

SPONSOR

For buyers of broadcast advertising

Baseball: 1948—p. 23

What the sponsor asks of the NAB—p. 85

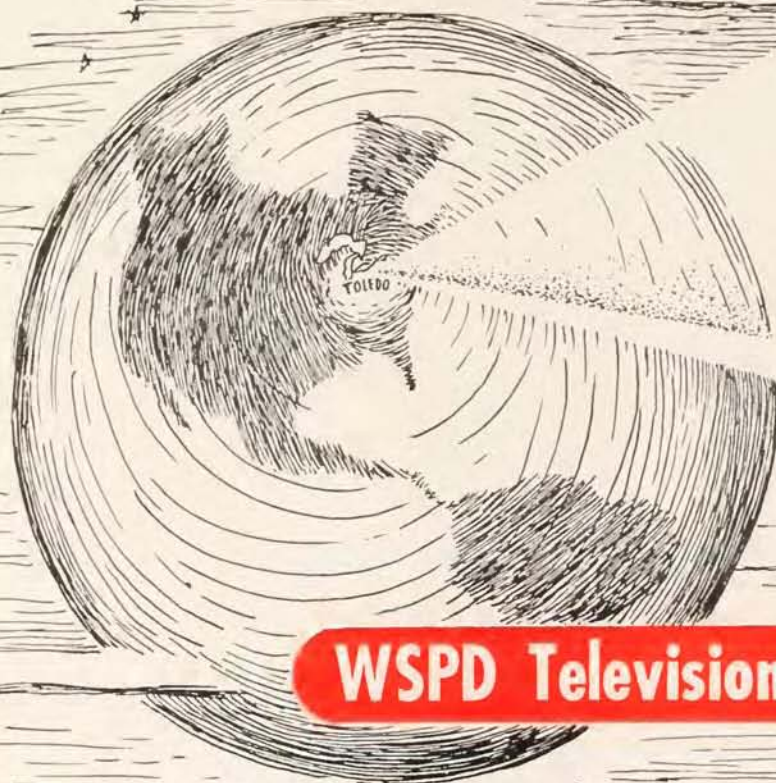
Twelve TV results—p. 26

Listeners are people, not homes—p. 28

Justin Miller, president of the National Association of Broadcasters



Toledo's "Eyeway" to the World!



WSPD Television On The Air Soon

TO MEDIA BUYERS:

Write or wire WSPD or the KATZ AGENCY
to clear time for Sports . . . News . . . Time
Signals . . . Spot Campaigns.

WSPD • TV

TOLEDO, OHIO

The World . . .



In Your Home

Channel 13

Represented Nationally By KATZ AGENCY



TS... SPONSOR REPORTS...

... SPONSOR REPOR

May 1948

AMA REPORTS ON BUYERS' MARKET

60% of manufacturers surveyed recently by American Marketing Association reported there was definite switch to buyers' market during past six months. 20% reported no shift from past year's sellers' market but indicated they expected shift in 6 to 9 months.

-SR-

RADIO HERE TO STAY

Radio industry now believes that sound broadcasting will not be eliminated entirely even when TV becomes nation-wide. Leaders in manufacturing end of radio emphasize that while radio may suffer setback during early days of TV it will come back as phonographs did after ownership of radio sets was widespread.

-SR-

SAVINGS UP IN N. Y. AND N. J.

Savings bank deposits in New York and New Jersey reached an all-time high in 1947. Increase was 7% over 1946 while 1946 showed 11% increase over 1945. Life insurance sales hit new levels also.

-SR-

ACTORS' EQUITY FOLLOWS SCREEN GUILD

Actors' Equity Association has followed lead of radio's Screen Guild and will produce series of programs for TV, profits to go into Actors' Fund.

-SR-

HIGHEST-PRICED N. Y. CO-OP & E. T. SHOWS SOLD

Kate Smith, highest-priced co-op program for New York, and Ronald Colman's "Favorite Story," highest-priced transcribed program for same market, have been sold. Smith is being sponsored by Hudson Pulp and Paper Corp. and Colman is being given pre-commercial spin on WJZ. Announced cost of each is said to be \$1,000 a week.

-SR-

SUMMER LISTENING TO BE STUDIED IN 1948

Summer listening, never before thoroughly researched, will be given complete going-over by Psychological Corp. this year. ABC, CBS, NBC, are splitting cost of study which will be made in Peoria, city also being used by four networks for over-all study of broadcasting.

-SR-

NON-TELEPHONE HOME AUDIENCES VIEW TV MOST

94.5% of New York's nontelephone homes with television sets (40% of New York's homes have no phones) reported using their television receivers "yesterday" in March survey of The Pulse Inc. Only 80.6% of telephone homes made same report. New York March program preferences, in order of viewing, were hockey (WCBS-TV), basketball (WCBS-TV), boxing (WNBT), "Birthday Party" (WABD), "Small Fry" (WABD).

-SR-

TONI SPENDS \$4,000,000 ON NETWORKS

Toni's (home permanents) gross time bill on CBS starting April 1 is \$2,500,000 a year. Its radio time bill on ABC and NBC combined exceeds \$1,500,000. The \$4,000,000 pays for five hours weekly.

S... SPONSOR REPORTS... SPONSOR RE

CHESTERFIELD'S
99% LOYALTY

Chesterfield, according to Vergil D. Reed, J. Walter Thompson's, associate director of research, has greatest brand loyalty of all mass-produced cigarettes on market. Of Chesterfield smokers in 1943, 99% are still smoking them today, according to Reed. Loyalty to other well-advertised brands runs to as low as 20.1%.

-SR-

BEAUTY SHOP
RADIO RECEIVERS

Radio-receiver equipment installed inside dryers in beauty shops will increase afternoon radio audiences. Over 500,000 women visit beauty shops daily. Over 60% use dryers. Inventor of radio set for dryers expects that 5% of dryers will be radio-equipped in two years.

-SR-

GOEBEL BREWING
BUSINESS UP
50% IN 1947

Goebel Brewing Company's 1947 business was 50% higher than previous year. Goebel uses biggest special regional network for daily broadcasts sending Detroit Tigers games throughout Michigan and several surrounding states. Goebel also sponsors two Tiger telecasts a week. (See Baseball: 1948, page 23.)

-SR-

LOCAL STATION
LEADERSHIP
TOLD BY BMB

Hugh Feltis, Broadcast Measurement Bureau president, is pointing out at NAB district meetings that in one-station areas local stations ranked first in daytime in 65% of cities, second in 23%. At night local stations ranked first in 52% of towns, second in 32%.

-SR-

FC&B ADDS NEW
BUSINESS BUT
CUTS STAFF

Foote, Cone & Belding has cut staff by 50 and may release another 30 unless pending accounts are signed. It has regained \$2,500,000 of billing it relinquished when it resigned American Tobacco Co. account. One new account alone, Glass Container Mfrs. Institute, will spend \$1,500,000.

-SR-

CBS STARTS
SELLING HPL

Housewives Protective League, which CBS bought recently, is now being offered to non-network-owned network stations. First affiliate to sign is KIRO of Seattle. CBS is first network to syndicate a women's participating script program.

-SR-

TV WEB MUSIC
SCALE 75% OF
RADIO NETWORK

TV network scale for musicians will be 75% of present chain radio wage. Local stations will pay \$9.20 half hour for side men and \$13.80 for leaders and soloists. Scale includes half hour rehearsal time.

-SR-

NEW NAME
FOR SPOT

All-Canada Radio Facilities Ltd., biggest privately-owned broadcasting firm in Canada, has joined advocates of new name for spot. In letter to industry, All-Canada endorses Paul Raymer's "selective radio" and requests confirmation or additional suggestions. SPONSOR believes new term is needed and has frequently devoted editorial space to an appeal for a new name.

Take a NEW LOOK

... at **CONSUMER BUYING,**
MOVEMENT OF GOODS,
PRODUCT TRENDS in **Oklahoma City**

The Oklahoma City Consumer Panel not only gives advertisers a new look at the quarter-million-person Oklahoma City metropolitan area, but an over-the-transom view of the behavior of their own products in today's market against today's competition.

It is a continuing and precise analysis of consumer buying and consumer use of food and drug products in 40-odd classifications. Quarterly tabulations for each classification are available without charge to advertisers showing by brands the number of families buying, dollar volume, place of purchase and other significant information.

The 30,000 or more individual purchases each month by the 400 representative panel families are coded on individual cards with

complete biographical material. The special information available from this bonanza of market data is available at actual tabulating cost.

The maintenance of the Oklahoma City Consumer Panel at an annual cost of \$50,000 is one of the many services offered advertisers by Station WKY and the Oklahoma Publishing Company to help them do a more profitable selling job in the Oklahoma City market.

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN AND TIMES THE FARMER-STOCKMAN — KFOR, COLORADO SPRINGS — KLZ, DENVER (AFFILIATED MANAGEMENT.)

Represented by the Katz Agency, Inc.



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COVER PICTURE: NAB president Justin Miller represents broadcasting before the court of trade and public opinion.

40 West 52nd

SINGING COMMERCIALS

I noticed on page two of the April issue of SPONSOR an article with reference to a paper prepared by a Dr. Paul Lazarsfeld entitled *The People Look at Radio*. This paragraph indicated that a survey had been made showing that listeners who like advertising most like singing commercials least.

This is a subject which has had considerable thought here recently and I am wondering if you would be good enough to tell me how I might obtain a copy of Dr. Lazarsfeld's paper.

JOSEPH R. ROLLINS
Advertising manager
Atlantic Refining Co.
Philadelphia

► A copy of Dr. Lazarsfeld's report together with a copy of the National Opinion Research Council report, "The People Look at Radio," has been sent Mr. Rollins.

SUNOCO 3-STAR EXTRA

I note in the April issue of SPONSOR in program listings (on page 83) the Sun Oil Company radio program is listed as the "Sunoco Sun." I would like to point out that the correct name of this program is: Sunoco 3-Star Extra.

F. S. CANNAN
Assistant advertising manager
Sun Oil Co., Philadelphia

ESKIMOS BACK

We enjoyed reading your article on Soft Drink Leadership in your January issue, particularly, of course, your reference to the Clicquot Club Eskimos.

It might interest you to know that the Eskimos are now back on the air with the characteristic signature and Harry Reser and his banjo in a series of quarter-hour transcriptions which are being presented cooperatively in local areas through Clicquot's franchise bottlers and in Clicquot's own New England territory by the parent company. They are currently being run by about a dozen stations across the country, largely in daytime spots.

Experience thus far indicates that the public has indeed a very long memory and appears to be welcoming the Clicquot Club Eskimos back on the air with enthusiasm. When we made these transcriptions at NBC and Reser was re-

(Please turn to page 6)



*That's what happened when WWSW pulled together the sponsor of its National Record Hits disc show, the distributor for Mercury records, and the local agent for Frankie Laine, and put on an hour disc show that had the whole town talking!

Over 8,000 requests poured in for tickets before WWSW hung out the SRO sign. Some 800 music fans were turned away because there wasn't even "standing room" left on the day they broadcast. RESULTS: Pittsburgh's three local papers gave the story a two column spread; the more than satisfied sponsors beamed, for as a result of the show Frankie Laine record sales boomed. Even Mr. Laine himself remarked . . . "I've been in the business 18 years, but nothing like this happened before!"

But **BIG STORIES** are typical with WWSW . . . the station that's wise **THREE BIG WAYS . . . PROGRAM . . . SALES . . . AND PROMOTION!** That's why local and national sponsors time and time again have found WWSW to be a sure sales winner in the Pittsburgh market. And that's also why Pittsburghers point to WWSW as the station that truly leads in **SPORTS . . . MUSIC and SPECIAL EVENTS!**

*Ask Forjoe



SPONSOR

Subscription

Order

Form



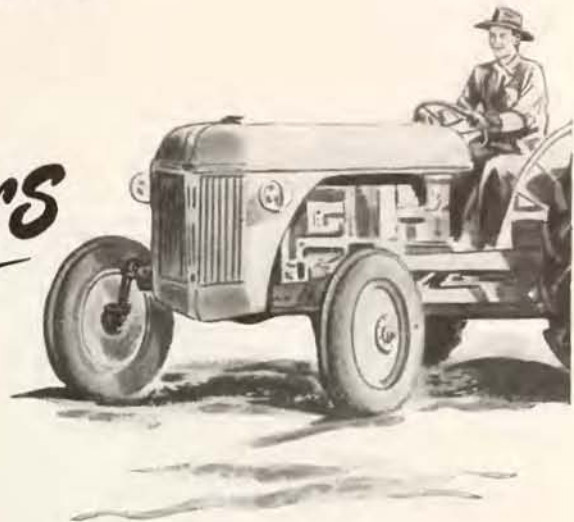
Subscription

Order

Form



Toothpaste or Tractors



Map Corrected to Show Mail Response to 4/1/48



Whatever you sell — whether it appeals to farmer or city dweller, KCMO reaches your market in Mid-America. Kansas City's most powerful station, KCMO, with 50,000 watts daytime, non-directional, beams your sales message to 213 counties within KCMO's 1/2 millivolt measured area and far beyond. Inside this area are over five million consumers—54% rural and 46% urban. And mail response from 407 counties in six states, plus 22 other states not tabulated, proves your customers listen to KCMO. Ask for proof of this unparalleled coverage and find out how economically you can put KCMO's powerful selling force to work for your product!

One Does It—in Mid-America!

50,000 Watts DAYTIME Non-Directional
10,000 Watts Night—at 810 kc.

- ONE Station**
- ONE Set of call letters**
- ONE Spot on the dial**
- ONE Rate card**



KCMO

KANSAS CITY, MISSOURI
Basic ABC Station for Mid-America
National Representative: John E. Pearson Co.

The Swing is to WHB in Kansas City



**THIS
IS
THE
MONTH!**

The merry month of May! Those dynamic new sales-boosting extras WHB has promised are here at last—greater power, a better frequency, increased coverage, full-time operation! After years of planning, months of building, weeks of testing, Kansas City's Dominant Daytime Station goes full-time—and in a Big Way! Watch us swing with—

10,000 WATTS • 710 KILOCYCLES • FULL-TIME

Coverage maps available on request. See your John Blair man and join the Swing to WHB!

10,000 WATTS IN KANSAS CITY

WHB

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

hearing his band in the signature number, it was interesting to have many a NBC executive pop into the studio upon hearing the strains of music through open doors, expressing keen interest in the familiar melody that for so many years was on their network.

FRANK WESTON
Advertising director
Cicquot Club Co.
Millis, Mass.

SPONSOR TEXT BOOK

As a senior in newspaper and radio publicity at the University of Oklahoma, I am doing considerable research in newspaper, advertising, publicity and sales promotion.

Over 1,200 of the enclosed mailing pieces have been sent to manufacturing concerns, advertising agencies, newspapers and radio stations throughout the United States. More than 300 answers have been received, including 75 application blanks, 8 outright offers of employment, and almost 100 very promising public relations and promotion opportunities. In addition, numerous gentlemen have forwarded information towards the expansion of my ideas. Among these were two old copies of your magazine, SPONSOR.

The purpose of this letter is to secure additional copies of your publication, particularly the '48 February and April editions. I would also like to know if you have a special research, education subscription offer for graduate students. If so, start my subscription today.

You might be interested to know that SPONSOR has the respect and admiration of many broadcasters, advertisers and students in this area. You are certainly to be commended for the outstanding service you are performing for the radio, advertising and their related teaching professions.

HERBERT TRUE
Oklahoma City

► Subscriptions are available at \$3.00 a year through instructors who order them in bulk for all or part of their classes.

WOMEN'S PARTICIPATING SHOWS

I read your article on *Women's Participating Programs (Part One)* just yesterday, and felt a great satisfaction to see so
(Please turn to page 52)

SPONSOR

A GREATER VOICE

FOR A

GREATER

MARKET

**50000
WATTS**



To maintain and strengthen its traditional role of Leadership—and to keep well ahead of the expanding needs of a fast-growing, prosperous market—KOMO now broadcasts with 50,000 watts. Thus, it gives advertisers even more "Selling Sock". *KOMO sells the market surely, quickly, economically.*

KOMO



AFFILIATE

FOR
**SEATTLE
TACOMA**
AND



THE PUGET SOUND TRADE AREA

National Representatives: EDWARD PETRY & CO Inc • New York • Chicago • San Francisco • Los Angeles • Detroit • St. Louis • Atlanta • Boston

Where



*The voice of Man has long struggled to defeat space.
The "magic horn" of Alexander carried his voice almost three miles!
Now, Radio towers like that of W CBS at the left,
send Man's voyaging voice everywhere.*

do we go from here...

One frontier in Radio is almost entirely gone: the frontier of space. Wherever Americans live, they now own a radio and listen to it. Today the Radio set is an intimate furnishing of the lives of 93% of all the families in America. *What frontier, then, is left?*

It lies in what Radio can *say*, rather than where it can *go*. It lies in the nature and quality of Radio's programs... in the limitless field of Man's imagination and responsibility.

The evidence accumulates that CBS leads all Radio in pushing back this frontier—bringing 99,000,000 listeners each week CBS-produced programs which stake new claims on the American people's desire for entertainment, knowledge and inspiration.

As the New York Times put it in its annual summary of Radio's progress—"In original programming—CBS was far and away the leader. In a year marked by rapid talk... CBS actually did something..."



GETTMAN ARCHIVES

This "something" includes the CBS Package Programs, *the most exciting new hits in Radio*. Such sponsored shows as Arthur Godfrey, "My Friend Irma," Abe Burrows, Edward R. Murrow, "Strike It Rich"; such sponsorable ones as "Mr. Ace and Jane," Mickey Rooney in "Shorty Bell," Hoagy Carmichael, "Studio One," and many others.

Sponsored CBS Package Programs currently average 40% less in talent costs than other network programs.

So, for large audiences at low cost... at the *lowest cost* in network Radio today... see CBS.

Columbia Broadcasting System

—where 99,000,000 people gather every week

there's . . .

Oil

Coal

Industry

Farming

and

Wealth

in

**THE RICH
DOWNSTATE
ILLINOIS
MARKET**

and only . . .

W M I X

"Southern Illinois' Most Powerful
Radio Voice"

**SERVES THAT ENTIRE
RICH AREA**

940 kc., AM 94.1 mc., FM
No. 2 Radio Center, Mt. Vernon, Ill.

Your John E. Pearson man will be glad
to discuss availabilities and
rates with you.

Mr. Sponsor:



Howard M. Chapin

Director of advertising, General Foods Corporation

The advertising methods of General Foods have always been simple. Its many products are never sold as a "line," but always as separate and distinct identities. Each major product group has its own budget and ad manager, who is free to use the media he thinks will produce the most sales at lowest cost. This is where unassuming, straight-thinking, Yankee Howard Chapin comes in. His newly-acquired job is that of connecting link between the various product advertising men, which for him involves endless conferences and decisions necessary to keep all GF advertising producing sales. It is Chapin's firm hand that guides a \$13,000,000 budget, largest food ad budget in the country, of which at least 65% goes to broadcast advertising.

Chapin's job is a vital one. General Foods' profit margins are down although gross business is up, and advertising know-how is being counted on to stimulate higher total sales. The 11 GF air shows on three networks, plus television and periodic national e.t. spot campaigns, will carry the lion's share of the burden. Chapin, who researches a medium thoroughly before he recommends its use, feels that air advertising will continue to do a job for the big food firm. The various product ad budgets, arrived at by multiplying the number of advertising pennies per case by projected case sales, will be money well spent. Television will receive many General Foods ad-dollars this year, since Chapin is well aware of its selling potential after heading the client-agency group which prepared a video survey during 1947 for General Foods. The medium, however, must continue to sell itself, as Chapin points out that the final decision to use TV will still have to come from the division ad-managers.

Chapin has been with General Foods since 1929, when, out of Dartmouth College for just one year, he landed the job of export advertising manager. Since then, he's served as assistant to the president and has been the advertising manager of two of the GF product divisions. During the war, he did a hitch as a lieutenant colonel in the OSS, Mediterranean Theater. The secrets he's working on now are those that will place more and more General Foods products on more and more pantry shelves.

HERE'S THE
New Look



Complete Coverage of the Pacific Northwest
with a
Single Contract

PACIFIC NORTHWEST BROADCASTERS

P. O. BOX 1956
BUTTE, MONTANA

SYMONS BUILDING
SPOKANE, WASHINGTON

ORPHEUM BUILDING
PORTLAND, OREGON

6381 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

SMITH TOWER
SEATTLE WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—10 WEST 10TH STREET, KANSAS CITY, MISSOURI



Strategically spotted—

—immediately following the 6:00 P.M. local and world news, the 15-minute Sports Picture by Chris Schenkel hits the sports audience when they're most eager to listen. It's the outstandingly complete roundup in the area . . . rich in potentialities for the advertiser or space-buyer who wants a whale of a lot for his dollars. Sports Picture also includes a complete resume of race results at all north-eastern tracks.

"Sports Picture"

by
CHRIS SCHENKEL

Monday thru Saturday

6.15 to 6.30 P. M.

on



5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

Representatives:

THE KATZ AGENCY

New developments on SPONSOR stories

p.s.

(See "Candy on the Air," SPONSOR, March 1948, page 36.) What are radio's less-than-national candy sponsors doing? What is their current thinking about broadcast advertising?

The saturation technique of some of radio's biggest candy advertisers is being used successfully on a regional basis. And like national advertisers of the Mars-Schutter-Wrigley-Life Savers calibre, regional advertisers are now using both spots and programs.

New England Confectionery Company is selling its varied line with heavy spot schedules in major eastern and midwestern markets. Radio's slice of the new 1948 Necco budget, called the "greatest sales and advertising program" in Necco's 100-year history, is going for 30-second and 1-minute c.t.'s, placed on 36 stations. A major objective of this million-dollar campaign is to push distribution in spotty territories, since Necco's distribution, technically national, is actually concentrated in the north-east U. S.

