R N T L E A D S  
IN EVERY TIME PERIOD!

And . . . THAT'S Something Every Sales Manager Should Know!



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



of its current ad budget is devoted to the medium. The store sponsors the *Chuckwagon Jamboree* on KLZ, a half-hour early morning musical show.

"Radio is the most successful medium in selling men's suits; it is the best medium for selling ideas," says Eugene Pilz, live-wire advertising director of Alpert's. "But you have to have quantity and consistency to get the job done."

Early in February this year, during a normally slow business period, Pilz tried a two-week premium stamp campaign with radio carrying the ball. The campaign, designed to stimulate store traffic, brought some 2,000 additional people into the store during the two week's airing.

Pilz's thoughts on commercials are worth noting: "We use simple, fundamental ideas. We avoid exaggerations in our radio copy. We are frank. Skip the superlatives. And manage to keynote all our radio copy with believability and sincerity." Alpert's always mentions price on radio when a specific item is advertised.

The Denver Robert Hall store uses announcements on three stations and devotes about 70% of its ad budget to radio.

WWDC, Washington, D. C., tells the story of the H. Abramson Company, a credit-type clothing store. In 1942, the company tried WWDC with a radio budget of \$100 a week. Store volume increased 28% during its first year with radio. In 1943, Abramson spent \$10,000 for the medium; 1944, \$20,000; 1945, \$25,000. The company will spend about \$40,000 this year and plans \$55,000 for 1951.

The store, in an out-of-the-way location, has expanded three times, now occupies three buildings. It currently sponsors one daily quiz show, *Mystery Melody*; also buys a 15-minute segment of the daily *All-Sports Parade* in the afternoon, and two 10-minute segments of an early evening record show.

Dick Ferguson's Clothing Store in Athens, Ga., tried WRFC in 1948, has been a regular client since. The store devotes 90% of its ad budget to radio, has used five spots a day, seven days a week. It co-sponsors a Sunday afternoon live musical program.

Ferguson's once put radio to a hard test, made it prove its worth. In January, 1949, the store had a post-Christmas clearance sale on men's suits. A sleet storm hit on the day the sale began, and electric power was knocked

out. Ferguson's lighted the store with candles, increased its spot schedule by three a day. The three-day promotion sold over 500 men's suits; over a third of these were sold the first day when people could scarcely see what they were buying.

Another local store, Reliable Clothiers in Norfolk, Va., recently bought a 15-minute segment of the *Jack Holmes Show*, a Negro disk jockey, on WLOW. This is the store's first year in radio.

"One out of every three new accounts we open says 'Jack Holmes sent me' when we ask how they heard about the store," says Theodore Steiner, owner of Reliable. "As far as I am concerned, Jack Holmes and WLOW will

represent Reliable Clothiers as long as he is on the air and I am in business."

WLOW promotes the popular Negro disk jockey. The station has used newspaper ads, film trailers in eight Negro theaters, 12,000 full-color photographs; 15,000 throwaways; signs in sponsors' stores; and personal appearances by Holmes.

Juster Brothers, Minneapolis, has used radio for 26 years. It currently sponsors the *Bernie Berman Football Show* on WCCO, news on KSTP, and a style show featuring P. B. Juster (owner) personally on KSTP-TV.

The ambitious air advertising of retail clothiers has not been matched by clothing manufacturers. A few firms



**1st Anniversary**  
**WBNS-TV** | **WBNS-TV**

**Fastest Growing TV Station  
in America's  
Fastest Growing TV Market**

**Only one year old**—but it is a long established habit among TV set owners in Columbus and 17 Central Ohio counties to tune in Channel 10 for their favorite TV programs and stars.

**Only one year old**—but WBNS-TV is programming five of the top ten "Pulse" rated shows preferred by the rapidly expanding TV audience in Columbus—

**America's fastest growing TV market.**

**Only one year old**—but national and local advertisers already scheduling WBNS-TV are reaching a ready-made, responsive audience for profitable selling and merchandising.

**FOR TV FACTS AND MARKET DATA,  
ASK BLAIR TV INC., OR WRITE DIRECT.**

**WBNS-TV**  
COLUMBUS, OHIO • Channel 10  
CBS-TV Network—Affiliated with  
Columbus Dispatch and WBNS-AM  
Sales Office: 33 North High Street



like Trimount and Sagner have backed up the retailer on the air. But for the most part, manufacturers have had little to do with radio.

Recently, Hart, Schaffner & Marx recommended use of the medium to its 1,070 dealers. In a letter to them advising local coordinated tie-ins with ads in *Life* and *Post*, Lee P. Henrich, director of advertising, wrote, "A barrage of radio spots will play an important part in making it nearly impossible for your prospects to forget."