Spots constitute the basic radio approach of the Fred W. Amend Company, makers of the nonchocolate "Chuckles." Amend, which once sponsored *Fibber McGee and Molly* in Chicago, is using *Bugs Bunny* spots in a new 13-week regional campaign on 20 stations in east and midwest markets to do a selling job. Their spots tie closely into carcards and other media used, and are being promoted heavily to jobbers and dealers. "We feel definitely," says Amend ad manager C. E. Rogers, "that, properly used, spot radio announcements can do a good job for us, and we plan to give them every test." One Amend test will be to use spots alone in a major market to see what kind of job they can do by themselves.

Local programing accounts for about 60% of the advertising expenditures of the Sweet Candy Company of Salt Lake City (no relation to Sweets Company of America). Occasionally they use spot announcements, but their main radio effort consists of three transcribed shows: Ziv's *Wayne King* and *Barry Wood*, and Ira Cook's *Meet Your Music Makers*, running now on nine western stations. The Sweet agency (Gillham, Salt Lake City) prefers to buy time next to similar-type network features, which gives their client a flow of program audience resulting in ratings averaging 10's and 12's. Sweet Candy is hesitant about giving major credit to any medium, but the firm's thinking hinges on a year-in, year-out radio effort. The growing distribution of the varied Sweet Candy line of bar and packaged goods, now covering 11 western states, bears out this thinking.

Candy is being sold on the air successfully; it is being done by consistency of effort—which is the closest approach so far achieved to a formula for success.

p.s.

(See "Road to Results," SPONSOR, May 1947, page 17.) Why did the electric companies drop Phil Spitalny? Will they use radio next year? Does Spitalny have another sponsor?

Frankie Carle, who takes over with his band May 9 from Phil Spitalny and the *Hour of Charm*, will travel, but Carle's plans, although not yet settled, don't contemplate the extensive touring that took the all-girl orchestra into every corner of the country. The sponsor, Electric Companies' Advertising Program (ECAP), is underwriting only the weekly broadcast (CBS Sunday, 5:30-5 p.m.), as was true with *Hour of Charm*, which is being dropped with the May 2 broadcast. While several prospective new sponsors have indicated an interest in the show, nothing is yet beyond the talking stage.

Neither the electric companies nor the agency (N. W. Ayer & Son, New York) was dissatisfied with *Hour of Charm* as a vehicle for the sponsor's institutional messages, and the parting with Spitalny was friendly. The decision to drop Spitalny's show, according to the electric companies,

(Please turn to page 14)



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

WITH 22 continuous years of constant trial, experimentation and study, we of KWKH know we *know* the ways to the hearts, minds and confidence of Southern radio listeners.

Our 50,000 watts are, of course, a prime reason for the fact that our Daytime BMB Map shows 105 counties in Arkansas, Louisiana, Mississippi and Texas. *But it's KNOW-HOW that makes us the eighth CBS station in America, in the morning — the ninth in the afternoon — the sixth in the evening (Hooper Station Listening Indexes, Mar.—Apr., 1947).*

The KWKH daytime area alone accounts for nearly 2% of all U. S. potential sales. *It should account for that much of your clients' sales, too . . . May we talk with you about it?*

KWKH

SHREVEPORT

The Branham Company,
Representatives

Texas

LOUISIANA

**Arkansas
Mississippi**

50,000 Watts • CBS •

Henry Clay, *General Manager*

Dean Upson, *Commercial Manager*

*You are cordially
invited to meet . . .*

**A R T
B A K E R**

of

"Art Baker's Notebook"

and

**J I M M Y
S C R I B N E R**

creator of

"SLEEPY JOE"

at the

**C A R D I N A L
C O M P A N Y**

6000 SUNSET BLVD.
(ON RADIO ROW)

H E m p s t e a d 1177

P.S. (Continued from page 12)

was an economy move. Talent cost for a 54-person musical organization like the famous all-girl orchestra is relatively high, involving more money than the electric companies feel justified in spending for radio in 1948-49.

It's true that some companies improved their cash positions in 1947 but others did not, and this year finds a number of requests for rate increases before state utility commissions. Electric company worries over a radio advertising budget aren't due primarily to the cost to any one of them—spread among the sponsoring group the cost is relatively small. It is a fact, however, that utility commissioners in rate hearings seriously question all nonoperating expenses, and are even more inclined to question the spending of advertising dollars in cases where a company isn't in a position to fulfill current demands for service.

The Frankie Carle show will originate from Hollywood over the current ECAP network of 155 stations. ECAP definitely plans to continue using radio, but no decision has yet been made on continuing Carle beyond the summer season. He's far less costly than Spitalny. However, summer listeners will decide whether or not Carle will be on the air this fall for ECAP.

(See "The Rating Touches Bottom," SPONSOR, April 1947, page 41.) What caused American Cyanamid Company cancellation of "The Doctors Talk It Over"? Is American Cyanamid through with radio?

P.S.

Despite the fact that *The Doctors Talk It Over* did the public relations job for which it was created, it has been dropped. Despite the fact that top executives of both American Cyanamid Company and its Lederle Laboratories division are thoroughly sold on radio as a public relations medium, the program will not be resurrected. It's a casualty of divided opinion among these same top executives.

The decision to drop the show last October after 156 consecutive broadcasts was the first step in implementing a basic realignment of American Cyanamid public relations policy. The move had nothing to do with financial "retrenchment." Officials state categorically that business is "good."

"Tell it to the doctors" sums up the concept out of which grew *The Doctors Talk It Over*. Its adherents believed the doctors themselves and others directly concerned with Lederle products whom the doctors might normally influence comprise the target group for public relations via the airwaves. "Tell it to the people" sums up the exactly opposite viewpoint of highly placed executives who are convinced that the public is a vitally important objective of Lederle and American Cyanamid public relations. They have had no quarrel with the selling of Lederle to the doctors via radio, but rather with selling it to the doctors alone. They are convinced that a program of popular appeal would include in its audience perhaps as many doctors as *The Doctors Talk It Over* attracted.

Before the surprise notification to the American Broadcasting Company that the program would not be renewed in October, American Cyanamid had completed a reallocation of its advertising budget. According to company officials, plans called for spending about the same amount over-all, without radio. They state, however, that the decision to drop radio was not influenced by the differing views among the management on how to use radio. They point out further that radio will be included in the comprehensive, long range program for all its units which the company is now developing. But it will be some two or three years before they are ready to go into radio again, according to present thinking.

Efforts of American Broadcasting Company to interest other "logical" prospects in the value of reaching the highly vertical audience of *The Doctors Talk It Over* ran into a hard wall of indifference, despite the proved responsiveness of the audience. Sponsors, or potential sponsors, are leery of a network program whose rating touches bottom, no matter what its specialized impact.



This is Free Speech Mike — symbol of America's most vital freedom. He was conceived with the Declaration of Independence and is a unique figure in a world in which dictatorships have thrived only through the absence of free speech. Even in America, Free Speech Mike is unpopular with certain groups—folks who have a distorted idea of their own greatness or who have been swayed by strange philosophies born overseas—men and women who would destroy American liberty to further their own selfish ends. True Americans see in the freedom of radio and the press an assurance of the privileges and opportunities found only in the American Way of Life. WJR and its affiliated stations, WGAR, Cleveland, and KMPC, Los Angeles, hope, through Free Speech Mike, to keep Americans ever conscious of the true principles of Americanism.

50,000
WATTS

WJR

THE GOODWILL STATION Detroit

MICHIGAN'S

GREATEST

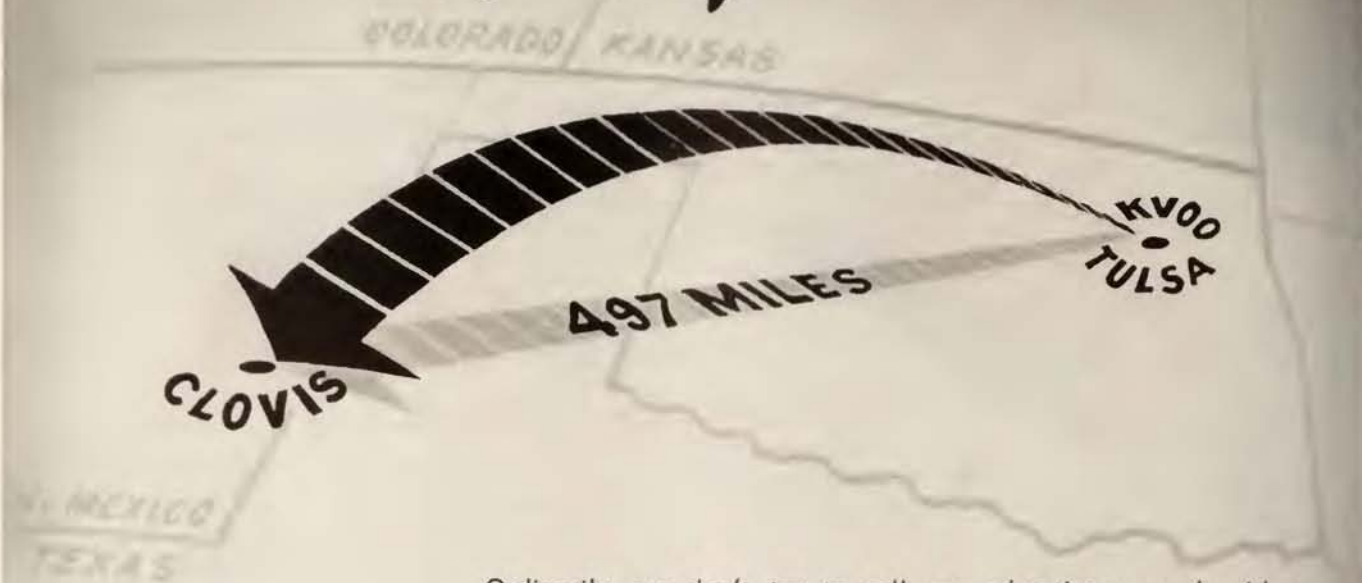
ADVERTISING MEDIUM



G. A. RICHARDS
Pres.

HARRY WISMER
Asst. to the Pres.

497 Miles from home



Ordinarily, we don't try to sell our advertisers on the idea that we regularly serve their customers who live 497 airline miles from our transmitter. But, when listeners from that distance buy time on KVOO to advertise to their own folks . . . well, we thought other advertisers ought to know about it!

The Chamber of Commerce out in Clovis, New Mexico, 497 airline miles from Tulsa, now sponsors a half-hour "Clovis Campfire" program on KVOO every Saturday night to tell and **sell** their friends and **our** friends on Clovis, the "Cattle Capital" of the west! Produced in Clovis, this show is designed to invite people from all over the west to visit Clovis on business and pleasure.

The first broadcast drew mail from 16 western states so evidently a lot of folks like to gather 'round the KVOO Clovis Campfire on Saturday nights to hear a swell show!

Thanks, Clovis, for inviting us to be "pardners" with you in sending the "Clovis Campfire" to **your** friends and **our** friends all over the west!



EDWARD PETRY & COMPANY, INC.
National Representatives
NBC AFFILIATE UNLIMITED TIME

new and renew



New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Clyde Beatty Circus	Circus	Ted H. Factor	6-7 (will expand as circus travels)	Spots, breaks; Apr-May-Jun; 2 wks
Benrus Watch Co	Watches	J.D. Tarcher	30* (adding to current schedules)	Time spots, breaks; Apr 15-May 1; 52 wks
Brown Shoe Co	Buster Brown Shoes	Leo Burnett	53* (may expand)	"Barry Wood Show" e.t.'s; Apr-May; 13 wks
Cosby Brush & Import Co	Kent of London hairbrushes	Needham & Grohmann	2-5 (test campaign for new perfumed hairbrush)	Various local programs, spots, breaks, etc.; Apr-May; 13 wks
General Foods Corp (Calumet-La France Div)	La France bluing flakes	Young & Rubicam	40-60* (major mkts only)	E.t. spots; Apr 19-May 26; 6 wks
Griffin Mfg Co	Allwhite Shoe Polish	Birmingham, Castleman & Pierce	50-100 (final stage of northward-moving seasonal campaign)	Various local programs, spots, breaks, etc; May-Jun; 13-18 wks
Jerseymilk Products (Los Angeles)	Ice cream	Mogge-Privett	2 (may expand in Calif.)	Spots; Apr 15-May 1; 13 wks
Nestle's Milk Products	Nestea (Instant tea)	Doherty, Clifford & Schenfield	50 (may start as test campaign)	E.t. spots, breaks; May-Jun; 13-26 wks
Orange Crush Co	Orange Crush, Old Colony beverages	Ruthrauff & Ryan	50-100 (may run as seasonal campaign)	E.t. spots, breaks; Apr-May; 26 wks

*Station list already set.



New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
All Weather Products (Insulation, roofing)	—	WPTZ, Phila.	Weather Report; MTWTF 7:45-7:50 pm; Apr 5; 13 wks (n)
American Chiclet Co	Badger and Browning & Hersey	WNBTV, N. Y.	Film spots; Apr 5; 13 wks (n)
American Tobacco Co	Foote, Cone & Belding	WCBS-TV, N. Y.	Tonight on Broadway; Tu 7-7:30; Apr 6; 3-52 wks (n)
Barney's Clothes, Inc	Emil Mogul	WCBS-TV, N. Y.	Film spots (before, after Dodger telecasts); as sched; Apr 16; Oct 3; (n)
Bibletone Records	Direct	WABD, N. Y.	Participations in "Small Fry"; Fri 6:15-6:45 pm; Apr 2; 4 wks (n)
Bulova Watch Co	Blow	WCBS-TV, N. Y.	9 time signals (before, after Dodger telecasts); as sched; Apr 16; Oct 3; (n)
Davega-City Radio, Inc	Silberstein-Goldsmith	WNBTV, N. Y.	Stop Me If You've Heard This One; Fri 8:30-9 pm; Mar 26 (n)
Disney Hat Co	Grey	WNBTV, N. Y. WNBW, Wash. WRGB, Schen. WPTZ, Phila. WBAL-TV, Balto. (all other NBC TV affiliates on air by Sep)	News of Week in Review; 10 min as sched; Sep 1; 13 wks (n)
Dodge Dealers Assn of Cinci.	Ruthrauff & Ryan	WLWT, Cinci.	Dugout interviews; before all Cinci. Reds home games; Apr 23; season (n)
Herman Cleaners	Direct	WABD, N. Y.	Spots; Apr 2; 13 wks (n)
Howard Clothing Co	Redfield-Johnstone	WABD, N. Y.	Boxing Bouts; Tu 9 pm to close; Apr 6; 52 wks (n)
Motorola, Inc (TV sets, radios)	Gourfain-Cobb	WNBTV, N. Y. WNBW, Wash. WRGB, Schen. WPTZ, Phila. WBAL-TV, Balto. WCBS-TV, N. Y.	The Nature of Things; Th 8:15-8:30 pm; Apr 1; 13 wks (n)
Pepsi-Cola Co (Everess)	Young & Rubicam	WCBS-TV, N. Y.	Film spots (before, after Dodger telecasts); as sched; Apr 16; Oct 3; (n)
Ronson Art Metal Works	Cecil & Presbrey	WCBS-TV, N. Y.	Film spots (before, after Dodger telecasts); as sched; Apr 16; Oct 3; (n)
F & M Schaefer Brewing Co	BBD&O	WCBS-TV, N. Y.	Sports Album; 5 min as sched with Dodger telecasts; Apr 23; season (n)
U. S. Rubber Co	Campbell-Ewald	WFIL-TV, Phila.	At Liberty Club; Tu 8-8:20 pm; Mar 30; 13 wks (n)



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Gillette Safety Razor Co (Toni Co div)	Foote, Cone & Belding	CBS	162	Crime Photographer; Th 9:30-10 pm; Apr 1; 52 wks
Lever Brothers Co	Needham, Louis & Brorby	CBS	164	† This Is Nora Drake; MTWTF 2:30-2:45 pm; May 10; 52 wks
Nash-Kelvinator Corp (Kelvinator div)	Geyer, Newell & Ganger	ABC	131	Junior Miss; Sat 11:30-12 n; Apr 3; 52 wks
Pillsbury Mills Inc	Leo Burnett	NBC	67	Edwin C. Hill; MTWTF 7-7:05 pm; Apr 26; 52 wks
R. B. Semler Co	Erwin, Wasey	MBS	438	Bob Trout; Sun 4:30-4:35 pm; Apr 4; 52 wks
				*Billy Rose; MWF 8:55-9 pm; Apr 12; 52 wks

SPONSOR

Tucker Corp Roy S. Durstine ABC 85 Speak Up America; Sun 4-4:15 pm; Apr 4; 52 wks
 United Electrical Radio & Machine Workers Weinstein ABC 115 {Arthur Gaeth; Mon 10-10:15 pm; Apr 19; 52 wks

* Expanded network †Also broadcast on another network ‡Formerly on another network

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



Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Telephone and Telegraph Co	N. W. Ayer	NBC	151	Telephone Hour; Mon 9-9:30 pm; Apr 19; 52 wks
American Tobacco Co	BBD&O	NBC	163	Jack Benny; Sun 7-7:30 pm; Apr 4; 13 wks
Barbasol Co	Erwin, Wasey	MBS	438	Your Hit Parade; Sat 9-9:30 pm; Apr 24; 52 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS	59	Billy Rose; TT 8:55-9 pm; Apr 13; 26 wks
Libby McNeill & Libby	J. Walter Thompson	ABC	202	Aunt Jenny; MTWTF 12:15-12:30 pm; Mar 22; 52 wks
Mars Inc	Grant	NBC	131	My True Story; MTWTF 10-10:25 am; Apr 12; 52 wks
Metropolitan Life Insurance Co	Young & Rubicam	CBS	22	Doctor I. O.; Mon 9:30-10 pm; Mar 29; 52 wks
Miles Laboratories Inc	Wade	NBC	142	Eric Sevareid; MTWTF 6-6:15 pm; Apr 1; 39 wks
Pharmaco Inc	Ruthrauff & Ryan	MBS	130	News of the World; MTWTF 7:15-7:30 pm; Mar 29; 52 wks
Phillip Morris & Co Ltd Inc	Cecil & Presbrey	MBS	327	Official Detective; Tu 8:30-8:55 pm; Mar 30; 15 wks
			458	Heart's Desire; MTWTF 11:45-12 n; Apr 26; 52 wks
				Queen for a Day; MTWTF 2-2:30 pm (alt 15 minutes); Apr 19; 52 wks

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Allied Artists, H'wood	Song of My Heart	Mal Boyd, H'wood
American Merchandising Co, Montgomery, Ala.	Mall order house	Chernow, N. Y.
American Tobacco Co, N. Y.	Lucky Strike cigarettes	BBD&O, N. Y. (except TV)
(American Cigarette & Clear Co div, N. Y.)	Pall Mall cigarettes	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Augusta Knitting Corp, Utica, N. Y.	Josies Quality Health & Haps underwear	Peter Hilton, N. Y.
Bank & Agent Auto Plan, New Haven	Auto financing, insurance	Wilson, Haight & Welch, Hartford
Beverwyck Breweries Inc, Albany	Beer	McCann-Erickson, N. Y.
Robert Bruce Knitwear Co, Phila.	Knitwear	Harry Feigenbaum, Phila.
Carosanti Inc, Beverly Hills	Perfumes, colognes, men's toiletries	Makefilm, H'wood
Cleveland & Sandusky Brewing Corp, Cleveland	Crystal Rock, Brewmaster Premium beer, Old Timers ale	Powell-Grant, Cleveland
Cumberland Brewing Co, Cumberland, Md.	Beer	Harry Feigenbaum, Phila.
Daggett & Ramsdell Inc, N. Y.	Cosmetics	Erwin, Wasey, N. Y.
D'Arrigo Brothers Co, Boston	Frozen fruits, vegetables	James Thomas Chirurg, Boston
Diamond Fertilizer Co, Sandusky, Ohio	Fertilizers, insecticides, fungicides, mineral feeds	Gregory & House, Cleveland
Grace Brothers Brewery, Santa Rosa	Beer	Frank Wright, S. F.
Hawthorn-Mellody Farms Dairy, Chi.	Dairy products	Schwimmer & Scott, Chi.
Hollywood Stars, H'wood	Professional baseball team	Hunter, L. A.
Keeley Brewing Co, Chi.	Beer	Schwimmer & Scott, Chi.
Koenig Coffee Co, Cinci.	Everfresh coffee	Keelor & Stites, Cinci.
Koerber Brewing Co, Toledo	Beer	Barton Alexander, Toledo
Kuster Laboratories Inc, S. F.	Flavor-True Meat Magic	Jean Scott Frickeilton, S. F.
Lan-O-Tone Products, N. Y.	Shampoo	Shaw, N. Y.
A. J. Lehman Co, Cinci.	Tom Collins Jr	Leonard M. Sive, Cinci.
Leon's Jewelry Inc, N. Y.	Jewelry	Seldei, N. Y.
Longines-Wittnauer Watch Co, N. Y.	Watches	Victor A. Bennett, N. Y.
Maywood Park, Chi.	Trotting races	BBD&O, N. Y.
McGaugh Hosiery Mills, Dallas	Alrmaid nylons	Capka & Kennedy, H'wood
J. B. McKie, L. A.	Coffee-making equipment	Irwin-McHugh, L. A.
Meletto Sea Food Co (Golden Dip div), St. Louis	Ready mixed breadings	Oakleigh R. French, St. Louis
Millrose Products Co, N. Y.	All purpose cleaner	Frederick-Clinton, N. Y.
New Phila. Brewing Co, New Phila., Ohio	Beer	Julian A. Krupnick, Columbus
Northeast Airlines, Boston	Air travel	Pedlar & Ryan, N. Y.
Pacific Wines, L. A.	Pluma Wine	Fritz, Carlson & Cash, H'wood
Padi Clothes, Phila.	Clothes	Harry Feigenbaum, Phila.
Powell & Campbell Inc, N. Y.	Shoe mfr, distr.	Tracy, Kent, N. Y.
Powers Furniture Co, Portland, Ore.	Furniture	Randolph T. Kuhn, Portland
Procter & Gamble, Cinci.	Tide	Benton & Bowles, N. Y., for Perry Mason Show
Roosevelt Raceway, N. Y.	Trotting races	BBD&O, N. Y.
Sayman Products Co, St. Louis	Jitter Bug insect repellent	Krupnick, St. Louis
Shaw's, Santa Monica	Jewelry	Bass-Luckoff, H'wood
Silvertex Clothes, Phila.	Clothes	Harry Feigenbaum, Phila.
Spectator Sportswear Co, Chi.	Sports shirts	Stuart Potter, Chi.
Sportsmen's Show Inc, L. A.	Sportsmen's Show	Ted H. Factor, L. A.
Squirt Inc, Beverly Hills	Soft drink	Harrington, Whitney & Hurst, L. A.
Stamintec Corp, New Haven	Surfacing matis mfr	J. M. Hickerson, N. Y.
Sta-Rite Glimme Lou Inc, Shelbyville, Ill.	Bead-ettes; bobby, hair, wave set pins	Schwimmer & Scott, Chi.
Stern & Stern Inc, N. Y.	Jewelry	Moss & Arnold, N. Y.
Sweet Co of Calif.	Cake box baked goods	John Frelburg, L. A.
Swopes Sausages, L. A.	Sausages	Irwin-McHugh, L. A.
Tan Bark Club, L. A.	Seventh Annual Natl Horse Show	Roche-Eckhoff, L. A.
76th Dist Agric Assn, Dixon, Calif.	Solano County Dist Fair	Lisie Sheldon, L. A.
Vogarell Products Co, L. A.	Proprietary products	Erwin, Wasey, L. A.