Meg Zahrdt, assistant director of the

Broadcast Advertising Bureau, has worked closely with Hart, Schaffner & Marx in promoting the commercials to the stations and dealers. According to Miss Zahrdt, stations and dealers have responded enthusiastically. Dealers buy their own time, can use the company's suggested commercials.

Among several responding, one station wrote BAB: "The local dealer seemed impressed with this tie-in, and we feel sure he will go along on similar campaigns in the future." Another wrote, "I believe that local merchants

are interested in this kind of advertising tie-in and promotion."

The Hart, Schaffner & Marx campaign may be the beginning of a new era in clothing manufacturers' advertising.

One clothier organization in particular does a fine job of promoting the industry as a whole. The Men's Fashion Guild of America furnishes radio and TV stations, wire services, and newspapers with free apparel information. The association was organized in August this year, presently works with 250 radio and TV stations. It is composed of 125 leading men's wear manufacturers.

The Guild sends stations weekly reports on men's fashions, adaptable for air use, and recorded statements by prominent people once each three months (used as one-minute announcements in answer to live questions).

Latest service is a complete clothes wardrobe kept at the NBC-TV warehouse. All networks are invited to use it in any way they wish. In addition, the association plans to record interviews with prominent figures in men's fashions, and forward these to radio stations.

All in all, clothiers around the country are doing a good job. Retailers, both chains and local operations, promote to the hilt, and are generally heavy users of radio advertising. According to recent market estimates, the industry is confident that Christmas holiday sales this year will beat last year's by 10%. The industry has felt a slight slump in the recent past, yet many of the stores are moving ahead. Large chains especially are multiplying, and have increased the headaches of the local merchants.

Over-all result: increased advertising and promotion. ★★★



To you, Mr. Advertiser, this means an income of \$6,278.00 per Kansas Farm Family.\* Most of this is *spendable income* because the average farm family lives rent free and raises much of its food. What's more, this market is easier to sell. When you use WIBW, you're practically addressing a daily meeting

\*Consumer Markets '50-'51.

of Kansas farm families. You automatically get this hand-picked audience because WIBW is THE Farm Station of Kansas . . . most listened to by most farm families.\*\*

Here's a sales "natural" . . . families with money to spend and the station they themselves prefer . . . WIBW.

\*\*Kansas Radio Audience '50.

# WIBW

Serving and Selling

"THE MAGIC CIRCLE"

Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



CBS  
TOPEKA, KANSAS

## COLOR TV

(Continued from page 35)

But here are two of the factors which can speed up or bog down emergence of color TV:

1. *Public reaction.* As SPONSOR went to press, court decision in the RCA bid for an injunction against commercial colorcasting was not yet received. No matter which way the decision went, thousands of consumers are going to watch color television for the first time this month. CBS is seeing to that. Special demonstrations be-



gan 14 November, as provided for by FCC authorization to CBS for experimental color transmission. These can continue no matter what courts do about commercial colorcasting right now.

The enthusiasm of those who see the color demonstrations will be a key factor in the rapid or not-so-rapid development of commercial colorcasting. If the eye appeal of color sets up a strong urge to buy, the new medium could be on its way to a sneak growth climax. If the public is only lukewarm, nothing the lawyers, publicists, or engineers do in the next few months will be of importance in rapid building of color TV circulation.

Shortly after World War II ended, black and white television receivers appeared in store windows in some of the larger cities. It was from these store windows (and from sets placed in bars) that enthusiasm radiated outward until the medium began its growth spurt ahead of all predictions.

Memory of those crowds in front of the TV store windows should stick in the minds of advertisers assessing the color situation. Much is up to those same men, women, and children in the

street. Only this time the demonstrations are held indoors, with CBS technicians on hand to keep color sets at their best. (Taking an early lead to bring traffic into a store with color television demonstrations is Gimbels. On 13 November they advertised "no store but no store can show you color television except quick-on-the-trigger Gimbels. Four fifteen-minute shows daily.")

Even if CBS should in the long run lose out to some other system of scrambling and unscrambling the electrons, what's happening this week and next is of top importance. If the public goes color crazy, it'll be just as willing to plunk down its dollars for RCA color as for CBS—whichever one becomes available.

Some indication of how the public will receive color television may be obtained by glancing at the following quotes. They are off-the-cuff remarks made by average citizens at the CBS color demonstrations in New York City. "Who'd buy a black and white set now after seeing color television?" "Wish I could have brought my daughter, she would have loved this." "Well, if CBS was trying to impress us with the demonstration . . . they succeeded." "I never miss a Technicolor musical in the movies. If TV color musicals become plentiful, I don't know what I'll do about my job." "Just wait until the advertisers become TV-color-wise . . . they'll go hog wild and love it!" "One thing you can depend upon is that future color TV commercials will be 100 times more entertaining."