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. Richard Carlier	Continental Can Co, N. Y., adv mgr, sls prom	Jacob Ruppert, N. Y., adv mgr
Howard M. Chaplin	General Foods Corp (Jell-O-Minute Taploca div), N. Y., sls, adv mgr	General Foods Corp, N. Y., adv dir
Edwin Ebel	Schenley Distillers Corp (Three Feathers Dist div), N. Y., natl sls prom mgr	Florida Citrus Comm, Lakeland, adv mgr
Seymour Margules		Sweets Co of Amer Inc, Hoboken, adv. sls dir
Henry M. Swartwood	Kaiser Co, adv, pub rel consultant	Kaiser-Frazer Corp, Willow Run, Mich., adv dir

(Please turn to page 72)



**IT TAKES
MORE THAN
POWER**
(which we have!)
**to attract and hold
an audience!**

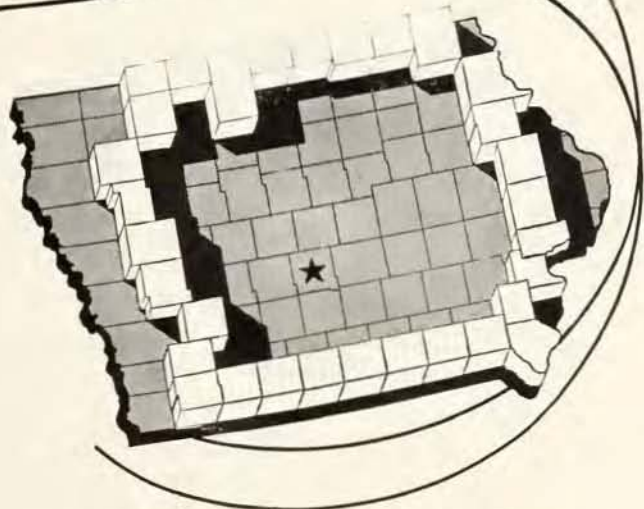
JEFFERSON
MACHAMER

TAKE THESE 31 IOWA COUNTIES, FOR INSTANCE

The best "step" a radio station can take is to put more, more and *still more* emphasis on skillful programming in the public interest.

WHO was founded with that concept, and has stuck to it. The result shows up again in the ring of 31 counties at the right—which average approximately 100 miles from our transmitter, and which are closer to many stations than to WHO. In those 31 counties, according to the 1947 Iowa Radio Audience Survey, WHO's percentage of total listening, from 5:00 a.m. through 6:00 p.m., is actually 47.1%!

There is only one answer to such listener-preference. That answer is *Top-Notch Programming—Outstanding Public Service*. Write for Survey and see for yourself.



WHO

+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives

BMI

for

GROWING REPERTOIRE

SERVICE

COMPETITION

GROWING REPERTOIRE

MUSIC FOR EVERY NEED—BMI which had enough music for the entire needs of broadcasters in 1941, has since increased its repertoire of music by more than 450%.

In American folk music, BMI is unquestionably first as it is in Latin-American Music. In every other classification—current popular songs, foreign music, dance music, hot jazz, serious and semi-classical—the BMI-AMP repertoire provides both the quantity and QUALITY of music to fill every program need.

SERVICE

BMI emphasizes its *Service in Music* through a wide variety of practical programming and research aids.

Today, 2,120² stations are making good use of such special BMI services as—COPYRIGHT RESEARCH—CONTINUITIES—HOLIDAY MUSIC LISTS—PIN UP SHEETS—NEWSLETTERS—SONGS OF THE MONTH—PIN UP PATTERN—RECORDATA—MUSIC MEMO—GRATIS MUSIC—RECORD PURCHASING ASSISTANCE, etc. These and other helps are available to all broadcast licensees.

²As of April 26, 1948.

COMPETITION

BMI has had the hearty support of music users from its very inception, not only because its combined catalogs contain a well-rounded store of great music but because it has created strong competition in publishing and in the field of performance rights.

With its current licenses running until 1959 BMI more than ever stands as enduring proof of the power and determination of American enterprise to create and maintain the right of free trade in a competitive market.

WHEN IT'S BMI IT'S YOURS

BMI

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



BMI

First in Television Music

MUSIC IS HEARD AND NOT SEEN. THIS SIMPLE POINT OF VIEW IS THE REASON BMI MAKES NO DISTINCTION BETWEEN THE USE OF ITS MUSIC BY AN AUDIO STATION OR A TELEVISION STATION.

AVAILABILITY AND ASSURANCE

Since 1940 BMI has been television-minded. It grants the unrestricted right to telecasters to perform its music from any source—live, filmed or recorded—with assurance that BMI music, recorded or filmed now, may be used in the future.

From BMI you can get long term performing rights to a vast catalogue of music of every type—*television music today for television's tomorrow.*

SIMPLE LONG TERM LICENSE

The BMI television license runs until March, 1959. Broadcasters are thoroughly familiar with its terms and conditions for it is the same as our audio license. Its cost, similarly, is based on identical percentages of the revenue from net time sales.

FULL SERVICE FOR TELEVISION

BMI's many services to the broadcasting industry have already been adapted to video requirements. In addition, we have created a new Television Service Department to take care of special needs. We are constantly in touch with station and agency personnel so that BMI may keep pace with every phase of the day-to-day progress by the industry.

AN INVITATION

BMI cordially invites inquiries on the subject of *Music in Television*, in its broadest or most specific applications, at any time.

BMI

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD





There's a lot more to it than this...

In fact, there's a complete story behind this picture. The man is a Weed & Company representative. He's almost always welcome wherever he goes . . . Why? There's a lot to it that doesn't show in a receptionist's friendly smile.

There's training and timing, associations and experience . . . There's a lot of knowledge backed up by a lot more hard work. Basically . . . there's the fact that he never wastes time. He means business . . . he talks business.

He *knows* specific markets like the back of his hand and he *talks* effective coverage in them. He *knows* how to get maximum results from every penny you spend for advertising . . . he *talks* Spot Radio.

Spot Radio is a highly complicated as well as a highly profitable medium. The expert knowledge required to use it correctly makes Weed and Company service indispensable to any radio advertiser.

Weed *radio station representatives*
 and company
 new york • boston • chicago • detroit
 san francisco • atlanta • hollywood

SPONSOR

BASEBALL: 1948

Listening was up 25 per cent last season. With TV and FM in the picture the spiral is bound to continue

spot

Seven million dollars will be invested by advertisers in broadcasting baseball play-by-play, game re-creations, and baseball newscasts during the current season. Roughly another \$1,500,000.00 will be spent in direct promotion of the commercial underwriting of these games in newspapers, broadsides, and point-of-sale advertising. How much will be spent in indirect promotion cannot be estimated.

Play-by-play airings will be heard over more than 350 standard broadcasting stations. Approximately 175 FM stations will be either duplicating the baseball broadcasts heard over AM stations or air-

ing games exclusively over their facilities. All the major league teams with the exception of the Pittsburgh Pirates will be seen on TV. A few of the minor league teams, Baltimore Orioles, Los Angeles Angels, and Hollywood Stars will be scanned.

In a majority of the presentations the games will have two sponsors. Typically the Athletics and the Phillies will be sponsored over WIBG and a specially-linked network by the Atlantic Refining Company and the Supplee-Wills-Jones dairy. The same games will be telecast over WPTZ with some evening games being seen over WCAU-TV when WPTZ has

network commitments. Atlantic will sponsor both radio and telecast versions of the games. Its cosponsors on the visual side will be Philco and Davis Buick (auto distributors).

This sharing of the bills through dual sponsorship was inaugurated by General Mills many years ago. For years they controlled the broadcast rights of most of the teams that were on the air. As these rights become more and more costly, General Mills' agency, Knox Reeves, set up a tiny office in New York to obtain cosponsors. During this time General Mills' research department developed sponsor identification information which indicated



(top) Wilkes-Barre baseball fans gather in sponsor's show-room to hear "Baron" broadcasts (bottom) Joe Hasel's 15-minute round-ups on WJZ are typical of many diamond reports

Broadcasting booth and other field landmarks are shown on WHN Dodger diagram give-away



that while multiple advertisers do not realize 100% of the value of complete sponsorship, they frequently achieve just short of that. Their research also revealed that in most cases (major leagues only) the costs per multiple sponsor were more than 50% of that billed a single sponsor. Today with few exceptions multiple sponsors cut up the cost of rights themselves. Only in the case of the World Series do costs of rights pyramid as the number of sponsors for the series scanning or sound broadcasts increases.

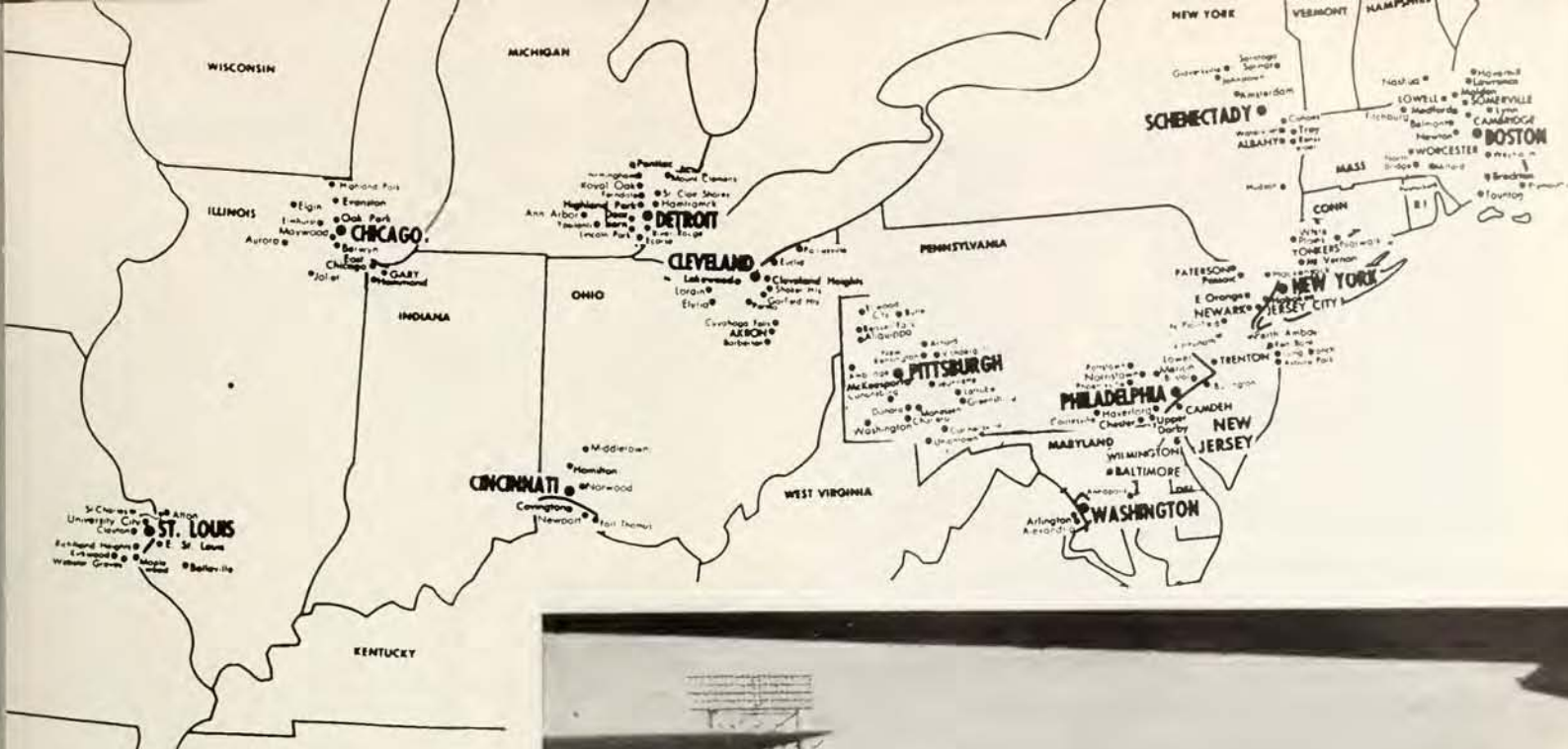
Rights this season will run from \$3,200 for the Durham Bulls (Carolina League) games for the season to over \$100,000 for major league teams in New York. The cost for time for the games is seldom as high as the rate card since card rates would make both the broadcasts or telecasts beyond the budgets of even the greatest advertisers. The big blocks of time involved justify special discounts.

The trend is away from one-station presentations and Atlantic Refining, Burger Beer (Cincinnati), Standard Brewing (Cleveland), Goebel Brewing (Detroit), Narragansett Brewing (Boston), and Rieck McJunkin Dairy (Pittsburgh), will underwrite the game broadcasts over networks ranging from the 11-station Pittsburgh hook-up to the over 80 stations that are linked to form the Goebel Brewing network out of Detroit. The ball clubs like these regional networks because they build box-office business from out of town in every case. Few of the club presidents regard play-by-play radio as competition to live attendance at the parks but a sizable number signed TV agreements this year with their fingers crossed.

Clark Griffith of the Washington Senators is quoted as saying, "When baseball pictures get as good as fight pictures, we are not going to allow our games to be televised." General Manager Billy Evans of the Detroit Baseball Company has agreed to only two scannings a week by Goebel despite the fact that the brewery presents the entire season of the Tigers on radio. There isn't even a single Detroit evening game TV-scheduled as sponsor goes to press, although it's fairly certain that one "experimental" visual airing will be permitted. In Baltimore the Orioles are sponsored on radio by Gunther Brewing but only two games a week will be seen on TV. The visual presentations will be underwritten by Hecht Brothers (department store).

No television commitments, as far as can be ascertained, extend beyond the current season. Even the leagues, both major and minor, are uncertain about what will happen as more and more tele-

SPONSOR



TV MAP—Schenectady, Boston, Pittsburgh, and Cleveland, though shown, may miss air-view in 1948 (right) NY Yankees are televised



vision receivers go into the homes, bars, and grills. There is almost the same reaction to television as radio received when it was first suggested that baseball be covered play by play on the air. It took a number of years to wear down the managers of major league teams. Now, with practically no exceptions, they agree that broadcasting brings in customers, develops new customers.

Of the major league teams, only the Pittsburgh Pirates will not be seen in their home town this spring and summer. The reason for the exception is that DuMont, the only licensee in the Smoky City, won't be on the air in time. The schedules in Cleveland (WEW) and Boston (WBZ-TV) haven't been set at this writing. The Cleveland Indians are said to be asking \$150,000 for rights, which is more than the New York teams are get-

ting, and the Boston Braves and Red Sox while friendly haven't come to final terms with the Westinghouse organization (owners of WBZ-TV). Regardless of whether or not these teams will be seen on a regular schedule in Boston and Cleveland, they will be scanned a number of times this year, according to the best advices available.

Despite gasoline shortages and a demand that's higher than current supply, oil companies are still second in the sponsorship of baseball this season. First in the number of teams sponsored are breweries and tying for third are tobacco firms and automobile manufacturers. Rank order of sponsors by number of games sponsored, rather than by dollar expenditure, presents the following picture (total of games on the air is figured as 100%):

Beer, 26.0%; Oil, 23.8%; Tobacco, 14.3%; Auto, 14.3%; Dep't. store, 7.2%; Milk, 4.8%; Food, 2.4%; Bakery, 2.4%; Radio, 2.4%; and Pub Utility, 2.4%.

The dollar volume of each individual firm's investment in play-by-play baseball broadcasting is difficult to ascertain since in many cases the costs are distributed between advertising, sales promotion, and sales. The net cost to the advertiser who controls the rights for the games is frequently more than it is for the second sponsor who handles none of the presentation details and simply goes along for the advertising ride.

Rights for the big-league games are generally controlled by the advertiser, following the precedent set up years ago by General Mills. In Boston, Bill McGrath broke away from this pattern by signing up the Braves and the Red Sox for the
(Please turn to page 106)

TV results

The label "experimental is being lifted from the visual air by provable sales facts



Two hundred and thirty advertisers used TV air time on 19 stations during the month of April. Most visual broadcasting is local—there are only 19 sponsors on the limited networks now operating in the East. Because of the local aspect of telecasting it's logical that one-third of the visual advertising on the air is underwritten by retailers. Another one-twelfth of the commercials on TV are sponsored by wholesalers and jobbers who are backing the sales efforts of their local retailers.

There are almost as many brewers on the TV air as there are distributors of all other products. Apparel manufacturers also represent major users of the medium. With the latter, this reverses the industry trend since clothing sponsors have not been an important factor in the use of radio air time. Another type of sponsor who has not been heard much in radio, the investment and insurance broker, is using TV to sell.

Most buyers of TV airtime are obtaining direct results from the medium. Results are a proved fact in cities that have been transmitting pictures for a year or more, areas like New York, Schenectady, Philadelphia, Chicago, Los Angeles, Washington, D. C. New TV areas, such as Milwaukee, St. Louis, and Detroit, are surprising advertisers, who have bought time for promotion rather than direct sales. The dollar volume of TV-inspired sales indicates that telecasting, even with today's limited set distribution, can be compared with most other mediums on a cost-per-sale basis, although not all television advertisers are as yet on a direct-result basis. Many are still satisfied with the novelty of being on television, or are using the air for promotion. Firms like Union Oil, feeling the need of improved consumer and stockholder relations, use TV institutionally. Union Oil filmed their annual financial statement and on the day of their annual stockholder meeting had the film scanned over nine stations.

Although this was the first time in investment history that a financial statement received such "publication," the video screen has previously been used for spreading facts about big businesses. NBC, for an extended period, presented a public relations film of a great corporation or industry each week. This was *Industry on Parade*.

Despite the fact that TV has entered its selling phase, it, like radio, is still best used when the selling impact is combined with good promotion and institutional public relations.