2. *War effects.* All of the fuss and bother about color television will be so much press-agentry over the dam if either of two international tragedies ensue: (a) All-out war with Russia; (b) Full-scale war with the Chinese, or in effect the prelude to a direct war with the Russians.

These facts are obvious, yet frequently overlooked is the fact that even the slow-moving mobilization now in progress could throttle color television and expansion of black and white television as well. A few days ago, Secretary of Commerce Charles Sawyer warned that mandatory orders will soon go into effect to curb non-defense use of materials. This should serve as a reminder that by this spring (probably the earliest time by which color set production could hit its stride) there may be a metal pinch cutting down all forms of civilian production.



Aunt Jo's "Kiddy Korner" has captivated Memphis' kids for more than 2 years, therefore their mamas, whose intense listening and buying loyalty has brought consistently top Hoopers and renewals from sponsors like these:

- \*Schlitz Beer
- \*Sealtast
- \*Gen. Foods Calumet
- \*Millers High Lift
- \*666 Cold Tablets
- \*Kellogg's All Bran

1st or 2nd 82.5% daytime 1/4 hours

HOOPER RADIO AUDIENCE INDEX  
City: Memphis, Tenn. May-September 1950

Time	Sets	WDIA	A	B	C	D	E	F
M-F 8A-6PM	17.6	24.8	19.0	17.3	15.3	11.1	6.6	4.9

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Cont. Mgr., John E. Pearson Co., Rep."

At Precision today  
we're processing  
the finest  
**INDUSTRIAL FILMS**  
for nationwide  
showings

**For your 16 mm. industrial film requirements use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more  
of the best 16 mm. films today  
are processed at . . .

**PRECISION**  
FILM LABORATORIES, INC.  
21 West 46th St.,  
New York 19, N. Y.  
JU 2-3970





Uncle Dudley  
... Sez:

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

### COTTON BELT GROUP

Box 1005  
TEXARKANA, TEXAS  
Phone: 35-124

ask  
**JOHN BLAIR & Co.**  
about the  
**HAVENS & MARTIN**  
**STATIONS**  
**IN**  
**RICHMOND**  
**WMBG-AM**  
**WCOD-FM**  
**WTVR-TV**  
First Stations of Virginia

Despite all of this uncertainty about the speed with which color TV will grow, it is certain that commercial colorcasting as a near-future reality has been insured. CBS has forced the issue out of the laboratories and though RCA (or GE) might conceivably push its all-electronic, compatible system ahead, you can at least be sure that color is out of the laboratory to stay.

Here, then, are some commercial facts about color television for sponsors. In question and answer form, SPONSOR has assembled facts you may put in the curiosity-satisfying category for the moment. But, as the paragraphs above have indicated, you can't tell how quickly curiosity will necessarily give way to shirt-sleeves-rolled-up attention.

**Q. Will color television production be more expensive than black and white?**

**A. Yes, to some extent.**

Set and costume costs are bound to go up slightly. Many sets, though finished in color now, are not finished with the detail color pictures will demand. This is not a large cost factor, however. And many simple sets now prepared in color will be immediately convertible.

Where set designers are able now to produce the effect of a Gothic castle interior, say, with painted backdrops, the greater definition and realism provided by color will make such deception more difficult. Already-expensive dramatic program sets will therefore be more detailed and thus more expensive in color.

These observations differ somewhat with the views of CBS on the matter. Says Fred Rickey, CBS producer in charge of color: "Color is economical. That may sound surprising to many who are familiar with the greatly increased cost of color films and advertisements in full color. But color television differs basically little in cost from present black and white television. The color picture is so much more rich and lifelike that it is simpler, and therefore more economical, to create a pleasing television scene in color than it is to create an equal effect in black and white. . . ."

"Most sets today are rendered in color, even for black and white television. . . . In sets, as in the case of costumes it will simply be a matter of picking the right colors, but not of cre-

ating essentially different and costly effects."

The additional costs for costumes will be slight since costumes now used for television are already colored. But there will be more effort required to get attractive color combinations in costumes. Like the magazine photographers who dress their models in the brightest dresses and sweaters obtainable, directors will try to get the most out of the color possibilities in each program. Guests on interview shows will get a going over for the hue of the clothing as well as the shade of their makeup. Spare ties and scarves with standout color appeal may become the standard equipment of the TV interviewer.

Big shows will probably have color specialists assigned to the job of making tasteful color combinations and weeding out colors which do not show up well. (With the CBS system, there is difficulty in distinguishing dense greens and blues; this is the case as well in Technicolor movies.) A whole



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*



new breed of TV interior decorators will probably waltz into the hair of the national advertisers — wearing suede shoes, of course.

Main cost increase will come when sponsors put commercials and programs on film. Film processing costs, cost of film itself, lighting costs will all go up when film commercials and programs are done full color. The present trend toward increased use of filmed programming might reverse itself temporarily with Technicolor costs to bear. Costs which would be only slightly up for a live dramatic show in color, would be much higher on color film, or so the experience of Hollywood producers would indicate.

**Q. Why is color important to television?**

**A.** The paragraph immediately above mentions that Technicolor costs are high in Hollywood. This is one reason why full-color movies have never replaced black and whites. Another reason is that black and white movies seen on a full-sized screen exhibit a satisfying range of tonal contrast. In the language of the technician, black and white Hollywood movies have a "brightness" range of from cue to 80. TV pictures, however, have only half that range—from one to 40. Television pictures in black and white are proportionately less satisfying. And television pictures in color are, for the same reason, a more satisfying improvement over black and white TV than Technicolor is over plain movies.

Says the conservative New York Times of CBS color: "At their best, the color images are superior to the Technicolor seen in the movies. The hues are softer and more restful. The added 'information' contained in color images, such as identifying the jerseys of competing football players, is self-evident."

**Q. What does all this fussing and purring around about the beauties of color TV mean to a man who's primarily interested in getting messages across to the consumer?**

**A.** That's a down-to-earth question and it deserves a down-to-earth answer—color will sell better.

Just as the addition of sight to sound made for greater sales effectiveness, on the average, per viewer, the addition of color will be felt at the cash register. Goods considered to be visual will sell themselves even more effectively in color than they do in black and white vid-

eo. Automobiles, which show up appealingly in black and white, will be even better looking in color.

A soap commercial which points up the complexion beauty a model has gained from Palmolive soap, say, will be vastly more powerful when the viewer can come close up and see real peaches and cream-colored skin.

In short, anyone who's been pleased and amazed by black and white sales power should really get a bang out of the sales reports after sponsoring color—once it gets rolling. How the inevitable cost increments will balance the sales pluses is anybody's guess. But it seems unlikely that live color costs will come anywhere close to counterbalancing the sales advantages of color.

**Q. Can the CBS color system successfully transmit all colors? Or will my product look different over TV than it does on a counter?**

**A.** All hues, their shades, and tints show their true value.

To demonstrate how successfully the CBS system can transmit true colors, audiences were shown items the colors of which were familiar to everyone. A bowl of fruit that was shown is an excellent example. The yellow tints in the red apples, the black streaks in the yellow bananas, and the white high lights in the light green grapes proved the point very well.

**Q. Has there been enough experimenting with different types of product and various colors to insure that some types of merchandise won't look unappealing on color television?**

**A.** Apparently, there has. CBS went through exhaustive test showings at Washington. Evening dresses, silk scarves, fruits and flowers, well known works of art, maps, puppet shows, commercial products like Duz, Vel, Kix, Rinso, Dole's Pineapple Juice, Camel cigarettes were all shown satisfactorily. \* \* \*

**NETWORK REBUTTAL**

(Continued from page 22)

**McConnell, NBC**

paid circulation increased 13.2%. The figures for all morning papers are a 29.1% increase in the aggregate line rate and a 12.7% increase in aggregate circulation.

The printed media have found it necessary to increase their rates to meet a steadily rising spiral of costs.



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



**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!





*Available!*

Sam Molen, the Midwest's Number One Sportscaster, now presents the "Morning Sports Page of the Air" at 8:20 a. m.



Sam Molen

each weekday morning on The KMBC-KFRM Team. It's the only morning sports program in the Kansas City area, and is a capsule summary of late sports results, as well as commentary on up-coming sports events of general interest. In addition, Molen tells a brief sports story, of general interest to everyone.

It's something new in this area, and already has won a steady following. Molen scripts his own shows, and draws on his vast experience in the sports world for material to supplement daily sports events on this five-minute feature. Contact us, or any Free & Peters "Colonel" for full details.

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas

**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

Broadcasters, however, have been absorbing the increases in their costs of operation, and in comparison with competitive media, have been delivering increasing values. These facts must be kept clearly in mind in connection with proposals for reductions in radio rates based on the expansion of television in certain metropolitan markets and the consequent reduction of the evening radio audience in those markets.

It will be a long time before any other medium surpasses network evening radio in size, and we at NBC intend to do everything possible to maintain it as the most economical, lowest cost and most effective national medium and the best buy for the national advertiser."