KITCHEN UTENSILS

SPONSOR: Gimbel Brothers PRODUCT: Pressure cooker

CAPSULE CASE HISTORY: *This advertiser marked its 52nd week on WPTZ on April 15. Program has glib Jack Creamer demonstrating gadgets and merchandise. Show is last word in simplicity. Unit sales on items like mops, toasters, and mixers have run into thousands. Last September, Creamer demonstrated a standard item, an expensive aluminum pressure cooker. Resulting sales started next a.m. (Saturday) and continued right into December.*

STATION: WPTZ, Phila. PROGRAM: "Handy Man"

FOOD

SPONSOR: C. F. Mueller Co. PRODUCTS: Macaroni, noodles

CAPSULE CASE HISTORY: *While daytime "Missus Goes A-Shopping" was conducting a "Mr. Who" jigsaw puzzle contest, Mueller, one of the program's four rotating sponsors, offered free recipe booklet on two shows. First mention, February 19, brought 522 requests. Next week's offer brought 1,510 requests, indicating responses to TV offers spiral as they do in radio. Cost per inquiry, according to Duane Jones agency, \$.08.*

STATION: WCBS-TV PROGRAM: "Missus Goes A-Shopping"

FOOD

SPONSOR: Hanneil Food Corp. PRODUCT: Peppercorn Chips

CAPSULE CASE HISTORY: *Four weeks of advertising in daily newspapers did not produce acceptance for this new product among dealers. Two spots preceding sports-casts were bought on TV as last resort. During three following weeks over 2,750 new outlets were signed by Peppercorn salesmen. Selling approach, "as seen over CBS Television," is credited by advertiser for the change in dealer acceptance.*

STATION: WCBS-TV PROGRAM: Spots before sports

BEVERAGES

SPONSOR: Gettelman Brewing Co. PRODUCT: Beer

CAPSULE CASE HISTORY: *Brewery began underwriting of wrestling telecasts with station opening. Sports films preceding Marquette U. basketball games as well as three Golden Gloves matches and two spot announcements were shortly added. On January 17, after six weeks, their agency, Kramer-Crasselt, found by survey that all set owners interviewed correctly identified sponsor of the wrestling. Gettelman added 60 dealers within first three months on TV air.*

STATION: WTMJ-TV, Milwaukee PROGRAMS: Sports

TEEN-AGE FASHIONS

SPONSOR: Jay-Jay Junior, Inc. PRODUCT: Dresses

CAPSULE CASE HISTORY: *Sponsor, to check viewing of its evening dramatic program, offered women a novelty pocketbook mirror free on request. Provision was made for 400 requests with hope that 200 would write. 8,600 requests were received—or response from over 10% of total sets installed in metropolitan area at time offer was made.*

STATION: WABD, N. Y. PROGRAM: "Mary, Kay & Johnny"

REAL ESTATE

SPONSOR: Previews, Inc. PRODUCT: Homes

CAPSULE CASE HISTORY: *Broker sponsored a 15-minute skit including three minutes of pictures of homes for sale. Price range \$24,000 to \$200,000. Viewers were invited to phone for inspection. By noon next day, 21 prospects had called, ten wanting to discuss purchase of homes and 11 desiring services of Previews, Inc., as brokers. Caples (agency) claim TV produced lowest cost-per-inquiry in client's history.*

STATION: WABD, N. Y. PROGRAM: Comedy drama

MEN'S CLOTHING

SPONSOR: Knox Hats PRODUCT: Men's \$35 slacks

CAPSULE CASE HISTORY: *During a January sportscast from Madison Square Garden, Knox offered 50 pairs of men's \$35 slacks at half price. Within next two days, 106 phone calls were received, \$750 worth of slacks sold. This was a controlled test with no counter displays or any point-of-sale advertising. Knox points out that quality slacks are not generally in demand in January.*

STATION: WCBS-TV, N. Y. PROGRAM: Sports

PLUMBING NOVELTY

SPONSOR: Arbee Food Products PRODUCT: Scrap Trap

CAPSULE CASE HISTORY: *Arbee participated in one program of series sponsored by The Fair Store of Chicago. It demonstrated its disposal device, Scrap Trap, on the program, and offered one-month's supply of paper bags for the gadget as premium for orders telephoned to station at conclusion of the telecast. Switchboard was swamped. Over 200 traps were sold at \$2.19.*

STATION: WBKB, Chi. PROGRAM: "Ride a Hobby Horse"

AUTOMOBILES

SPONSOR: Ford Motor Company PRODUCT: Trucks

CAPSULE CASE HISTORY: *During Dodge baseball telecast Ford scanned some rough-road and high-speed deep-water tests. President of Adam Groll & Son, truckers, was so impressed by truck performance that he ordered his first Ford truck without further demonstration. Groll saluted the commercials and Dodge telecasts with, "I purchased my first Ford because your programs convinced me you made a good car."*

STATION: WCBS-TV, N. Y. PROGRAM: Brooklyn Baschall

PICTURE MAGNIFIERS

SPONSOR: Jerry Costigan PRODUCT: Walco Giant Lens

CAPSULE CASE HISTORY: *On December 28 Costigan bought a one-minute spot over this station for his Walco detachable magnifier for television. He had 100 lenses at \$70 available. Over 2,000 telephone calls regarding the lenses were received in 48 hours, selling the \$7,000 in lenses. Cost to sponsor was \$50. One week later calls were still coming in at rate of 150 a day. Two spots over WBKB in Chicago in November did the same kind of job.*

STATION: KTLA, Los Angeles PROGRAM: One spot

FOOD

SPONSOR: Kraft Foods Co. PRODUCT: McLaren Cheese

CAPSULE CASE HISTORY: *Kraft has been presenting program for 50 weeks (as of April 28, 1948) and towards the end of 1947 devoted commercials to a cheese not advertised in any other medium. The commercials were shifted to Kitchen-Fresh Mayonnaise when it developed that after two weeks dealers had none of this expensive Kraft cheese left. (No material on this has been released by sponsor, agency, or NBC.)*

STATION: WNBT, N. Y. PROGRAM: Kraft Theater

TOYS

SPONSOR: Lionel Corporation PRODUCT: Toy trains

CAPSULE CASE HISTORY: *Demonstration of model trains was part of a General Foods commercial telecast. A representative of Lionel was on the program as guest of Harriet Van Horn (N. Y. World-Telegram radio editor), star of show. During and following the scanning 600 telephone calls re the trains came into NBC. Over 265 direct sales of trains were traced to the demonstration.*

STATION: WNBT, N. Y. PROGRAM: "Open House"

Listeners are people (~~not homes~~)

It's time for a new and more realistic measurement of radio's audience

over-all Radio homes are no longer an acceptable base upon which to report broadcast advertising coverage. Although the family has been an accepted unit for this purpose for most of the past 26 years, advertising researchers are now finding that multiple-set homes and TV are breaking up listening homes into people.

These analysts realistically claim that the "radio home" has always been a misnomer. The home is one thing during the before-8 a.m. hours, another in the spans between 8 and noon and 1 and 5 p.m., still others at noon, from 5 to 6 p.m., and between 6 and 11 p.m. Clearly, with each change of the available audience, the radio home, for the purpose of counting listeners, changes.

The radio home concept has resulted in the underpricing of the 7 to 8 a.m. hour in most station rate structures. Without a comprehensive study of individual listening habits, it's impossible to decide what other hours of the day are also underpriced—or overrated.

Although research thinking has been along these lines for a number of years, advertising agencies have evinced little if any interest in discovering what would happen to the ratings of their programs were they translated into listeners instead of homes. Newspapers use "families" as a circulation index device (with which agencies have been satisfied), despite the fact that media research men know that the pass-on readership of a newspaper is seldom of full family proportions, especially morning papers.

Magazines in general have been realistic. Most "slick" publication claims are

reported in terms of readers. *Life*, *Saturday Evening Post*, many weeklies and monthlies have spent hundreds of thousands discovering just how many readers they have per copy.

The family has in the past been an accepted measuring unit because broadcasting is invited into the home. It still enables the Columbia Broadcasting System, for instance, to claim that it is the network where 99,000,000 people gather every week. This 99,000,000 figure is simply the number of families who listen each week to CBS multiplied by the median number of persons per family (3.15) reported for the U. S. by the last U. S. Census. This median, broken down by area type, indicates that the urban family is composed of three persons, the rural nonfarm menage has 3.12 persons, and the rural farm unit has 3.71 persons.

However, a check of C. E. Hooper's last audience composition figures (March 1948 quarterly report) indicates that only one program, *The Shadow* (MBS), hit the full national family figure in listeners per set. *The Shadow* was reported at that time to have 3.08 people listening per radio home with a set in use. This 3.08 figure is better than the median size of the urban family, which according to the census is composed of just three. The Hooper 36 4-network ratings are made only in cities.

The low for listeners per home in this Hooper study was recorded for *Lora Lawton* (NBC), a daytime serial which averaged 1.28 listeners per set. The great

mass of programs are within the narrow range of *Lum and Abner's* 2.03 and the *Gene Autry Show's* 2.96. There are very few programs that have radio families identical in composition listening even if the total number of listeners is used as a denominator. When the "total" figure is dissected into terms of women, men, and children the radio "family" becomes more and more of a phantom measure.

Only ten programs on the networks average one or more men among their listeners. These are *Sam Spade* with one man among its 2.76 listeners per listening set, *Fitch Bandwagon* with one man among 2.67 listeners, the *Gillette Parade of Sports* with the top in masculine attention, 1.17 males for its Friday night segment of 2.32 listeners, and *Drew Pearson* (*Lee Hats*) with 1.10 men out of a 2.50 audience. There is one man among 2.63 listeners for *Gang Busters*, which recently has found a new sponsor. At the time Hooper's survey was made, *Waterman* (fountain pens) was the advertiser. Out of Jack Benny's 2.84 listeners per listening set, 1.02 are men. Other programs which appear to have masculine interest include Coca-Cola's *Pause That Refreshes on the Air* (CBS), with a male audience of 1.03 out of 2.85 listeners, *The Shadow* (MBS), mentioned previously, with 1.06 males, and *Walter Winchell*, with 1.08 men out of his 2.67 dialers despite the fact that he is selling a cosmetic line.

Although 80% of the buying of air-advertised products is done by women, products like men's clothing (*Drew*

"Homes" overshadow most radio thinking. Before NBC's 4-network rating board, Ken Dyke, administrative vp, and Mel Beville, research director, are thinking in terms of listeners

HOOPER NETWORK PROGRAM

EVENING WEEK OF FEBRUARY 15-21 1946

C B S A B C M B S

TIME	PROGRAM	RATING	TIME	PROGRAM	RATING	TIME	PROGRAM	RATING
7:00	THE BOY	0.1	7:00	NEWS	0.1	7:00	NEWS	0.1
7:05	THE BOY	0.1	7:05	NEWS	0.1	7:05	NEWS	0.1
7:10	THE BOY	0.1	7:10	NEWS	0.1	7:10	NEWS	0.1
7:15	THE BOY	0.1	7:15	NEWS	0.1	7:15	NEWS	0.1
7:20	THE BOY	0.1	7:20	NEWS	0.1	7:20	NEWS	0.1
7:25	THE BOY	0.1	7:25	NEWS	0.1	7:25	NEWS	0.1
7:30	THE BOY	0.1	7:30	NEWS	0.1	7:30	NEWS	0.1
7:35	THE BOY	0.1	7:35	NEWS	0.1	7:35	NEWS	0.1
7:40	THE BOY	0.1	7:40	NEWS	0.1	7:40	NEWS	0.1
7:45	THE BOY	0.1	7:45	NEWS	0.1	7:45	NEWS	0.1
7:50	THE BOY	0.1	7:50	NEWS	0.1	7:50	NEWS	0.1
7:55	THE BOY	0.1	7:55	NEWS	0.1	7:55	NEWS	0.1
8:00	THE BOY	0.1	8:00	NEWS	0.1	8:00	NEWS	0.1
8:05	THE BOY	0.1	8:05	NEWS	0.1	8:05	NEWS	0.1
8:10	THE BOY	0.1	8:10	NEWS	0.1	8:10	NEWS	0.1
8:15	THE BOY	0.1	8:15	NEWS	0.1	8:15	NEWS	0.1
8:20	THE BOY	0.1	8:20	NEWS	0.1	8:20	NEWS	0.1
8:25	THE BOY	0.1	8:25	NEWS	0.1	8:25	NEWS	0.1
8:30	THE BOY	0.1	8:30	NEWS	0.1	8:30	NEWS	0.1
8:35	THE BOY	0.1	8:35	NEWS	0.1	8:35	NEWS	0.1
8:40	THE BOY	0.1	8:40	NEWS	0.1	8:40	NEWS	0.1
8:45	THE BOY	0.1	8:45	NEWS	0.1	8:45	NEWS	0.1
8:50	THE BOY	0.1	8:50	NEWS	0.1	8:50	NEWS	0.1
8:55	THE BOY	0.1	8:55	NEWS	0.1	8:55	NEWS	0.1
9:00	THE BOY	0.1	9:00	NEWS	0.1	9:00	NEWS	0.1
9:05	THE BOY	0.1	9:05	NEWS	0.1	9:05	NEWS	0.1
9:10	THE BOY	0.1	9:10	NEWS	0.1	9:10	NEWS	0.1
9:15	THE BOY	0.1	9:15	NEWS	0.1	9:15	NEWS	0.1
9:20	THE BOY	0.1	9:20	NEWS	0.1	9:20	NEWS	0.1
9:25	THE BOY	0.1	9:25	NEWS	0.1	9:25	NEWS	0.1
9:30	THE BOY	0.1	9:30	NEWS	0.1	9:30	NEWS	0.1
9:35	THE BOY	0.1	9:35	NEWS	0.1	9:35	NEWS	0.1
9:40	THE BOY	0.1	9:40	NEWS	0.1	9:40	NEWS	0.1
9:45	THE BOY	0.1	9:45	NEWS	0.1	9:45	NEWS	0.1
9:50	THE BOY	0.1	9:50	NEWS	0.1	9:50	NEWS	0.1
9:55	THE BOY	0.1	9:55	NEWS	0.1	9:55	NEWS	0.1
10:00	THE BOY	0.1	10:00	NEWS	0.1	10:00	NEWS	0.1
10:05	THE BOY	0.1	10:05	NEWS	0.1	10:05	NEWS	0.1
10:10	THE BOY	0.1	10:10	NEWS	0.1	10:10	NEWS	0.1
10:15	THE BOY	0.1	10:15	NEWS	0.1	10:15	NEWS	0.1
10:20	THE BOY	0.1	10:20	NEWS	0.1	10:20	NEWS	0.1
10:25	THE BOY	0.1	10:25	NEWS	0.1	10:25	NEWS	0.1
10:30	THE BOY	0.1	10:30	NEWS	0.1	10:30	NEWS	0.1
10:35	THE BOY	0.1	10:35	NEWS	0.1	10:35	NEWS	0.1
10:40	THE BOY	0.1	10:40	NEWS	0.1	10:40	NEWS	0.1
10:45	THE BOY	0.1	10:45	NEWS	0.1	10:45	NEWS	0.1
10:50	THE BOY	0.1	10:50	NEWS	0.1	10:50	NEWS	0.1
10:55	THE BOY	0.1	10:55	NEWS	0.1	10:55	NEWS	0.1
11:00	THE BOY	0.1	11:00	NEWS	0.1	11:00	NEWS	0.1
11:05	THE BOY	0.1	11:05	NEWS	0.1	11:05	NEWS	0.1
11:10	THE BOY	0.1	11:10	NEWS	0.1	11:10	NEWS	0.1
11:15	THE BOY	0.1	11:15	NEWS	0.1	11:15	NEWS	0.1
11:20	THE BOY	0.1	11:20	NEWS	0.1	11:20	NEWS	0.1
11:25	THE BOY	0.1	11:25	NEWS	0.1	11:25	NEWS	0.1
11:30	THE BOY	0.1	11:30	NEWS	0.1	11:30	NEWS	0.1
11:35	THE BOY	0.1	11:35	NEWS	0.1	11:35	NEWS	0.1
11:40	THE BOY	0.1	11:40	NEWS	0.1	11:40	NEWS	0.1
11:45	THE BOY	0.1	11:45	NEWS	0.1	11:45	NEWS	0.1
11:50	THE BOY	0.1	11:50	NEWS	0.1	11:50	NEWS	0.1
11:55	THE BOY	0.1	11:55	NEWS	0.1	11:55	NEWS	0.1
12:00	THE BOY	0.1	12:00	NEWS	0.1	12:00	NEWS	0.1

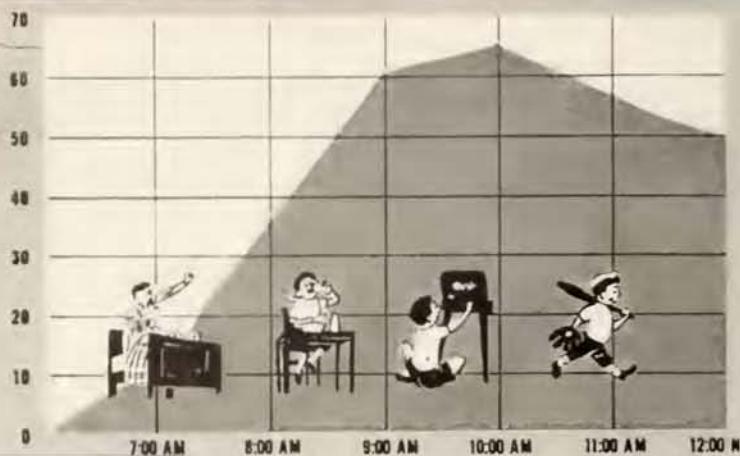
SUNDAY

MONDAY
THRU
FRIDAY

SATURDAY



Only children, 8-14, have listening habits like these . . .



① Children available

HEIGHT OF AVAILABILITY OF SATURDAY MORNING'S CHILDREN REACHED AT 10 A.M.

ALL CHILDREN DON'T DEVELOP THE SAME LISTENING HABITS

② Children listen

% Listening
 Every Saturday 45.9
 Every other Saturday . . . 18.9
 Once a month 6.8
 Less than once a month 10.0
 Never 18.4

% listening every Saturday	Age %	8-9	10-11	12-13	14
		54.3	60.1	53.7	51.2

Pearson-Lee Hats), Blue Coal (*The Shadow*), Gillette Blades (boxing bouts), Fitch Hair Tonic (*Bandwagon*) must sell the men. This points up why it is important that actual individuals who listen, not families, be reported.

Rating figures so far released (Hooper and Nielsen) do not give this figure, still retaining the fictitious "radio family" as a base. Hooper does, as indicated previously, report audience composition figures quarterly. These are "average" (over a three month period) figures and while helpful do not permit the advertiser to ascertain his listeners until it's too late to correct a program bias towards the wrong sex or age group.

When Gallup recently made his first report on the EQ (Enthusiasm Quotient*) of radio personalities he pointed up the fact that the appeal of many stars is not what some advertisers think it is. Gene Autry's rating among males under 35 was 30, while females rated him 48. Abbott & Costello's EQ with males under 25 was 57 while men over 36 rated them 34—23 points lower. When Electric Auto-Lite was sponsoring Dick Haymes

they felt they were reaching a male audience. The EQ of Haymes was 63 with females under 25; with men over 36, a vital buying segment of Auto-Lite products, the EQ was 26 points lower, 37.

Gallup's EQ ranking emphasizes the need for definitive information.

The need is further emphasized by recent reports on multiple-set homes. Audience Surveys' (Bob Salk) most recent diary studies indicate that 1,800 diaries are required to cover 1,000 homes—in other words that there are 1.8 sets per home today. Hooper's figures on multiple-set homes, which were also developed from diary studies he has been making in order to report national coverage figures for programs, indicate that 19.4% of American homes have two sets, 7.1% have three sets. His average is 1.34 sets per home, far under Salk's 1.8. Hooper stresses that this multiple set figure is based upon sets which were in use during the week that his diary record was kept, not upon number of sets in homes.

Where there was one set in the home, the location of that set as reported by Hooper was:

Living Room	Kitchen	Bedroom	Playroom	Others
70.9%	13.7%	11%	0.2%	4.2%

Where there were two sets in a home and one was in the living room, the second set was in the:

Kitchen	Bedroom	Playroom	Other Rooms
47%	32.1%	3.4%	17.5%

Where there were three sets in a home, and the first set was in the living room, the other two sets were distributed as follows:

Kitchen	Bedroom	Playroom	Others
65.8%	72.1%	5.1%	57.0%

These multiple-set homes increase daytime listening; the diaries indicate that the housewife turns on one set after another as she moves around the house. In the early morning hours and after 6 p.m. multiple-set homes increase listening by making it possible for more than one member of each family to satisfy individual listening desires.

Nielsen has reported multiple-set listening in his ratings but he does not show who listens, and two sets in use in the same home are reported as two homes (if they are tuned to different programs at the same time). During the past winter Nielsen made a study of listening in multiple-set homes as compared with sets in use in one-receiver homes. The figures, which covered a two-month period, indi-

(Please turn to page 126)

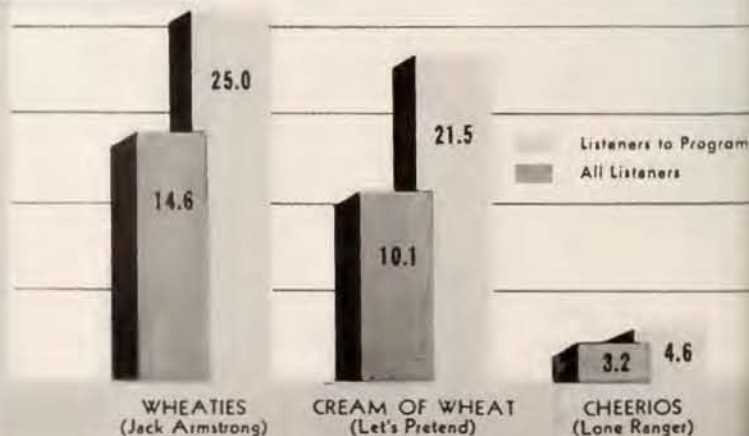
③ Children's favorites

ONLY THE 8 TO 14 YEAR OLDS COULD HAVE VOTED THEIR FAVORITES IN THIS RANK ORDER

- | | |
|---------------------------|------|
| 1. Lone Ranger | 17.7 |
| 2. Blondie | 11.0 |
| 3. Lux Radio Theatre | 11.0 |
| 4. Archie Andrews | 10.1 |
| 5. Let's Pretend | 9.7 |
| 6. Gang Busters | 9.6 |
| 7. Frank Merriwell | 7.5 |
| 8. Baby Snooks | 7.5 |
| 9. Superman | 5.5 |
| 10. Jack Armstrong | 5.1 |
| 11. Dick Tracy | 5.0 |
| 12. Truth or Consequences | 4.8 |
| 13. Red Skelton | 4.7 |
| 14. Bob Hope | 4.7 |
| 15. Jack Benny | 4.6 |

④ Children make sales

THEY BUY THE PRODUCTS ADVERTISED ON THE PROGRAMS TO WHICH THEY LISTEN



Spot Announcements can be more effective

Station breaks do a better job for advertising and public when they fit into their surroundings



Some stations do a good job with spot announcements, some don't. And what determines how "good" the job is is not the quantity of listening, BMB coverage figures, or similar statistics, but the stations' advertising effectiveness. More and more advertisers are becoming aware of the fact that sales results differ amazingly on stations supposedly covering markets of the same size with the same power, at the same cost, and in theory with the same audience impact.

Spot availability information has taken on a new dimension. How the commercial is handled is becoming just as important as where it's used. A growing number of stations are handling spot announcements as though they were something besides income-producing evils. Even transcribed announcement spots are scheduled, introduced, and signed off in program fashion. Live announcements on a station with the new look at commercials reflect, even when of the irritant variety, an integrated feeling which avoids making them stand out like a blot on broadcast advertising's escutcheon.

It has long been the feeling of men like

Copy: Where an announcement is to go into a participating program the mc usually knows better how to phrase it to fit his personality than does any agency.

G. Emerson Markham, broadcasting head of General Electric in Schenectady, that the public's negative reaction to commercials in general, and spot announcements in particular, can be traced to their handling and acceptance by the stations. As long ago as two years he started studying the problem. Since a great part of a station's income comes from station-

break and other announcement forms, he didn't feel justified in refusing this form of business. Moreover he didn't feel that listeners instinctively disliked advertising but rather that they disliked what broadcasting was doing with it. Ergo—develop a new approach.

Since many commercials were spotted on participating programs, the first regulation established was the rewriting of all

Scheduling: It's often wiser to permit stations to place spots where they think they'll do the best than to insist upon specific availabilities.

live announcements to fit the mood and personality of the program conductor. This was done whether the program was a women's participating program, a disk jockey segment, or a catch-all type of show.

For transcribed announcements, another regulation prescribed a few words of lead-in and a word or two of lead-out, the copy to be in the program mood.

These regulations solved the problem of spot commercials on programs designed to carry them. They left still unsolved the problem of what to do with announcements in station-break time between programs.

Markham decided upon a number of policy rules to clean up the station-break problem. First, announcements were not to be used between programs which were out of mood with them. No double-spotting—no announcements would be placed back to back. Sometimes refusal of a station break to an advertiser who wanted it because of the large audience reached by programs on both sides of the break caused ill-will. Most advertisers, however, discovered that another station-

break period could produce good results too and came to realize that they too profit by selective spotting of their own as well as all the station's announcements. WGY has had letters from listeners who have noticed the difference in commercial handling—and advertisers are collecting upon that favorable atmosphere.

One of the first stations to realize the impact of integration of spot commercials was WNEW (N. Y.) with Martin Block. Until recently it did nothing about integrating the hundreds of its other commercial announcements. Lately program vp Ted Cott has been trying to show announcement advertisers how they can make their commercials more effective by recording them in different moods to fit the program surroundings. It is Cott's feeling that a singing commercial to be effective should be done in as many musical moods as possible. If the same appeal

Mood: When spots are recorded in various musical tempos and types, they'll fit into block sequences and hold the listeners.

were handled in Latin rhythm, in bebop, in swing, and in sweet phrasing, then it would be possible to integrate the spot into any type of program or have it adjoin any type of program. "That way," says Cott, "the listeners aren't jarred each time a commercial comes up. If the commercial is in harmony with its setting it won't arouse the automatic negative response it otherwise might."

How far a station can go in making commercials part of the program is best shown by a show scheduled at 4:30 p.m. over Chicago's WGN by Two Ton Baker. Baker writes and spins little stories which build to climaxes that use transcribed

(Please turn to page 46)

GIVE-AWAYS

over-all Broadcasting is full of give-away brokers. VIP, George Kamen, Prizes Inc., Brent Gunts, Dave Alber, and John Wylie make straight and profitable businesses out of securing products for quiz and gift shows. At the same time, press agents, producers, manufacturers, advertising agency men, and network sales and promotion executives solicit or place gifts as part of their jobs. It is a big-time business. Twenty-one network shows give away more than \$7,000,000 worth of brand-name merchandise every year. Local programs will present nearly \$2,000,000 in gifts in 1948.

The give-away broker has a real and definite place in radio. Generally speaking, his responsibility begins with procuring merchandise prizes for a give-away show, and ends with the expediting of shipments, usually from the local dealer or distributor on larger items, of the winning contestant's loot. Between this alpha and omega, the gift broker must see that a constant flow of gifts go to a show as promised, provide the manufacturers and concerns with some type of "proof of performance," sell prizes for which a winner has no use, exchange wrong sizes and colors, and buy gifts (when he can't promote them) to fill commitments for special promotions. For this he gets paid either at a flat rate by the show or a "per air credit" by the manufacturer, or a combination of both.

The producer of a half-hour, five-a-week give-away show pays anywhere from \$100 a week (for a sustaining show in a local market) to \$1,000 a week (for a sponsored network show) for a gift broker's services. The saving to him in time runs anywhere from 30 hours to two days, and as much as \$500-\$600 in mailing, telephone, and express charges. He also avoids the rat race of chasing after the makers of expensive gifts which will increase the name value of his prize list, and the equally onerous job of brushing off manufacturers who offer him cut-rate, unexciting items in return for plugs. The brokers, such as Kamen, Gunts, and Alber, who sell plugs, generally charge anywhere from \$25 to \$200 apiece, plus the free merchandise which will be given away.

There are few major manufacturers who have not been approached, usually through a station's advertising manager or sales promotion manager, with a pitch

they're a big business

brokers, producers, publicity men get free air credit for manufacturers in multi-million-dollar operation

for placing their products on a give-away show. A few firms consider the give-away operation a legitimate phase of their overall promotion and publicity activities. A handful of firms consider it an effective form of reminder advertising, or as a "fill in" between seasonal campaigns. The biggest users of give-away channels read like the "Who's Who" of the ad business. Such firms as Philco, RCA, Bulova, Oshkosh Luggage, Champion Outboard Motors, Kaiser-Frazer, Westinghouse, Kelvinator, Stromberg-Carlson, Ronson Art Metal Works, General Electric, Kimball Pianos, and Columbia Diamond Rings are plugged several times every broadcasting day as winner after winner carts away anywhere from \$25 to \$25,000 worth of merchandise.

Although the brokers do everything they can to ensure adequate brand-name mentions plus a descriptive plug at the

time of presentation, even to the point of sending along prepared "copy" with each prize, there is still an element of a gamble for a manufacturer whose product is being given away. Sometimes the plug is buried in a conglomerate, rapid-fire listing of many prizes. Sometimes, particularly in a jackpot stockpile of gifts such as the "Walking Man" gimmick on *Truth or Consequences*, or a contest promotion like ABC's *Paul Whiteman Club*, the contributing firms get a tremendous free ride, with special promotions, publicity, tie-in ads, repeat plugs, and extra air-mentions. More often than not, a manufacturer has to take a chance. There is a difference too in whether or not a show is a straight "give-away," like *Queen for a Day*, *Bride & Groom*, and *Welcome Travelers*, or a "quiz" show like *Winner Take All*, *Grand Slam*, and *Stop the Music*. The quiz-type show usually develops a more general,

"family" audience than the give-away show which is largely interviews and the simplest of questions. The give-away brokers promote all types, plus the special contests on shows which do not ordinarily hand out gifts.

Not all manufacturers make a product that can be a good give-away. Items which consumers often like to select for themselves, such as jewelry, clothing, cosmetics, and fashion accessories, generally fall flat. So do "unknown" brands of merchandise. The items which usually do best are household items like washers, refrigerators, waffle irons, toasters, electric clocks, radios, lamps, sheets, and blankets. A few luxury items, where consumer brand choice is usually not of prime consideration, rate high with winners.

VIP, one of the largest and oldest of the brokerage services, prefers to deal in prizes in the \$10-\$30 bracket for run-of-

Washing machines are still very much the number one listener request

Vacation via air is one of the special appeals to young marrieds





Kool Vent Metal Awning Co. opens Pittsburgh market with "Housewives Holiday" give-away show



CBS producers Mark Goodson and Bill Todman corral own give-aways for "Winner Take All"



Give-aways en masse have pushed "Truth or Consequences" to the topmost Hooper slot

the-mill give-aways, and \$40-\$250 for special offerings. They work on a straight contractual arrangement with shows such as *Give and Take*, *Win at Home* (regional), and *Tell Your Neighbor*, plus several local stations which carry their package, *Cinderella Weekend*. The basis on which they sell a manufacturer is that he will receive valuable promotion in return for giving free merchandise, but VIP's William J. Murphy admits that no manufacturer has ever given him any tangible evidence of sales successes as a result of planting prizes on the air. Murphy adds that nearly 90% of the manufacturers and businessmen he deals with themselves promote the fact that their products are used as give-aways, usually by sending broadsides and displays to dealers, or running ads to the trade featuring the show on which their product is given away. This, he claims, is where the pay-off comes in, and the value to a manufacturer of his give-away operation is in direct proportion to the amount of promotion he does, as well as the amount of straight advertising he does in other media. One cigarette lighter firm, Zippo, which had been supplying VIP with lighters for a year, found their give-away operation proving so successful with their dealers and distributors that they scheduled a series of paid radio spot campaigns.

Unlike its carbon-copy competitors, John Wylie (Hollywood), and Prizes Inc., VIP is shooting mainly today to extend its give-away package operation, *Cinderella Weekend*, at the local level in major markets. Prizes Inc. works mainly with small stations, and makes its money out of volume trade. While the prizes are not as elaborate as those of the give-away shows on the networks, the Prizes, Inc., programs do well for stations, since they are within the range of most program budgets.

George Kamen, on the other hand, confines his operation to a contractual arrangement with network shows. He works both ends against the middle, usually charging a manufacturer \$50-\$100 per plug (one show is considered one plug) and the producer 10% of the retail value of the merchandise he comes up with. Kamen maintains offices both in New York and Hollywood to handle the three shows *Queen for a Day*, *Heart's Desire*, and *RFD America* for which he is the contract "merchandising counsel." *Heart's Desire* gives away, as part of the program gimmick, the object that listeners say they want most, but with a set of prizes built around it, which include the items made by Kamen's clients. The other two

(Please turn to page 78)



Barbara Welles (Florence Pritchett) introduces guest on her WOR women's participating program as announcer picks number from question bowl

Women's participating programs

part
two

Going beyond the call of microphone-duty, program mc's obtain distribution as well as sales when needed

spot What the mc of a women's participating program does at the microphone is important to her sponsors. What she does (most of these mc's are women) in addition to her broadcasting is even more crucial to them.

Her effectiveness can often be weighed in terms of the number of appearances she makes at her advertisers' sales-promotion gatherings and dealer meetings. If she retires to an ivory tower between broadcasts there may well be a big question in an advertiser's mind about the propriety of buying a schedule of announcements on her program.

Over 40% of the time purchases on women's participating programs are inspired or ordered by local regional managers for the national advertisers. In

most cases the program mc is brought along by the commercial manager of the station to help close these time sales. She can tell the prospective sponsor just how she will build his local sales. Since few salesmen and fewer advertising managers listen in the daytime, it's logical that the same personal qualities which spell credibility to a listener or prospective customer will appeal to a prospective advertiser, and are necessary to his understanding of this program type. Most daytime programs in the service category, and women's participating shows generally include "service" as part of their appeal, often have to be explained to advertising men who cannot see their value.

As a matter of record the majority of these mo's of participating programs who

have contracts, have clauses in them which require that they "visit" prospective clients with station time salesmen when necessary. Similar special clauses also call for personal appearances at dealer meetings. When a new advertiser buys a spot on a women's program, he fails to get the most out of the buy if he doesn't throw a party for his retailers—a party at which they meet their new air-saleswoman.

The extent to which this type of promotion can influence an advertiser or his dealer is sometimes astonishing. The Berkeley Furniture Company of Newark, N. J., had been thoroughly sold on the original format of *Barbara Welles* (WOR, N. Y.), and on the personality of Florence Pritchett, who is Barbara. The program

format included reviews of movies, books, plays, news commentary with a feminine slant, and some glamor notes. Miss Pritchett had gone with the WOR salesman to the Berkeley plant and had several sessions with the management on how *Barbara Welles* could help them.

When the program changed its format to an audience participation show, in which the studio audience is given glamor and beauty advice, Berkeley balked and told the station management, "That isn't what we bought." Despite the fact that the program's rating didn't suffer from the new format, Berkeley wouldn't be convinced that *Welles* could continue to do the job she had done for them before. They cancelled.

After a frantic staff conference at the station, Berkeley was offered and sold Florence Pritchett under her own name in a format similar to the original *Barbara Welles*. The sponsor was happy, WOR and Florence Pritchett had a new 15-minute program sponsor.

A visit with the advertiser and his dealers frequently works such magic, but when the simple visit doesn't prove an open sesame to sales, the girls really go to work. They attend luncheons, dinners, travel with advertisers' salesmen around their dealer routes, which frequently does more to inspire dealers and retail

salesmen to move a product than all the p-m-ing* in the world.

The Grennan Cake Company of Kansas City had been facing unsuccessfully the problem of obtaining a better display for their cakes—and a better sales effort on the part of the men behind the counters. Grennan was a sponsor of KMBC's *Happy Kitchen*, so the problem was tossed into the lap of *Kitchen's* mc, June Martin. Miss Martin, in presenting the program day in and day out, had become a real authority on the manufacture and distribution of Grennan cakes. She had spent hours at their plant and followed the product from the oven to the home.

Miss Martin's listeners trust her judgment. They write and tell her so. They buy the merchandise that she recommends. They write and tell her that also. There was no question in the minds of Grennan executives that she was selling Grennan products to the purchasing agent of the home.

So Miss Martin was assigned the job of getting better dealer and retail salesmen cooperation. She visited store after store. She told each store's personnel about her program, her listeners, and her mail. When she left one dealer, he told his Grennan routeman, "Happy Kitchen fans

*P-m-ing is payment by a manufacturer to retail salesmen of a small sum for each sale of a specific product.

really seem to enjoy buying a June Martin-recommended product." Another dealer told the Grennan sales manager, "June Martin made me feel that I've been throwing away money by not making it easier for her fans to buy more Grennan items. She made me feel proud to carry the line."

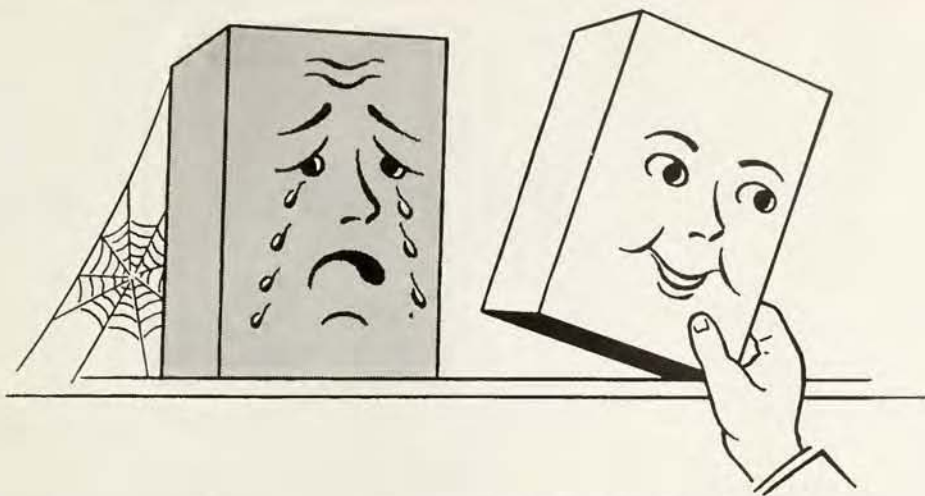
As either an expert or an authoritative reporter in her field, the woman mc is automatically a public figure. She is a much-desired speaker at luncheon clubs, civic leagues, P. T. A.'s. Obviously the number of such engagements which any mc can accept is limited. Planning a good participating program doesn't permit of an extensive social or personal life. It's only after the conductor of such a program has built an outstandingly faithful audience that she can start ducking many dates for personal appearances.

The mc's who avoid public appearances are rare. Most commentators feel from experience that a public appearance, which gives listeners the opportunity of seeing as well as hearing them, forges closer audience bonds. Station promotion heads know that it's a highly important stimulus to word-of-mouth advertising. These personal appearances may have little if any measurable effect on a program's audience popularity rating, but the

(Please turn to page 120)

A multi-colored annual calendar is major promotion for WLW-WINS women's participating "Morning Matinee." Listeners request thousands





CKLW makes 'em REACH* for your product in the Detroit Area



You get results at **Low Cost** *fast, by using*

CKLW

YOU GET a clear channel signal beamed via the Great Lakes water route to an eight million population primary area.

YOU GET a market with a radio homes and buying power percentage second to none in the country.

YOU GET the power of 5,000 watts day and night and a middle of the dial frequency of 800 kilocycles.

YOU GET a station with alert, around-the-clock programming keyed to the trend of this market's listening habits.

* You'll reach more buyers for less because CKLW has the lowest rate of any major station in this market!

*Guardian Bldg., Detroit 26
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.*

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System



Ronson's radio brain trust, headed by Fred Van Deventer, includes wife (Florence Rinard), son (Bobby McGuire), and outsider Herb Polesie

Making good with a specialty

Once Ronson made hundreds of items. Today one product and one radio program build a fortune

over-all Ronson's millions are the result of specialization. In 1920, when the Art Metal Works went through the bankruptcy courts, the products of the then 25-year-old fashioners of metal products ran the gamut from a sparking pistol to elevator doors. It was about this time that Alexander Harris, now president, joined the organization and started the now-completed trend towards a basic product, automatic cigarette lighters. Harris didn't pioneer the Art Metal Works' stress on promotion and advertising, for the founder of the firm, electroplater-metal worker Louis V. Aronson, was a firm believer in the efficacy of advertising dollars. He also had a strong partiality for the color maroon, which explains why to this day Ronsons are packed in maroon boxes, delivered in maroon trucks, and written about on maroon-printed stationery. His invention of the first automatic lighter receives tribute in the name of the product itself, Ronson (A ronson), and the present name of the corporation, the Ronson Art Metal Works. The corporate title was changed in 1945 to more completely identify product and manufacturer.

Ronson lighters are of many types and

forms, and range from the \$6.00 pocket model to table and de luxe gold pocket pieces that bring \$200. The lighters, despite the \$20,000,000 business which the firm did in 1947, are still being allocated to retailers. It's expected that in 1948 production will overtake demand, although advertising is being directed towards keeping consumers wanting more lighters.

For most of the first 46 years of the Art Metal Works' history lighters were a seasonal item. Sales peaked at the gift seasons (Christmas, graduation, and Easter). Ronson's advertising was likewise concentrated in these months. Thus one year a series of five-minute transcriptions by Ed East, one of the original Sisters of the Skillet, were used in 12 markets as gift reminders. The following year John Sebastian, harmonica virtuoso, made another series of five-minute recordings, also used in a number of key markets. These transcriptions increased Ronson gift business, but that is all they did.

It was in 1941 that Ronson decided to fight the seasonal bugaboo. Paul Sullivan was the fair-haired newscaster of that period and they placed him on CBS starting April 11. The United States was then rapidly approaching war and many firms,

especially those in the metal-working field, were shifting slowly over to a war economy. In June of 1941, Art Metal Works dropped sponsorship of Sullivan and began to taper off its advertising campaign. In 1942 it spent nothing for advertising. In 1943, realizing the need of keeping the name of Ronson alive, advertising was started again (\$56,890 budget), but it wasn't until the end of 1945 that Ronson started getting back into the consumer lighter field. That year the advertising budget rose to \$135,344 and Ronson was advertised over CBS on Christmas day with *Ronson's Christmas Musicade*, cost \$12,985.

Around the middle of 1946, president Harris felt that Ronson production justified extensive advertising. The budget was upped to \$500,000 and a network program, *Twenty Questions*, was purchased on MBS. The quiz show had been on Mutual about five months when it was bought by Ronson. The fact that a game played by a family (the Van Deventers) could be expanded by that family so that MBS' biggest Saturday night audience could be attracted to it was a surprise to everyone in radio. The cast includes Mr. (Fred) and Mrs. (Florence Rinard) and



Ronson's business brain trust includes (l. to r.) Leslie McDouall, Israel Greene, president Alexander Harris, vp Alex Aronson, Ben Zukerman

the young man of the household (Bobby McGuire). To this line-up is added Herb Polesie, director-producer and years ago a CBS comedian, mc Bill Slater, and one guest a week. The program averages a Hooper of eight in rated cities. On the Don Lee Network, where it is heard on Sundays, it jumps to 12 and 14, and in Canada, where Ronson has a very active subsidiary corporation, it hits a 20 frequently in the Elliott-Haynes index (Canadian equivalent of a Hooperating). Canada loves semi-intellectual quizzes and there's less competition at all times in the provinces.

Twenty Questions was a Ronson success almost from the start. It's the type of program that permits frequent commercial name credits (a Ronson lighter is given the listener who sends in a subject for *Twenty Questions* that's used on the air). If the panel of experts is stumped, the listener receives one of the more expensive lighter sets for the table. How well the game has caught on is indicated by the fact that from 40,000 to 50,000 letters are received by the program every week. And the letter writers know the name of the sponsor beyond the shadow of a doubt. They're writing in order to win a Ronson Lighter. Hooper's February report of sponsor identification figures indicated that *Twenty Questions* has a 58.6 sponsor identification, which is better than 60% of all programs on the air.

Every magazine advertisement placed by Ronson has a credit line calling attention of the readers to *Twenty Questions*. Cecil & Presbrey, the present Ronson advertising agency, estimates that Ronson advertisements appear in magazines totaling 100,000,000 circulation.

Ronson didn't jump on board *Twenty Questions* in a big way to start. The program was purchased over 17 stations. The network went to 168 stations in six months and is now 255. The smaller MBS stations are not used because the market for lighters is not like the market for food and other products that are bought weekly.

Ronson, however, is not satisfied when a man buys his first lighter. It is out to sell multiple lighters in a home. It pushes table lighters on the program, in printed advertisements which appear in home magazines like *Good Housekeeping* and *Better Homes & Gardens*, and through its press agents, Yolen, Ross & Salzman. Table settings are "planted" with women's page editors and editors of women's magazines. Intensive selling is put into getting table lighters into motion pictures, another facet of the YR&S job. Use in a motion picture wouldn't do very much to sell the average lighter but Ronson, being a one-handed lighter—"Press, it's lit! Release, it's out!"—is self-selling. In several pictures a Ronson lighter has been virtually a part of the plot. In *The Other Love* Barbara Stanwyck reaches for a cigarette and fumbles for a light. A hand reaches into the picture with a lighter. At once the audience realizes that all is well. The lighter is one that Stanwyck had given David Niven earlier in the picture, before girl lost boy. The camera pans to Niven. They clinch—all is forgiven. The lighter is a beautiful all-gold Ronson.