**Kintner, ABC**

(Continued from page 22)

the well known *Can You Top This* program and, coincident with this radio program, on January 3 will sponsor *Bob Barkley—American Agent*.

Through these four newly sponsored Mars programs, the candy manufacturer has provided effective blanket nighttime coverage in radio's prime listening periods under a 39-week contract.

In addition ABC can point with pride to the recent acquisition of the famed *The American Album of Familiar Music* now in its twentieth year on the air. Starting Sunday, November 26, Sterling Drug, Inc., will present this half-hour radio favorite on behalf of its Bayer Aspirin and Phillips' Milk of Magnesia.

In the highly competitive watch industry, the Longines-Wittnauer Watch Company, a well known sponsor of radio programs recently signed with ABC to present each Monday through Thursday the popular *Longines Symphonette* programs.

These are just the more recent examples of the continuing radio activity at ABC and I feel sure that the radio and advertising fraternity will agree that these three advertisers together with their programs are certainly among the industry's pace-setters.

Research shows us that on a projection basis there will be about 16 million television receivers in American homes at the end of 1951. At that time radio sets are expected to number 80 million. From these figures it is readily apparent that radio has and will continue to have for some time a tremen-

**ABC**  
AMERICAN  
BROADCASTING  
COMPANY  
IN LOUISVILLE

**WK  
K  
★  
L  
O**

**1080**  
Kilocycles

**5000**  
WATTS-DAY

**1000**  
WATTS-NIGHT

**WK★LO**

Louisville, Ky.  
JOE EATON, MGR.

Represented Nationally by  
JOHN BLAIR & CO.

Outstanding for

- Showmanship
- Leadership
- Results



**KDYL**  
NBC Network  
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.



# BMI

## SIMPLE ARITHMETIC IN MUSIC LICENSING

### BMI LICENSEES

Networks	23
AM	2,170
FM	373
TV	100
Short-Wave	4
Canada	150

## TOTAL BMI LICENSEES . . . 2,820\*

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

\*As of November 14, 1950

### BROADCAST MUSIC, INC.

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

## INFATUATED?

### Let's Make it Real

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

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

*Houston's Oldest Independent*

# KATL

HOUSTON, TEXAS

dous circulation advantage over television—the 1951 ratio on this basis would be in favor of radio by about 5 to 1.

ABC is naturally an anxious parent of both radio and television. We believe in both as the greatest media in advertising. It is gratifying to be able to support our faith by signing new business in both media. Long may they wave!\*\*

### White, MBS

(Continued from page 23)

best-known for this approach to network broadcasting—with the result that for the entire year 1949, according to Nielsen, the average Mutual once-a-week advertiser (taking both time and talent cost into account) reached 20% more homes per dollar than the four-network average.

The *second* key is greater flexibility in hook-up selection. Only by offering network broadcasting's advantages *plus* maximum flexibility can network broadcasting best serve the advertiser in these transition days. This, of course, has long been one of the cardinal "differences" and strengths of the 540-station Mutual web.

The *third* key is in coverage of *all* the markets that matter. No truly national advertiser can rely on TV alone for some long time to come. And to protect his product in the non-TV areas as well as supplement his TV coverage in TV areas themselves, no medium offers the high frequency, great economy, and proven sales effectiveness of radio. This fact is particularly pertinent to the Mutual network with its network of 540 stations, more than 300 of which are the only network voice in town. These 300 markets are considerably above the U. S. average in sales per capita and over half of their listening is to the local Mutual outlet. A study made earlier this year (by Crosley) in 116 of these representative one-station markets reveals that less than one-half of one percent of all interviewed listeners reported *any* television viewing. Here, alone, there is a tremendous, continuing job for radio to do—and MBS is best equipped to do it.

The final key is *economy*. Even with TV costs at present levels, Mutual is actually making it possible for advertisers to finance time on *both* media—simply by moving the radio program to our thrifty (and TV-resistant) network. Thus they can have their broad-

Miss Kay Morgan  
Earle Ludgin and Co.  
Chicago, Ill.

Dear Kay:

Th' boys here at WCBS is agittin' some cards ready ter mail out fer Rit and Shinola, an' they's purty clever, too! Th' grocers an' others wot gits 'em'll shore notice 'em! Now, Kay, when yuh adds the ter th' jack thet y'gits up ter 12,500 lisseners per dollar on WCBS, hit all makes a durned good bargain! Jest keep thet in mind when yuh has more time ter buy!

Yrs.

Algy

WCBS  
Charleston, W. Va.