The press agents also place Ronsons on as many give-away programs as possible, acting as brokers in this case (See *Give-aways: They're a big business* page 32). In some weeks as many as 6,500 air mentions have



Ronsons are give-aways on "Ladies Be Seated"

Ronsons were a seasonal item before radio

ANOTHER FIRST FOR RONSON...YEAR 'ROUND NETWORK RADIO!

★ ...and when you buy a Ronson lighter, you are buying a piece of the world's greatest lighters... Ronson lighters are made in the U.S.A. and are the only lighters in the world that are made of pure gold... Ronson lighters are the only lighters in the world that are made of pure gold... Ronson lighters are the only lighters in the world that are made of pure gold...

RONSON
WORLD'S GREATEST LIGHTER

ADDITION AND RETAIL DEPT. '48' NEW YORK, N.Y. 100

been checked by Ronson, which keeps a master log of where their lighters are given away—and how.

Ronson's first job is to sell lighters—then Ronsons. Gags about lighters that don't work almost wrecked the lighter industry some years ago. (The match business contributed not a little to the anti-lighter campaign but inexpertly-built lighters helped it along.) While Ronson appreciates free mentions on give-away programs, in motion pictures, in magazines, and even in other firms' advertising (Revlon's full color page for nail polish in which the model is looking into her highly polished Ronson, is typical), they have no illusions that publicity sells of itself. They contend that if they didn't advertise both

to the public and to the trade, the publicity would be flattering, but not financially resultful. Their publicity increases the effectiveness of their advertising.

They merchandise every big publicity break they get. Since lighters are sold not only by jewelers and tobacco merchants alone, but also by men's wear, drug, and department stores, Ronson must sell a great part of the merchants of the U. S. and Canada. They sell *Twenty Questions* and their advertising in *Life*, *Saturday Evening Post*, *New Yorker*, *Vogue*, *Esquire*, *Mademoiselle*, *Good Housekeeping*, *Better Homes & Gardens*, *Bride's Magazine*, and *American Weekly*, in trade papers reaching all the fields in which they sell. A typical trade advertising schedule

was one with which Ronson opened their 1948 "Biggest Advertising Campaign in 'Lighter' History." This ad appeared in two jewelers', one drug, one tobacco, and one men's wear trade paper. It lumped all their printed advertising into one paragraph and gave "plus" play to *Twenty Questions*. One reason for this may be the fact that the program is budgeted for more than half the total advertising expenditure for the year. Time cost alone for 1947 was (gross) \$497,843. The program is not expensive but nevertheless the 52 programs add up to \$130,000 a year.

It cost Ronson roughly five advertising cents to get a dollar's worth of business in 1947. This means, since \$1,500,000 has been set aside for advertising in 1948, that Ronson expects to sell \$30,000,000 worth of lighters and accessories during this year. In 1947 they outsold the number two brand of lighter, Zippo, three to one. In a recent *American Legion Magazine* lighter-preference survey Ronson ran first (51.9%), Evans second (14.8%), and Zippo third (14.1%). Evans is manufactured under license from Ronson (same action, etc.).

Television is receiving considerable attention from Harris, Ronson president. The automatic lighter action of the product makes it ideal for visual advertising and TV spots are being placed in many markets—N. Y., Washington, Detroit, Chicago, Philadelphia, Los Angeles, Baltimore. This interest in television isn't new with Harris. Back in 1939 when WNBT was W2XBS, on September 29 the *Ronson Light Opera House* was scanned. The program was a musical revue with Ronson's own theme song, *You're the Light of My Life*, featured.

Twenty Questions will be supplemented by intensive spot campaigns where they are needed. Ronson will continue to spend more than 50% of its advertising in broadcasting. And it will spend it itself. It makes no dealer cooperative advertising allowances. Advertising mats and continuity are being supplied to dealers but the dealers spend their own money when they use them. The Ronson theory is that when it spends its own advertising dollar it knows what it's getting.

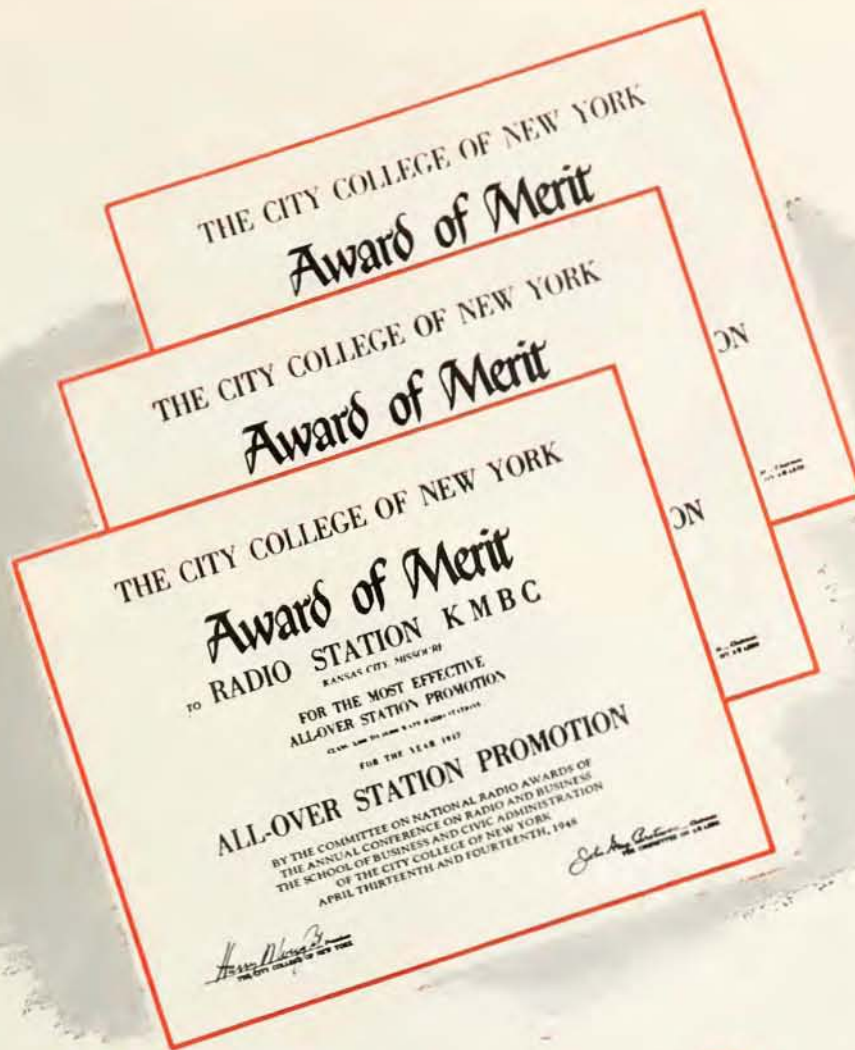
Saturation of the market is a long way off, according to the sales manager, F. W. Osgood. When everyone who smokes has a lighter in his pocket or her pocketbook and each room in every home sports a table lighter, there'll still be millions of new smokers each year to sell—and it's likely that when that day comes Ronson will still be using the air to condition the consumer for their dealers to sell. . . .

TV for viewers \$ not dead

Television as a service which the public will pay for directly, as originally suggested by Zenith's president Eugene McDonald, is not a dead issue. The greatest interest in the possibilities of having the consumer pay for certain entertainment which will be received on his TV receiver is now found in the offices of motion picture producers. Both Paramount Pictures and 20th Century-Fox are working on an idea which will permit them to bring into the home feature-length motion pictures which will be paid for by the viewing family. Both firms have experimental equipment (receiving sets) of this type under test. Fees, type of pictures, collection routine, and a host of other details, haven't even reached the conference stage, but the idea of sending top-drawer entertainment through the air to be paid for by the viewer has high priority among motion picture producers.

Paramount of course expects to have motion picture theater audiences also paying for big-screen television in the theaters which it owns or services. During April it presented prize fights at the New York Paramount Theater which were taking place at the same time at the Brooklyn YMCA. The pictures were not as clear as regular motion pictures but improved quality waits only on further laboratory work, according to Paul Raibourn, Paramount's vp in charge of TV. The outstanding use of Paramount's theater TV is in its making available film footage of local news events within 66 seconds after the events have taken place and the fact that this footage can be included in all showings of newsreels during any day. The TV-transmitted pictures are photographed off the face of the receiving tube and are available for projection on the screen at any time after the picture is received via the air. Since it will seldom be feasible to interrupt a motion picture showing just because something newsworthy is happening, the Paramount film method of handling TV reception has untold theater advantages. Regular newsreels generally reach theaters from three to six days after the happening they report.

In the case of great sporting events, like the coming Louis-Walcott return championship fight, Paramount looks ahead to theater showings at special admission rates, while the fight is taking place. It doesn't think the fact that the fight will be available in the home via TV without charge will keep people from coming to the theater to see it and to pay a sizable admission charge. . . .



Three In a Row!

For the third consecutive year, the promotion efforts of KMBC have been adjudged by The City College of New York as the best among regional radio stations throughout the nation. And . . . speaking frankly . . . we're pretty pleased about it.

We're pleased because our last year's effort, for the most part, was based on promotion of KFRM, KMBC's new 5,000 watt daytime associate for rural Kansas with an effective radiated power to the southwest of 12,500 watts. Qualified, impartial judges rated our promotional efforts as finest among regional radio stations in the country.

This third award, together with the 1947 Billboard award, gives advertisers and sponsors a renewed guarantee that, year in and year out, they get the best in promotion when they buy The KMBC-KFRM Team.

Free & Peters, Inc.
National Representatives

KMBC

of KANSAS CITY



KFRM

for KANSAS FARM COVERAGE

Will radio have its OSCAR?

**There are hundreds of awards
but no industry-wide tribute**

over-all There are three existing types of major awards in broadcasting. There are awards given by colleges—viz., Peabody, Ohio State, CCNY. Awards are given by foundations and clubs—du Pont, Newspaper Guild, National Conference of Christians and Jews, Freedom House, Safety Council, National Headliners Club, Overseas Press Club, Phi Beta, and the American Public Relations Association. Finally there are trade awards given by trade and consumer publications and trade associations, generally with an eye to the publicity (and advertising) resulting from the accolades. *Variety*, *The Billboard*, *Radio Mirror*, *Motion Picture Daily*, *Advertising and Selling*, *Direct Mail Advertisers' Association*, *National Retail Dry Goods Association*, *Radio Best*, *Advertising Clubs* (Boston, Pittsburgh, Denver are representative), and the *Art Directors' Association* are 12 representative trade award givers—and most of them give awards in several classifications.

These three groups include a considerable number of publications, educational institutions, and clubs or associations interested in paying tribute to the field of broadcasting. There are nevertheless many men and women in the industry who await the day when an award will be established which will have the standing of the Oscars in the cinema world and the growing stature of the Donaldson Awards in the theater. Frank Stanton (president of CBS) is a strong advocate of the establishment of a radio Oscar if but for one reason, the consumer publicity attendant on the making of these awards each year.

At the same time there is a growing re-

sentment among stations and networks over the increasing number of annual awards which require presentations as part of the entrance requirements. The cost and time consumed in making these promotional entries in order to compete for awards for promotional efforts for broadcasting have of necessity detracted from these very promotional efforts.

There is no gainsaying the fact that winners love awards and that awards can be and are used to obtain more business for the stations, networks, and agencies which receive them. It is likewise true that a number of awards bring more free airtime to the giver of the award than they do publicity for the program, station, agency, or network which receives them. Besides the legitimate awards there are literally hundreds given locally and nationally by publications and organizations unknown to listeners and to a great part of the broadcasting and advertising industries themselves until they make their awards.

There are also definitive awards presented for accomplishment in small phases of broadcasting, such as diction. Some of these, like the H. P. Davis announcer trophy, have stature, as do awards given advertising agencies, networks, and even sponsors for station program promotion. It is standard procedure among certain advertising agency promotion men and women (Cari-Cari of Gardner, St. Louis, Hal Davis of Kenyon & Eckhardt, and Henry Legler of Warwick and Legler) to initiate competitions between the stations of a network on which one of their programs is in need of outstanding promotion.

Awards in these station program promotion competitions run from a certificate to an automobile. These promotional contests do increase the individual station's awareness of the program and while there is a natural tendency on the part of a station to taper off its efforts for a program after a contest is over and the winners announced, such promotion seldom sinks to the level of mediocrity of run-of-the-mill promotion of a network commercial. A good example of this is the work most *Tom Mix* MBS outlets do on this program throughout the year, due in part to the annual Gardner agency promotion awards.

Also in this category are the American Broadcasting Company's annual awards to its own stations for outstanding promotion. This will be the fifth year during which ABC has asked agencies and sponsors to vote for three stations in each of four different population groups—over 500,000, 100,000 to 500,000, etc. The stations treasure the winning of these certificates and they give ABC sponsors a fairly accurate index of the promotional prowess of stations over which their programs are heard.

Among the awards made by educational institutions the Peabody, Ohio State, and College of the City of New York awards, in that order, mean most to broadcast advertisers and the industry itself. The Peabody Awards, originally inspired by the National Association of Broadcasters, stem from listening groups throughout the United States. These groups are organized with the help of NAB's little sister, Association of Women Broadcasters.

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There's an award for nearly everything in radio but no Oscar



Awards accepted by Eugene Wilkey for WCCO (Peabody); CBS' Edward Murrow (duPont's \$1,000) and Irene Beasley (Song Hits Magazine monthly plaque)



Judges at work on The Billboard annual promotion competition (left to right) Tom Revere; J. Ward Maurer (Wildroot Co.); George Potter (Prudential Life Insurance Co.); Ray Sullivan (Sullivan, Stauffer, Colwell & Bayles); Linnea Nelson (J. Walter Thompson). These five were part of committee



Trade citations are given James Gaines (Variety); "Twenty Questions" (Dramatics Magazine); and Sam Fuson for Kudner Agency (CCNY Award of Merit)



'SOUP'S ON.'

600 Radio Stations say, "Soup's on!" 600 Lang-Worth affiliates make available a NEW and specialized commercial program service for advertisers and agencies — Come and get it!

The following Radio Stations are Lang-Worth affiliates

UNITED STATES	FLORIDA	KANSAS	MINNEAPOLIS	KSTP	NORTH CAROLINA	Cannellville
ALABAMA	Crestview Daytona Beach Gainesville Hollywood Jacksonville Miami Miami Beach Ocala Orlando Palatka Pensacola Quincy Sanford Sarasota Tampa Tampa West Palm Beach	Dodge City Goodland Great Bend Hutchinson Independence Pittsburg Salina Tapeka Wichita Wichita	KGNO KWGB KVGB KWBB KIND KSEK KSAL KWIB KANS KFH	St. Cloud Warthington	Asheville Asheville Burlington Charlotte Charlotte Dunn Durham Elizabeth City Fayetteville Fayetteville Forest City Gastonia Henderson High Point Jacksonville Kannapolis Kinastan Lenair Lexington Morganton New Bern Raeanke Rapids Rockingham Salisbury Salisbury Taylorsville Washington Waynesville Winston Salem	DuBair Erie Greensburg Homestead Johnstown Lancaster McKeesport Meadville Narrowsville Philadelphia Philadelphia Scranton Sharon State College Sunbury Washington Wilkes Barre
ARIZONA	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
ARKANSAS	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
CALIFORNIA	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
COLORADO	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
CONNECTICUT	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
DELAWARE	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
WASHINGTON, D.C.	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
ALABAMA	Atlanta Atlanta Atlanta Augusta Brunswick Cartersville Columbus Dawson Fitzgerald Gainesville Macon Rome Savannah Thomasville	Lexington Louisville Louisville Louisville Owensboro Paducah	WKLX WAVE WGRC WOMI WPAD	Brookhaven Greenwood Hattiesburg Jackson Jackson Laurel McComb Meridian Natchez Vicksburg	WJMB WGRM CP WJDX WJXN WLAU WAPF WTOK WMIS WVIM	Anderson Charleston Florence Gaffney Greenville Orangeburg Rock Hill Spartanburg Sumter
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but going fast!

CAVALCADE OF MUSIC IS 50% SOLD OUT!

The story behind Lang-Worth's Specialized Program Service for Advertisers is well worth the telling. Suffice it to say, however, that 3 years of planning and several hundred thousand dollars have gone into its fulfillment!

Its greatest endorsement is its success — first offering, **THE CAVALCADE OF MUSIC**, announced March 1, 1948, is now 50% sold out!

As of this date, you can still sponsor "CAVALCADE" (via transcriptions) in a few open territories . . . but hurry! Each "CAVALCADE" show is \$5,000 worth of big-time production . . . a half-hour musical featuring D'Artega's Pop-Concert Orchestra and 16-voice chorus and starring headline guests . . . Tommy Dorsey, The Modernaires, Anita Ellis, Vaughn Monroe, The Riders of the Purple Sage, Tito Guizar, Frankie Carle, Tony Russo, Rose Murphy, The 4 Knights and others — scheduled for 52 weeks.

Available June 1: **THROUGH THE LISTENING GLASS . . .** a half-hour production revealing a "Wonderland of Music." Romantic songs by Johnny Thompson, Joan Brooks and Dick Brown. Memory melodies with The Lang-Worth Choristers and starring the radiant voices of The Silver Strings — scheduled for 52 weeks.

Additional Feature Programs, conceived, designed and produced especially for commercial sponsorship, will be made available by all Lang-Worth affiliates at intervals of 30 days, beginning July, 1948. Coming up:

THE COTE GLEE CLUB — 15 minutes, 5 times weekly. Stars the most popular male singing aggregation in radio. Spotlights a "memory corner" in each show (52 weeks).

GIT ALONG COWBOY — Songs of the Golden West, starring Foy Willing and The Riders of the Purple Sage, Elton Britt, Slim Rhodes, Rosalie Allen and Jack Pennington. Special interest spot is a 2-minute romantic yarn of the pioneer west designed as a feature for the station announcer. 15 minutes, 3 per week, 52 weeks.

For costs and time availability covering these or any other Lang-Worth Transcribed Features, from 5 minutes to 60, contact any Lang-Worth Affiliate or its station representative. For complete information on talent, program format, promotional material and future releases, contact Lang-Worth direct.

SOUP'S ON — COME AND GET IT!

LANG-WORTH FEATURE PROGRAMS, INC.

113 West 57 Street — New York 19, N. Y.
NAB CONVENTION HEADQUARTERS — SUITE 2100 BILTMORE

Kinney	KMAE	HAWAII	
Logdoches	KOSF	Hilo	KIPA
Esso	KECK	Honolulu	KHON
St. Arthur	KOLE	Honolulu	KPOA
St. Antonio	KTSA	Mauai	KMVI
St. Antonio	KMAC		
Phenville	KSTV	PHILIPPINES	
Phur Springs	KSSY	Manila	KZRH
Phle	KTEM		
Pher	KGKB		
Phlaca	KRGV		
Phita Falls	KFDX		
		CANADA	
		ALBERTA	
UTAH		Calgary	CFCH
den	KOPP	Edmonton	CFRN
St. Lake City	KNAK	Lethbridge	CJOC
		BRITISH COLUMBIA	
VERMONT		Kelowna	CKOV
mpelier	WSKI	Fort Alberni	CJAV
		Vancouver	CKWX
VIRGINIA		MANITOBA	
andria	WPIK	Flin Flon	CFAR
ington	WEAM	Winnipeg	CKRC
ickstone	WKLV		
hville	WBTM	NEW BRUNSWICK	
idericksburg	WFVA	St. John	CHSJ
ichburg	WLVA		
part News	WHYU	NOVA SCOTIA	
hmand	WMBG	Antigonish	CJFX
hmand	WRVA	Halifax	CHNS
hmand	WXGI	ONTARIO	
ake	WLEE	Kingston	CKWX
ake	WDBJ	Kirkland Lake	CJKL
alk	WROV	London	CFPL
Arnesbara	WLPM	North Bay	CFCH
Chester	WINC	Ottawa	CKCO
		Peterborough	CHEX
		Port Arthur	CFPA
		St. Thomas	CHLO
		Sarnia	CHOK
		Timmins	CKGB
		Toronto	CHUM
		Toronto	CJBC
		Toronto	CKEY
		Toronto	CFRB
		Wingham	CKNX
		PRINCE EDWARD ISLAND	
		Charlottetown	CFCY
WASHINGTON		QUEBEC	
nsburg	KXLE	Montreal	CJAD
ok	KOMW	Montreal	CKAC
ittle	KING	Quebec	CHRC
ittle	KOMO	Ste. Anne de la	
ittle	KRSC	Pacatiere	CHGB
Skane	KXLY	Verdun	CKVL
Skane	KREM		
Tama	KVI	SASKATCHEWAN	
Wa Walla	KUJ	Moose Jaw	CHAB
Yimo	KIMA	Regina	CKRM
		Saskatoon	CFQC
WEST VIRGINIA			
Slacy	WWNR		
field	WHIS		
leston	WCAW		
ksburg	WBLK		
mont	WMNN		
ington	WSAZ		
elling	WWVA		
WISCONSIN			
Aleton	WHBY		
E Claire	WEAU		
in Bay	WDUZ		
osville	WCLO		
osho	WLIP		
osse	WKBH		
hill	WLIN		
roukee	WMLO		
roukee	WMAW		
relander	WOBT		
WYOMING			
idan	KWYO		
ALASKA			
orage	KFOD		
banks	KFRB		
hou	KINY		
hikon	KTKN		

FOREIGN MARKETS

This specialized commercial program service is also available from Lang-Worth affiliated radio stations located in many foreign markets: South America, Mexico, China, Madagascar, Tangiers, Ethiopia — station listing furnished upon request.

SPOT ANNOUNCEMENTS

(Continued from page 31)

commercials as O'Henry twists. It's the ultimate in making the commercial entertaining—and it's fun for listeners.

As indicated in Part One of SPONSOR's report on *Women's Participating Programs*, last month, the most successful examples of this type of daytime show insist on the advertising's being acceptable, and further insist on rewriting the commercials so that they belong on the program in which they are spotted. Hugh Terry's KLZ (Denver) has designed all of

its participating programs so that announcements can be integrated painlessly. The KLZ operation tries, as far as possible, to block-program its spot announcements so that they belong. Says Hugh Terry, "A spot announcement which is integrated with the program into which it breaks may sell twice as well as an announcement placed in a break between programs with ratings twice as high."

Key stations of the two major networks have for years eschewed station-break commercials. During the past 12 months, to deliver bigger profits to their networks,

the keys (WNBC and WCBS) let down the bars and accepted station breaks before six p.m.

WNBC simply changed its rule that only a watch company could sponsor time signals. Now any product acceptable to the National Broadcasting Company can pay the bills for time signals on that net's pioneer outlet.

WCBS, which let down the bars before WNBC, goes further than WNBC. Its commercial announcements don't have to be tied to time signals. If the product and the advertising claims are "in good taste," station breaks are available. But, WCBS decides when the spots are used during the day and in many cases rewrites the copy or requests the agencies to do it. No station breaks lose listeners for WCBS. When they are aired, they belong.


Both WNBC and WCBS at present restrict station-break announcements to the daytime hours. WNBC has no plans for removing this barrier but WCBS will spot station breaks at night, when and if management decides. It's the idea of Arthur Hull Hayes (WCBS manager) that station-break commercials in themselves are not objectionable. "It's how the time is used, not the mere commercial use of time, that antagonizes listeners," is his belief.

The New York independent WMCA has built a number of star disk jockey programs as spot-carrying vehicles. All of these, *Mr. and Mrs. Music* (Andre Baruch and Bea Wain), *Ted Steel*, *Tommy Dorsey*, and *Duke Ellington*, have special handling devices for commercials. Steel plays a special organ theme, the Baruchs do a Mr. and Mrs. routine, Dorsey records special material for the advertisers, and Duke has his own palaver for the products he sells.


WMCA has a rule which makes its own headaches for the station. It does not permit competitive accounts to be placed within an hour of each other. That's good for the advertiser but when five clothing manufacturers are all buying spot announcements on the same station, scheduling these commercials is a chess game of tournament proportions.

There was a time when national spot announcements were makeshifts used to plug holes in network broadcasting schedules. Today millions are being spent in this field and stations are realizing that while a spot announcement, like a good commercial program, can do a selling job by itself, if it has to, it does a better job for the station, the advertiser, and the listeners, when it receives "program handling."

In Eastern
OKLAHOMA
use



Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.



**5,000 WATTS
DAY & NIGHT**

JOHN ESAU
Vice-Pres. and Gen. Mgr.

■ AVERY-KNODEL, Inc.
National Representatives



A BIG SLICE
and it's spread thick!

MARKET DATA - TOTAL AREA

	Daytime	Nighttime
Retail Sales . . .	\$1,571,310,000	\$1,199,756,000
Food Sales . . .	381,428,000	294,214,000
Drug Sales . . .	74,505,000	57,054,000
Net Efficiency		
Buying Income	1,928,073,000	1,498,039,000
Grass Farm Dollars	734,422,000	510,694,000

Source: Soles Mgt Survey of Buying Power, 1947

**1½ BILLION DOLLAR MARKET
 SPREAD OVER TWO STATES**

You've got to think in big terms when you think about KWFT! Here's what we mean. If you take our BMB Audience Coverage Map and match it with the latest Sales Management "buying power" figures, you'll see that KWFT reaches a **billion and a half dollar market** that spreads over **two great states**. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.



THE TEXAS - OKLAHOMA STATION
 WICHITA FALLS-5,000 WATTS-620 KC-CBS

REPRESENTED BY PAUL H. RAYMER CO., AND KWFT, 801 TOWER PETROLEUM BLDG., DALLAS

Sell 'em



while they're hot!

...and you won't be put in the shade

June, July and August is one-fourth of your Northwest market. For Northwest cash registers ring up as many sales during the Summer as during any other season of the year. More than \$645,000,000! ...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER.

During the Summer, Northwesterners "get away from it all"—except radio. During June, July and August, Northwest radio listening is 8% higher than the national average. ...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO.

The Twin City Hooper Reports for last Summer showed that WCCO commands an average daytime rating of 5.4... averages one-third of all daytime listeners... has a 39% larger average audience than any other competing station.

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO—WITH WCCO.

Last Summer, 37 national spot and local advertisers stayed on WCCO... just as they remained on WCCO every Summer for an average of eight years each... just as most of them probably will stay on WCCO this Summer.

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO—WITH WCCO—WITH RADIO'S SHREWDEST ADVERTISERS.

If you don't want to be put in the shade this Summer, get in touch with WCCO or Radio Sales. We'll show you how to sell 'em while they're hot!

Data supporting statistical summaries are available on request.

Represented by Radio Sales
...Radio Stations Representative
...CBS

WCCO—Sells 'em
while they're hot!

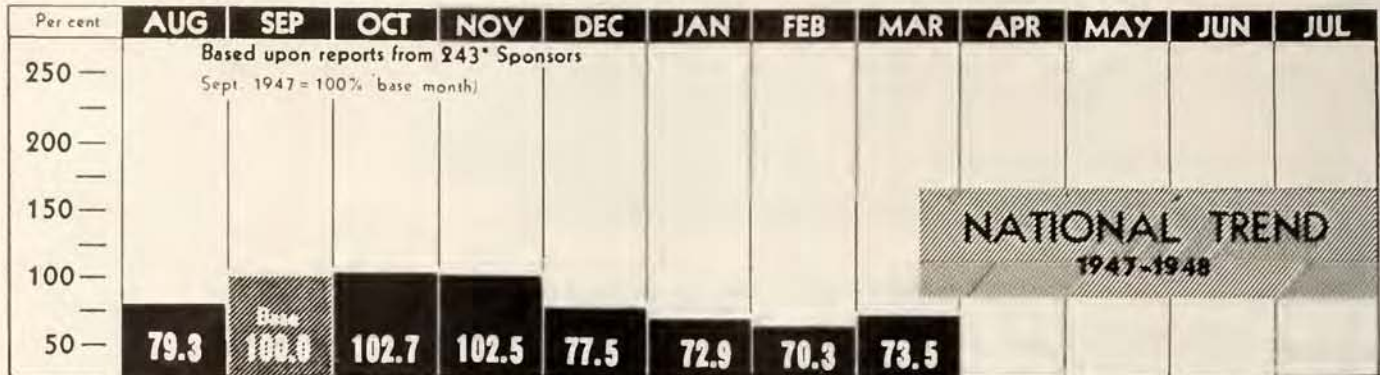
50,000 WATTS • 830 KC • CBS
MINNEAPOLIS • ST. PAUL



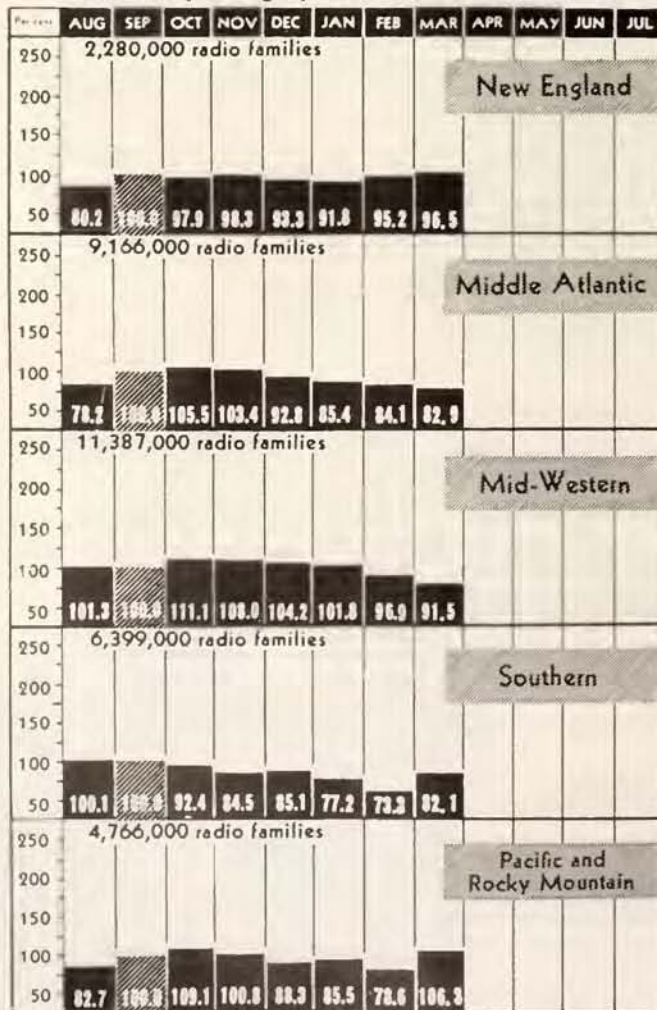
spot trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100

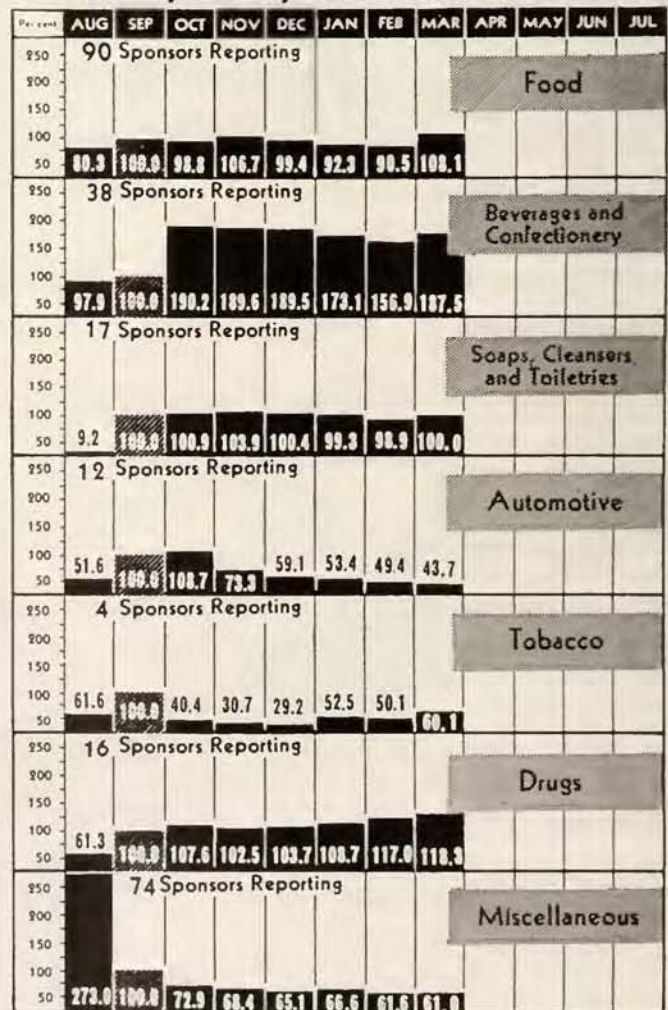
March is the first month since last September to show an upward trend in the placement of spot advertising. The increase nationally is not startling (from 70.3 to 73.5). The percentage increase is biggest in the South, from 73.3 to 82.1 and the Pacific-Rocky Mountain area, from 78.6 to 106.3. Neither is a big volume territory so these increases do not contribute greatly to the national index. With the exception of automotive and miscellaneous industry classifications all reporting businesses increased their spot placement. Beverages and Confectionery jumped from 156.9 to 187.5, Tobacco from 50.1 to 60.1, and Food from 90.5 to 103.1. Four of the seven classifications covered are now over their September 1947 base.



Trends by Geographical Areas 1947-1948



Trends by Industry Classifications 1947-1948



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

BEECH-NUT

uses

SPOT
RADIO*



to build
BIG DOLLAR VOLUME
from nickel sales!

You can do *big business in nickels* if you make enough sales. And that's exactly what Beech-Nut Packing Company does with Beechies and Beech-Nut Gum. Yet, Beech-Nut does it on a relatively small budget . . . with Spot Radio to make each advertising dollar go a long, long way.

Spot Radio gives Beech-Nut the truly *national* coverage that universal distribution requires. It guarantees the quick turnover that keeps gum fresh for choosy chewers. It's ideal for the *powerful* repetitive selling that pays off in impulse purchases at counters everywhere. With Spot Radio, Beech-Nut doesn't waste a single precious nickel on unprofitable times or places . . . because they can pick only the *best* times on the *right* stations in every market.

Beech-Nut has been using Spot Radio extensively and continuously since 1935 . . . *because it pays!* It will pay you to include flexible Spot Radio in your own plans . . . to sell the whole nation or a single compact market. Your John Blair man knows Spot Radio and how to use it. Ask him!

** Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.*

Beech-Nut Packing Co. advertising is handled by Newell-Emmett Co., New York

SPOT RADIO
SELLS
THE MILLIONS
THAT BUY

JOHN
BLAIR
& COMPANY

REPRESENTING LEADING RADIO STATIONS

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco

much of my own thinking corroborated by the material included in the feature. In addition, I felt the story most helpful in suggesting new approaches to my work. It was a grand feature and I was certainly proud to think that I had contributed in my small way to its content.

Naturally, I was gratified to see my photo so prominently displayed in the layout and in such good company, Ahem! Being as vain as the next woman.

I shall now request a copy of the SPONSOR issue for my own files. Would you be kind enough to send one to me? Mr. John Wilkoff, our promotions manager, would not part with his copy.

Thank you for the publicity and informative story which should certainly create greater understanding in the trade as well as appreciation for the job we women are doing as radio salesmen on the air.

FLORENCE SANDO
Director, Women's Radio
WCAE, Pittsburgh



Worcester overshadows all major New England cities in January 1948 retail sales activity according to recent Department of Commerce figures. Apparel sales rose 9%, Food—14%, total retail sales—8%, over January 1947 sales. In total retail sales alone, Worcester's increase was four times that of the city with the second greatest gain.

An important factor in this amazing increase is the predominance of skilled workers in this Central New England market. Of total employed, 48% are skilled workers and only 3% laborers. Their high buying income is reflected in flourishing retail sales.

Families of this Central New England Market of 500,000 people are prosperous, ready and anxious to buy. An overwhelming majority stay tuned to WTAG, the radio station with a greater audience than that of any other station heard in the area.

WTAG WORCESTER
580 KC 5000 Watts

WTAG
PAUL H. RAYMER CO. National Sales Representatives.
Affiliated with the Worcester Telegram — Gazette.



JARO HESS PICTURES

In the April, 1948, issue of SPONSOR you offer five cartoons by Jaro Hess for each subscription to SPONSOR or extra sets to subscribers at \$2.50 each set.

Our subscription runs out with the expiration date of December 31, 1948. If we renewed now do we get the Jaro Hess cartoons with our subscription?

JOHN E. BALDWIN
All-Canada Radio Facilities, Ltd.
Vancouver, B. C.

As one of your subscribers I am wondering if I could get a set of the Jaro Hess pictures. I think they are terrific!

CY NEWMAN
Director of radio
Meneough, Martin & Seymour, Inc.
Des Moines

► The Jaro Hess caricatures are available to new or renewal subscribers free. Additional sets are available to subscribers at \$2.50.

SPONSOR AT COLLEGE

SPONSOR is avidly read here and you may be interested in knowing that it is required reading in our WGBS course in "Radio Advertising & Selling" at the University of Miami.

FRANK JAFFE
WGBS, Miami

PROGRESS

I find your magazine, SPONSOR, exceedingly helpful to me in the job I have of looking after General Mills radio programs; and I think you are making progress with each succeeding issue.

EDWARD G. SMITH
Radio program manager
General Mills, Inc.
Minneapolis

REPRODUCTION RIGHTS?

First may I say that our salesmen continue to tell me of the many helpful stories and facts found monthly in SPONSOR magazine. Frequently we find charts, graphs and statistics that they would like in their sales-presentation note-books.

I am speaking specifically at this time of the quarter-by-quarter hour study from Oklahoma City found on page 30 in the April issue. If possible, we would like blanket permission to reproduce either by photostat or by reprint, page or partial page, of this type from SPONSOR magazine. Of course, we will give credit to the magazine.

MONTEZ TJADEN
Promotion Manager
WEEK, Peoria

► SPONSOR is pleased generally to permit the reprinting of its stories upon specific request but does not consent to the use of excerpts or condensations.

(Please turn to page 80)

WLAW

AND WLAW-FM



NEW ENGLAND'S MOST POWERFUL RADIO STATION

... is today's Best Buy. The following figures* tell the story of the Maine to Rhode Island sales area blanketed by WLAW:

- Population... 4,052,200
- Net effective buying income... \$4,666,248,000
- Income per family... \$4,250
- Retail Sales... \$3,263,411,000
- Food Sales... \$858,354,000

*Listening Area Sales Potential Study compiled for Station WLAW by Sales Management.

50,000
WATTS
680 KC

MAIN STUDIOS: LAWRENCE, MASS.
OTHER STUDIOS: BOSTON AND LOWELL

BASIC STATION
AMERICAN BROADCASTING CO.
IN LAWRENCE, MASS.

National Representatives: KAUF. RAYMER CO.



there's Method in our Magic!

E.H. BROWN ADVERTISING AGENCY

OPERA BUILDING
20 NORTH WACKER DRIVE
TELEPHONE FRANKLIN 9494
CHICAGO 6, ILLINOIS

March 22, 1948

Mr. Harold Krelstein
Station WMPS
Memphis, Tennessee

Dear Mr. Krelstein:

I have just had the most pleasant experience. During the past thirty minutes I have been looking at your performance record for several of our clients who have been using WMPS — Lane Bryant, South Carolina Mills, and Southern Farmer — and it is a most pleasant experience indeed to see what a truly magnificent job you have done on all three.

This, as you know, is my first try on your station, and I realize now that I have been an inadequate advertising man, not to have discovered WMPS earlier. You have one of the most productive mail stations in America, both as to the quantity and the quality of responses you produce, and my only concern is that other advertisers will discover what I have discovered and load you up with so much business that I'll find difficulty buying as much time on WMPS as I fully intend to fight for.

I don't know what magic wand you wave to perform so splendidly, but it is apparent that your programming formula and your audience coverage are amazingly effective. It gives me a great deal of pleasure to tell you this.

Sincerely yours,
Harry Schneiderman
Harry Schneiderman

HS:lp



WMPS • MEMPHIS, TENNESSEE

IT HAPPENED IN 18 MONTHS

Concentration on specific markets and stations is Dolcin's open sesame to effective selling

Dolcin's Radio Schedule*—18 Months Ago

New York	WLIB	84 a†	Newark, N. J.	WAAT	35 a†
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Dolcin's Radio Schedule*—March 1948

Bridgeport	WNAB	16 p†	Syracuse	WOLF	21 a†
New Britain	WKNB	28 a	Syracuse	WSYR	18 a
New Haven	WELI	18 a	Troy	WTRY	19 a
Miami	WGBS	12 a	Jamestown	KSJB	40 a
St. Petersburg	WSUN	6 a	Cincinnati	WKRC	13 a
Tampa	WFLA	15 a	Cleveland	WGAR	3 p
Chicago	WGN	12 a	Cleveland	WJMO	42 a
		2 p	Philadelphia	WFIL	36 a
Shenandoah	KMA	6 a	Philadelphia	WIBG	35 a
		8 p	Philadelphia	WPEN	28 a
Portland	WCSH	7 a	Providence	WJAR	9 a
Baltimore	WCBM	14 a	Yankton	WNAX	6 p
Boston	WCOP	27 a			
Lawrence	WLAW	14 a	Canada		
Springfield	WSPR	10 a	Calgary	CFCN	9 a
Worcester	WTAG	14 a	Edmonton	CFRN	8 a
Detroit	CKLW	12 a	Vancouver	CJOR	7 a
		4 p	Vancouver	CKMO	9 a
Grand Rapids	WJEF	6 a	Winnipeg	CJOB	9 a
		3 p	Saint John	CHSJ	13 a
Minneapolis	WTCN	14 a	Halifax	CHNS	9 a
		1 p	Halifax	CJCH	4 a
Butte	KBOW	14 a	Hamilton	CHML	12 a
Nashua	WOTW	3 a	Ottawa	CKCO	7 a
Newark	WAAT	16 a	Toronto	CFRB	19 a
Buffalo	WGR	12 a	Wingham	CKNX	7 a
Elmira	WELM	14 a	Charlottetown	CFCY	9 a
New York	WEVD	1 p	Montreal	CJAD	16 a
New York	WOR	11 p	Montreal	CKAT	5 a
		3 a	Montreal	CKVL	6 a
Rochester	WVET	13 a	Regina	CKCK	7 a
Syracuse	WAGE	5 p	Saskatoon	CFQC	7 a

*Schedule is presented on a per-week basis. † a Announcement p Program



"We don't call it advertising unless we're on a station at least 14 times a week." That's a salient point in the promotional credo of Victor van der Linde, ex-NBC time salesman and advertising agency executive. Van der Linde now heads up the Dolcin Corporation, a proprietary company doing a business in the millions and spending (starting September 1948) \$1,500,000 a year in radio. He uses broadcast advertising and broadcast advertising alone. Dolcin has no sales force. It has only one product—Dolcin.* It enters each market cold. The only way in which wholesalers and retailers are made aware of the product is through advance announcements of a radio campaign, usually sent out by the station.