# BIG!

To SELL the PEOPLE Who Buy

The MOST in the

## BIG MIDDLEWEST

POPULATION

Over 4 Million

RETAIL SALES

Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
50,000 WATTS OMAHA BASIC CBS





The Pittsburgh sales of the November issue of a national magazine were up 200% the first week it was available. There was no major promotion of the issue in Pittsburgh, other than six spots used by KQV. Ask Weed and Company for details. You may want to give Pittsburgh's Aggressive Network Station the opportunity to duplicate this success for you or your client.

# KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

Delivering **MORE** Listeners  
at a **LOWER COST** in the  
**Quad-Cities**

Rock Island, Ill. Moline, Ill.  
East Moline, Ill. Davenport, Ia.

**233,012**  
(1950 census)

**\$246,605,000**  
RETAIL SALES  
(1948 U. S. Business Census)

**\$418,578,000\***  
EFFECTIVE BUYING INCOME

\* 1950 SM  
Survey of  
Buying  
Power



Highest  
Hooperated  
Quad-Cities  
Station

**WHBF** AM · FM · TV  
5000 WATTS  
BASIC ABC  
NAT'L. REP. AVERY KNODEL, INC.

easting cake and the TV frosting, too. Or, to switch over to Aesop, our basic counsel to any sponsor who is "cold to network radio"—day or night—is to avoid dropping his AM bone just because he sees the pretty TV reflection in the water. He *might* wind up all wet! \*\* \* \* \*

## METROPOLITAN LIFE

(Continued from page 29)

There are a few exceptions to the spot news rule. Allan Jackson is sponsored on 15 CBS stations at 6 p.m. and Dave Vaile is used on seven CBS Pacific Coast stations at 3:15 a.m. (PST). In New York participations are used Monday through Friday on the Mary Margaret McBride (WJZ) and Dorothy and Dick (WOR) shows.

Another reason for choosing news instead of another program type is the fact that news is least likely to draw criticism from Metropolitan policyholders. This is an important angle. Metropolitan programs are aimed not only at prospective policyholders, but at their current "family" of 33 million. It's a matter of company-policyholder relations.

Policyholders represent all shades of social, educational and economic life. Metropolitan buys no commentators. Straight news shows, they believe, will please more while offending fewer than any other type of program.

Despite this kind of caution, Metropolitan has always been forward-looking in its advertising philosophy. They were the first insurance firm to use radio. That was back in 1925.

The show was an hour long, starting at 6:15 a.m. Arthur Bagley conducted setting-up exercises directly from a specially constructed studio in the famous Metropolitan Tower. The show was broadcast over WEAJ, New York and a hookup of two other eastern stations. The setting-up exercises were interspersed with piano music and health hints. Health pamphlets were also offered. The first year's radio operation cost \$100,000. In this same year they spent \$603,000 for magazines.

By 1935 the program was being carried on eight stations, cost \$904,000.

The company felt, too, that the cost of continuing it would be prohibitive; so they dropped out of radio for the next ten years, concentrating the advertising budget in magazines.

Metropolitan re-entered radio in 1946 with the "Good Hints for Good

Health" campaign that's still running. It's noteworthy, however, that the overall health and welfare theme is the same as that promoted with the firm's first radio in 1925.

The new radio campaign started in 1946 with 37 stations and a radio budget of \$650,000. This was new money. Stations were added each year until the present total of 62 was reached.

The radio budget passed that for magazines in 1947 when the company spent \$1,100,000 on 43 stations and \$930,000 for 19 national magazines. This year the magazine list was cut to 17. Newspapers are used (750 this year) for publishing the company's annual report.

Metropolitan radio commercial are notable both for brevity and the lack of emphasis on the sponsor's name.

An opening commercial will run about 40 seconds. It starts with a reference to the subject of the week, usually giving some health fact followed by the good hint for good health, "from the Metropolitan Life Insurance Co." such as "If you are 30 years or over, try to keep your weight at normal or slightly below."

The close would go like this "To learn why normal weight goes with a longer life, write station WXXX for Metropolitan's free booklet, "Overweight and Underweight."

Usually there is no middle commercial. Closing commercial gives another health fact (in this case about weight), repeats the health hint and the booklet offer. That takes 60 seconds. In a closing tag the announcer takes 15 seconds to repeat the health hint and repeat the booklet offer. The com-

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER  
AVG. 5 PERIODS, WIN. 1950

ABC STATION

# WBTM

HOLLINGBERY



pany's name is mentioned five times in all in phrases like "Metropolitan's free booklet." Evidence of the impact of this technique is the steady stream of letters from people who write to say they've been helped by a booklet and to thank them for it.

Government officials, individual physicians, medical organizations, public health organizations have praised the company's radio pamphleteering. For example, the New York Chapter of the American Red Cross wrote, after the Metropolitan had plugged Red Cross home nursing classes:

"You are our greatest implement for success."

The Detroit Chapter wrote:

"This is the best response that we have ever had to radio publicity."

Officers of such organizations as National Safety Council, American Diabetes Association, and many others, have written similar messages.

This kind of public service has brought awards for both the company's magazine and radio efforts. Most magazine ads, in addition to brief copy on a health subject, also offer a booklet on the same subject. In so far as possible the magazine and radio offers are coordinated.

In 1948 the Annual Advertising Award founded by Edward Bok awarded a plaque to the Metropolitan for the effectiveness of its radio program commercials as a social force. The agency, Young & Rubicam, shared in the award for its part in preparing the messages.

Like most foresighted national advertisers, Metropolitan has given many hours of careful thought to the question of television. They've considered dozens of programs. Right now, however, there's no additional money in sight for television, and there's no present intention of altering drastically the makeup of the current ad program. Best indications are that the company will spend about the same amounts for radio and magazines (two and a half million dollars) in 1951.

About 650,000 leaflets are sent out four times a year to publicize the local broadcasts. The leaflets are im-

printed with the call letters of the various local stations and the time of the Metropolitan broadcast. Local agents give them to people they call on.

Metropolitan vice president C. J. North, who is in charge of agent operations, sums up the company's advertising philosophy like this:

"Year in and year out, the Company maintains a continuous stream of messages whose impact on the public mind builds better understanding and goodwill.

"Every Company representative benefits and gains in public esteem as a result." ★ ★ ★

## 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.

**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, describes #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.

**A128 "A Golden Egg,"** WTRF, Belaire, Ohio brings together 19 letters from distributors, sponsors, retailers, and listeners pointing out the effective results of WTRF-FM. The brochure gives additional facts on station coverage and FM sets in the market area.

**A129 "Complaint,"** RCA, New York—is a copy of the temporary injunction filed by RCA to restrain the FCC from immediately enforcing its order for adoption of color TV standards.

**A130 "There's Dollars in WERDville,"** WERD, Atlanta—is a pioneer study of the only Negro-owned radio station in the United States. The booklet gives population distribution, income levels, and random facts on the vast Negro population which lives in the listening area of WERD.

**A131 "A Market Study of Burnaby Municipality,"** CKNW, New Westminster, B. C.—shows the results of an up-to-the-minute survey of the Burnaby Municipality. Survey reports listening habits of market area.

**A132 "A Market Study of Greater New Westminster,"** CKNW, New Westminster, B. C.—illustrates the early morning and late evening listening habits of the population of Greater New Westminster. Survey indicates CKNW is station favored by population.

**A133 "Data Sheets on TV Stations,"** Petry & Co., Inc., New York—presents standard, individualized information on 12 Petry TV stations. Each report contains information on the market, programming, operating schedule, personnel, coverage, etc.

### 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"/> A122 | <input type="checkbox"/> A128 |
| <input type="checkbox"/> A123 | <input type="checkbox"/> A129 |
| <input type="checkbox"/> A124 | <input type="checkbox"/> A130 |
| <input type="checkbox"/> A125 | <input type="checkbox"/> A131 |
| <input type="checkbox"/> A126 | <input type="checkbox"/> A132 |
| <input type="checkbox"/> A127 | <input type="checkbox"/> A133 |

**IDAHO'S  
MOST POWERFUL  
10,000 WATTS  
K G E M  
BOISE, 185,000 CUSTOMERS**





### What makes a TV commercial sell?

We've had TV surveys on viewing habits, income brackets, sponsor identification, influence of children on viewing habits, brand preferences. In fact, everything except what sponsors would most like to know.

What they'd most like to know is *what makes a TV commercial sell.*

NBC hopes to provide the answer by May, 1951. About that time Dr. Thomas Coffin, who fashioned the Hofstra study, expects to complete a project on TV commercial effectiveness.

The project grew out of unreleased pages of the Hofstra study covering such factors as relationship between sales and sponsor identification. Dr.

Coffin found that high sponsor identification did not necessarily imply high sales effectiveness.

Knowing Dr. Coffin's thoroughness, we expect a bangup report. But here's what worries us. What will advertisers who can't seem to build commercials that sell do between now and May?

### It's psychological

"Sure, they're all taking nasty cracks at radio," said a network president to us the other day, "but it's largely psychological."

Maybe it was just coincidence that we spotted, at almost the same time, these revealing comments by well-known newspaper columnists.

"There's life in radio yet," wrote radio editor Jack Gould in the *New York Times*.

"There's life in radio yet," echoed John Crosby in the *New York Herald Tribune*.

"Tallulah Bankhead, who's trying to bring radio back . . ." quipped Hy Gardner in the same paper.

We doubt whether these gentlemen, astute and well-informed though they are, really know to what extent people are listening to radio. It's the fashion to take a dig at radio. Most of it isn't malicious—just symptomatic of a feeling that TV has hit sharply into radio.

We can't deny that—in most of the 62 TV markets. But here are a few things to think about: (1) nobody knows how much radio listening is actually going on, because multiple-set and out-of-home listening—both increasingly important—aren't being adequately measured; (2) in the first 10 months of 1950 a record of 11,481,823 home, auto, and portable radio sets were produced; (3) you can't laugh off the workable 35,000,000 or more radio sets in the U. S.

If radio is declining, as the scuttlebutt indicates, we're reading the signs wrong. We hope that broadcasters will come along with the facts soon.

### SPONSOR'S bonus readership

With all the copies of *Woman's Home Companion*, *Baby Talk*, *American Home*, and *Good Housekeeping* available to the housewife, you'd think that a mere trade paper wouldn't stand a chance.

But everywhere we go we meet up with the comment, "My wife reads SPONSOR cover to cover."

We can't understand it. We haven't yet gone in for fashion, or interior decorating, or even the best way to bake a Shoofly pie.

Whatever it is, we're happy about the whole thing. And we never underestimate the power of a woman.

## Applause

*Among the jobs well done, the acts of significance in the broadcast advertising realm, we note a few. We tip our hat to . . .*

**BBD&O**, and especially Ben Duffy, who coached willing Thomas E. Dewey in the youthful art of winning votes via TV, an art that will be eagerly practiced in future political campaigns.

**NBC**, whose "Big Show" is just what nighttime network radio needs. It's big in every way, proves that the senior network isn't fooling when it says it's out to bolster radio.

**Eddie Whitlock**, WRNL, Richmond, who took time out at the NAB 4th District meeting in Virginia to eulogize competitor WRVA, and its general manager C. T. Lucy, on 25 years of service.

**S. C. Johnson & Son**, who had the

guts to admit they'd made a mistake in thinking they could do a full advertising job without radio, and plan to rectify their mistake.

**Indianapolis Ford Dealers**, who are currently giving the 1951 Ford a jet-propelled start with saturation-plus advertising on all Indianapolis stations.

**The Billboard**, which broke away from its traditional format and now comes out in easier-to-read newspaper garb.

**NAB membership**, which, through its district meetings, has fully endorsed the idea of a "million dollar Broadcast Advertising Bureau," which will be of real use to advertisers.

**Department stores of Pittsburgh**, who are doing an excellent business despite the lengthy strike that has shut down the city's three newspapers. For

the first time, the department stores have learned the power of radio.

**Mohawk Carpet**, whose TV commercials are capturing every market in which they are seen and heard.

**Mars, Inc.**, whose 1¾ hour weekly sponsorship of four different radio programs on ABC is the biggest network time sale in a long while.

**Broadcasting**, which magnificently rebutted *Editor & Publisher's* editorial attacking radio, television, and magazines.

**WLS**, Chicago, which each year pulls tens of thousands to the International Live Stock Exposition in Chicago, and this year did the best job ever.

**CBS**, whose "The Sound of Your Life" is a super-super portrayal of the part that radio has played in the life of America during the last 25 years.



# THE KANSAS CITY MARKET

*Does Not Run  
in Circles!*



Daytime half-millivolt contours shown in black.

More thousands of loyal radio listeners thronged to The KMBC-KFRM Team's daily program originations at the 1950 Missouri and Kansas State Fairs, and the American Royal Livestock Show in Kansas City, than ever before.

This is more substantiating evidence to back up Conlan's Spring coincidental survey of 146,000 calls showing The KMBC-KFRM Team's constantly increas-

*It's a Rectangle...*  
and Only The KMBC-KFRM Team  
Covers It Effectively  
and Economically!

ing leadership and audience-affection in the Kansas City Primary Trade area. And, Hooperatings for August-September show KMBC with a greater lead over other Kansas City stations than ever before.

For better results — for complete, economical coverage, *without waste circulation*—buy The KMBC-KFRM Team in the Heart of America. Call KMBC-KFRM or any Free & Peters "Colonel" for complete details.



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC



# This is CBS in 1950....

In the fall season's first ratings, CBS comes up with 8  
of the 10 most popular programs (NRI, Sept. 19).

## where the top radio

CBS is off to its usual fast start, with more of  
the Top 10 in the starting lineup, both day and night,  
than any other network.

## shows

And CBS leads all the networks in average ratings,  
both day and night: 20% higher than the second-place  
network nighttime, 37% higher daytime.

## come from





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