The product isn't cheap. It's sold in two sizes, priced at \$2.00 and \$10.00. Its air copy has been passed by the Federal Trade Commission, and while the Food and Drug administration for a time considered taking action against Dolcin claims, it has now notified the corporation that all action has been withdrawn, a notification seldom sent a drug house.

Dolcin doesn't scarehead its claims. Its recorded commercials are long, informative, and handled conversationally. It uses no sound effects or musical tricks. When it buys programs, it weighs them by their sales records. It hits its audience as frequently as possible, at as many different times of the day as it can, and with as many different kinds of entertainment as are available.

In many cases Dolcin leaves to the stations the selection of the vehicles through which it will advertise. If the program is such that the commercial would best be handled in the talent's own language, the commercials are rewritten by the station

*Dolcin is an arthritis analgesic.



Folk music favorite on WNAX, Yankton, so Dolcin buys "Sunday Get-Together" (top), Kactus Kids (bottom), and Polka Dots (right)

—with one hard-and-fast proviso—no claims are to be made which are not in the approved copy. Dolcin is not in position to permit an over-zealous announcer to make extravagant claims for it. Like all patent medicines, its claims are hedged by law and it's doing all right within the law.

It was 19 months ago that van der Linde switched his major interest from the advertising agency bearing his name, to Dolcin. With \$30,000 and a corner of the office that the agency was occupying with St. Georges and Keyes (New York), he was in the drug business. A well-written letter praising both the product and the radio campaign planned for it won Dolcin a place in 6,500 drug stores and servicing by every drug jobber in the New York metropolitan area. The letter was simple—and it landed no big orders. It simply opened store doors to Dolcin.

The initial campaign wasn't placed on clear channel, high powered, or high rated stations. But as van der Linde puts it, "Dolcin swarmed all over the stations it bought"—84 times a week on WLIB (New York), 35 on WAAT (covering the New York metropolitan area from Newark, New Jersey). Three days after the campaign started reorders were coming in

and the corner-of-the-office shipping facilities were taxed to capacity.

At the time that Dolcin was making its bow in New York, the Knox Company of Los Angeles invaded the New York market with a competitive product. Unlike Dolcin, Knox concentrated its advertising in two newspapers, *The Daily News* and *The Daily Mirror*, spending twice what Dolcin was on its two stations. Despite the fact that its product was priced at \$1.00, while Dolcin's is \$2.00, Knox's many-week newspaper campaign was unable to obtain adequate distribution or sales to justify continuing in the New York territory. Knox has since switched to spending most of its advertising budget in broadcasting, but having been burned by New York, like other advertisers before it, is still out of the nation's greatest single market.

The campaign on WLIB and WAAT proved to van der Linde that broadcast advertising is the way to sell his product. His theory, however, is that the way to use the medium is to concentrate on just one station—using plenty of that station's time. So he shifted from this dual station operation to WJZ (ABC). He started by using Ed and Pegeen Fitz-

gerald five times a week on their daytime program. He later cut this to three times a week and added five times at night.

During this period van der Linde built a Yiddish program for WEVD and that vehicle is still on the air. His current programs in New York are on WOR, where he's spending \$23,000 a week for time alone (this is net, figuring all discounts except agency 15%). It's expensive to "swarm" all over WOR but this \$23,000 is buying early a.m. announcements, news periods daily, and A. L. Alexander Thursdays at 8:15 p.m. His shifts from one station to another, van der Linde emphasizes, are not reflections on the stations he leaves. He thinks the Fitzgeralds are wonderful, but he found that he could better saturate the metropolitan New York's 12,000,000 and reach a great bonus audience outside Father Knickerbocker's family through the Bamberger broadcasting station.

Van der Linde likes programs which have records for direct mail selling, although he himself doesn't pitch for direct mail sales—doesn't want them. "If stations and programs can sell by direct mail, they can sell retail store items even

(Please turn to page 74)

BIG!



In the heart of the corn, beef and pork producing Midwest is the BIG Omaha stock market that is today within a steak and maybe a chop or two of being the BIGGEST in the world! Reporting market news from the BIG market over KFAB is Hart Jorgensen, Executive Director of the Livestock Foundation of Omaha. He makes the market news come to life by using names of people in the BIG KFAB area. When you want your BIG story to be a BIG success in a BIG market . . . use the BIG station, KFAB.

50,000 WATTS

KFAB

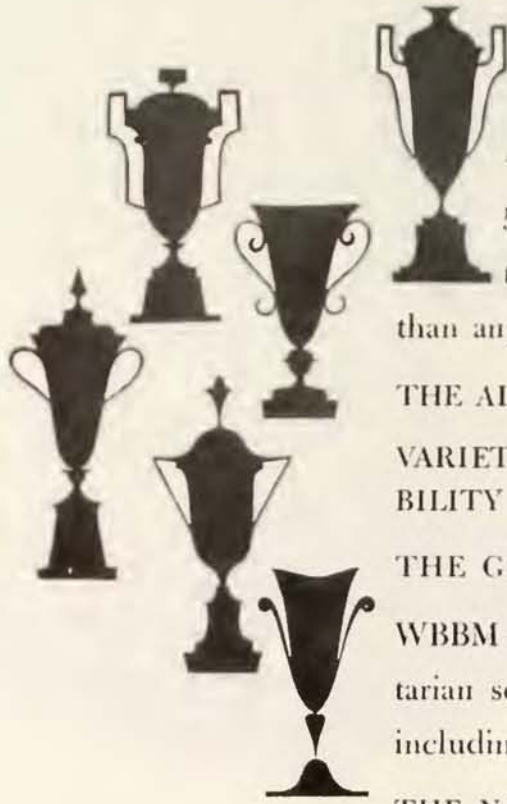
Your Columbia Station

OMAHA, NEBRASKA

Represented by FREE & PETERS, INC.

General Manager, HARRY BURKE

The Nation's most honored station



“Chicago’s Showmanship Station”—
50,000-watt WBBM—has won more of
this year’s most coveted Radio Awards
than any other station in America:

THE ALFRED I. DU PONT STATION AWARD
VARIETY PLAQUE AWARD FOR “RESPONSI-
BILITY TO THE COMMUNITY”

THE GEORGE FOSTER PEABODY AWARD
WBBM was honored six more times for humani-
tarian service to the community during 1947,
including citations by . . .

THE NATIONAL CONFERENCE OF CHRIS-
TIAN AND JEWS

THE NATIONAL ASSOCIATION FOR THE
ADVANCEMENT OF COLORED PEOPLE

A SPECIAL WENDELL L. WILLKIE JOUR-
NALISM AWARD

And WBBM-produced “Melody Lane” was
selected as the best commercial program in
America for “large store advertisers” by the
National Retail Dry Goods Association.

Chicago's most sponsored station



WBBM — the nation's most honored station — carries *more* advertising than any other radio station in Chicago.

... And has every year for 22 consecutive years!

The reason? Local, national spot and network advertisers — like major radio award committees — have found WBBM has a flair for creating programs that command attention. *And get results.*

Credit goes to WBBM's 38 master showmen whose ingenuity and skill make every WBBM-built program a prize contender . . . whether it's designed to move people to act on a social problem or to move people to *buy* and *buy* and *buy*.

The conclusion is obvious: To get many more Midwesterners to buy much more of *your* merchandise, use WBBM — "Chicago's Showmanship Station."

"Chicago's Showmanship Station" **WBBM**

COLUMBIA OWNED • 50,000 WATTS • 780 KILOCYCLES



Mr. Sponsor Asks

“Where will the advertising dollars come from to include TV, FM, and FAX as they become more and more important commercially?”

J. R. Swan, Jr. | Advertising Manager
Knox Hat Company, N. Y.

The Picked Panel answers Mr. Swan:



The advertising dollars for AM, FM, TV, and FAX, just like those for other media, will have to be earned by producing sales for the advertisers. Advertising history shows that

the total number of dollars available for sales promotion is never static. As new media have developed, in the way standard broadcasting has done, new dollars have been added to advertising budgets more or less in proportion to the total sales-making ability of the several media used. In some cases the new dollars added to the budget are enough to meet the total costs of using the new medium; in other cases, expenditures formerly used for the older media are in part added to the new dollars. But as advertising, taken as a whole, proves that it can increase sales and decrease costs, there is always some part of the extra earnings that can be used for more advertising that will produce further business expansion and economies. As the newer media like FM, TV, and FAX demonstrate their selling effectiveness they will earn their respective shares of the increasing total of advertising dollars.

Just as the total number of advertising dollars is broadly fixed, from year to year, by the selling power of all advertising, so the distribution of those dollars among the competing media is determined by each

advertiser's experience with and appraisal of the effectiveness of each medium. The effectiveness of any medium is usually considered in proportion to the number of impressions made and to the impact of those impressions. FM and AM are more or less on a par as to advertising impact, but FM, through its technically superior service, should bring to radio more and more of the potential listeners whose sets had been “not in use.” Thus FM may be expected to increase the total radio circulation figure and so to earn new advertising dollars in radio.

FAX and TV add visual appeal to radio, and hence may be expected to increase advertising impact, so that as compared to AM or FM sound, the same effectiveness may be had with smaller circulation or “sets in use.” FAX has the exclusive and important feature of being the only radio service that makes a printed record of what it delivers to the public. FAX makes its program or its advertising message effective even though the user's attention may not be concentrated upon his radio at the time of FAX transmission. Because the message is recorded, a FAX advertisement can be seen by many people at different times and can frequently reimpress its story upon the reader. Thus FAX offers the full impact of the printed word and picture, together with a circulation many times greater than the number of sets in use.

FM and TV have been given the “green light” by the FCC, and are busy earning their spurs. As soon as FAX is similarly authorized to carry advertising, it will join hands with the other media in doing its part to increase the effectiveness of advertising as a whole. The budgets to pay for all advertising will increase as the over-all effectiveness results in greater sales and lower production costs. The division of previously fixed individual budgets may temporarily divert some

funds from older media, but there is no reason to expect that FM, TV, and FAX will starve the advertising services that today are doing such an excellent job.

JOHN V. L. HOGAN
President
Interstate Broadcasting, New York.



Where will the money come from to support FM broadcasting when it assumes its full stature in the broadcast advertising field? That answer is simple. It will come from those sources for

which FM broadcasting will do a real selling job.

First of all, FM is a better method of aural broadcasting. Thus, FM, which is so closely allied with AM, can be expected gradually to take over revenues that AM is now receiving, because it will provide better coverage and eventually more listeners than affiliated AM stations. FM's coverage is consistent both day and night—it is the same both day and night. In AM the areas covered by primary signals shrink at night due to inter-station interferences. Thus, the AM broadcaster who has invested in FM, has purchased the insurance policy that will keep him in business tomorrow. Therefore, revenues will not be lost by the present-day AM station operator. When his AM revenues start dropping off, he will be clipping the coupons from his FM investment.

FM will also bring more stations into being. This means more competition in the selling of aural broadcast time. But this does not necessarily mean loss of revenue. For the enterprising FM station operator, it will mean more business.

More competition . . . more stations selling the media . . . more salesmen contacting the advertisers, all will have the effect of diverting more budgets into radio advertising—bring in more dollars to be spent in radio.

Industry is aware that the full potential of radio sales has never been fully tapped, because aural radio has never been completely sold to many advertisers. It will be those additional dollars pouring into radio that will mean more revenue for FM radio . . . in preference to other non-radio media.

FM does the job at less cost, and does it better. That has always been the secret of success of mass media advertising. FM broadcasting will be nationwide—aural broadcasting is firmly established in America and the record shows it pays big dividends for advertisers. FM broadcasting will be the low cost mass medium of radio advertising in the future.

EVERETT L. DILLARD, *President*
Frequency Modulation Association
Washington, D. C.



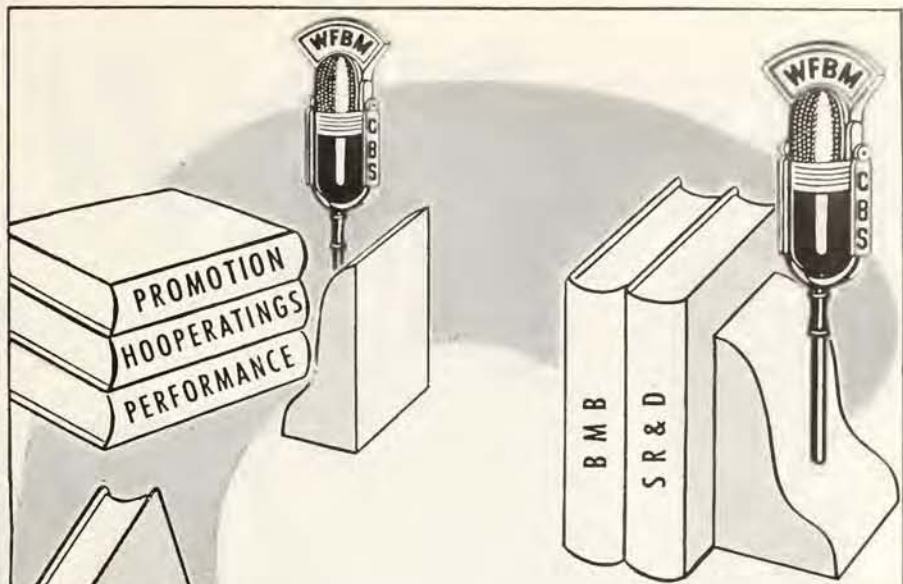
Naturally, I will be able to speak only from the experience I have had, which has been in the field of television, and will have to leave FM and FAX to other people who have

more information on their usefulness and needs.

Television so far has more than indicated that it is the most effective advertising medium devised to date. As a matter of fact, television is more than an advertising medium. It is a *selling* medium. I am sure that it will not be long before people responsible for developing commercials will realize this, and make their selling demonstrations as pleasing and effective as possible.

Television will need pump-priming dollars in the beginning, and these dollars will have to be drawn from other media or experimental funds. Television, I feel sure, will earn its own way and produce these selling dollars in greater abundance than other advertising media. If television cannot pay its own way, it will not long survive in this present competitive business era.

REYNOLD R. KRAFT
Sales manager
NBC Television, N. Y.



BOOK OF THE MONTH IN - *Indianapolis*

"Merchandising"

● "Hello, Ed!" . . . That's the way operators of 800 grocery stores greet Mr. Schneider, WFBM's merchandising representative.

Ed Schneider has been calling on grocers in Indianapolis for 40 years—seven of them for WFBM. He enjoys a strictly-first-name familiarity with the men and women who sell across-the-counter products radio-advertised on WFBM.

He spends 50 weeks of the year (he takes a summer vacation) making his appointed rounds contacting all classes of retail grocery outlets. He checks distribution, competing brands, status of sales, display of product—and sets up counter card and window streamer point-of-sale display.

WFBM adds direct mail, wholesaler letters and dealer promotions to enlarge your radio advertising dollar to pre-war size. It's another "plus" on Indianapolis' most-listened-to radio station—WFBM (Hooper Index—Jan. 1947 through Feb. 1948).

WFBM is "First in Indiana" any way you look at it!



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

WIP

Produces

Example # 2

We had a client who was skeptical. He bought Jimmy Scribner's JOHNSON FAMILY and placed it on WIP, 6:15 P.M. across the board. He also bought three programs on other stations and said, "O.K., boys. It's the survival of the fittest." That was back in January, 1941. Today, he has only one program—the same JOHNSON FAMILY at the same time—that makes seven straight years on WIP. We had a client who was skeptical.

WIP

Philadelphia Basic Mutual

•
*Represented Nationally
by
EDWARD PETRY & CO.*



The final decision inevitably must come from the advertiser. If the advertising agency is able to prove to its clients that each medium can be utilized to produce sales results commensurate

with the investment, then there is no reason in the world why advertisers shouldn't be able to use television advertising profitably in addition to the other media they are already using.

Where did advertisers get the money from when they went into radio advertising many years ago? Did they cut out their publication or outdoor advertising? Maybe some of them did, but to the best of my knowledge most of them did not.

If we consider the end purpose of advertising to produce sales results at a given cost, what difference does it make how many media an advertiser uses? From the agency's point of view, the more the merrier and the only yardstick that we are using is that of adequate sales returns per dollar of expenditure.

We have already received budget approval from five of our clients for television advertising and in each instance the budget was above previous commitments already allocated to other media.

EMIL MOGUL
President

Emil Mogul Co., Inc., New York



WIZZ operating experience indicates that the advertiser makes no distinction between FM and AM stations except as to the number and concentration of their respective listeners.

Thus, in one respect, the advertiser's attitude agrees with both the WIZZ findings and the sponsor surveys.

In evaluating the total number of FM listeners, the advertiser correctly notes that FM listening is relatively thin in a given market. But he fails to appreciate that a Class B FM station has such extensive coverage (especially in rural areas where AM reception is poor or non-existent) that FM's "thin listening," in the aggregate, oftentimes exceeds the total listeners to the 250-watt local AM

(Please turn to page 82)

WENR

WENR has the largest nighttime total audience of any radio station in Chicago!

Looking for the best buy in Chi? If you have a product to sell in the vitally important No. 2 market in the nation, listen to this: *WENR leads all other Chicago stations* in nighttime total audience! The proof is in these impartial BMB* figures:

• *The total audience for WENR is 3,411,890. For station "X," it is 3,401,390. For station "Y" and*

station "Z": 2,942,300 and 2,513,650.

Leadership in nighttime total audience is only *one* advantage at WENR, the station that gets MAXIMUM RESULTS for its advertisers. There are eye-opening facts about what the station has done for its advertisers—and what it can do for you. Get the complete details from your nearest ABC representative today!

PICK YOUR AUDIENCE in Chicago with one of these available co-op programs. You pay only WENR's share of the costs of these popular network shows!

1. America's Town Meeting of the Air . . . 7:30 p.m. Tuesday. What prestige, what good will! This distinguished full-hour forum gives listeners both sides of the vital issues in the news. Famous speakers, exciting debate . . . and a huge, loyal, ready-made audience!

2. Boston Symphony . . . 8:30 p.m. Tuesday. A top-notch public service program! A full hour of the world's greatest music, played by the noted Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky. Follows *America's*

Town Meeting on WENR's powerful new Tuesday-night line-up of prestige programs.

3. Mr. President . . . 1:30 p.m. Sunday. Direct from Hollywood—with M-G-M's popular Edward Arnold as its star—comes this exciting program of behind-the-scenes dramas in the White House! History, patriotism, suspense, mystery, thrills for every member of the family!

*Survey No. 1—March, 1946. Note: Report for *WENR* is combined with *W.T.S.* Stations share time with same power* and frequency.

Call the ABC spot sales office nearest you for information about any or all of these stations:

WENR — Chicago 50,000 watts 890 kc	WMAL — Washington 5,000 watts 630 kc
KECA — Los Angeles 5,000 watts 790 kc	WXYZ — Detroit 5,000 watts 1270 kc
KGO — San Francisco 50,000 watts 810 kc	WJZ — New York 50,000 watts 770 kc
ABC — Pacific Network	

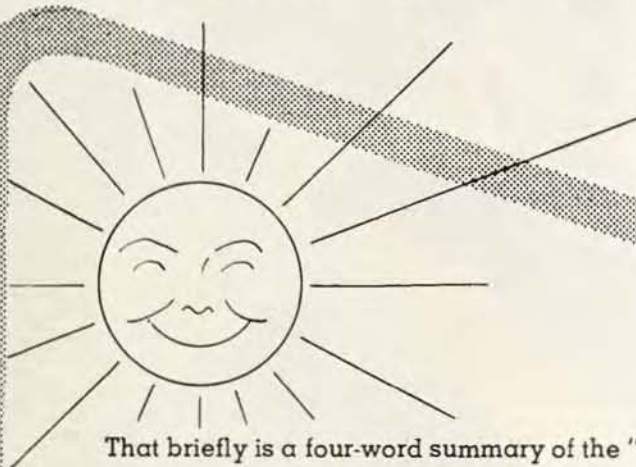
ABC American Broadcasting Company

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
B. T. BABBITT CO	Halo-O	Lora Lawton	MTWTF 11:45-n	Money-back offer	Write letter telling whether or not product is liked (for automatic refund (free offer)	KYW, Phila.
W. H. CRANTON CO	Appliances	Lady Luck Show	MTWTF 10-10:30 am	\$500 in prizes monthly; weekly grand prize	Audience participation show originating in store; contestants picked from customers	WHAV, Haverhill, Mass.
GENERAL FOODS CORP	Post cereals, Birdseye foods, etc	When a Girl Marries	MTWTF 5-5:15 pm	Cash prizes from \$10 to \$2,500	Send package top and sentence about Birdseye Peaches completed in 25 words, to contest, N. Y.	NBC
		Portia Faces Life	MTWTF 5:15-5:30 pm	Money-back offer	Send Post's Grape-Nuts Wheat Meal Loatop and letter telling whether or not product is liked, to program, N. Y., for automatic refund	CBS
HOWARD CLOTHING CO	Men's clothing	Boxing Bouts	Tuesday 9-11 pm	Suit and accessories	Identify "Howard Clothes Man" seen during commercial. He appears at sports events, theaters, circus, etc.	WABD, N. Y.
LUTHE HARDWARE CO	Household articles, hardware	Speak Up or Pay Up	Sunday night (as scheduled)	Various cash and merchandise prizes	Traveling audience participation show	9 Iowa sta
MANHATTAN SOAP CO	Sweetheart Soap	Katie's Daughter	MTWTF 11:15-11:30 am	Dram of "Song of Paris" perfume	Send wrapper and 25c to program, N. Y.	NBC
MARS INC	Dr. I. Q., Mars, Snickers	Dr. I. Q. Jr.	Saturday 5-5:30 pm	(1) Various merchandise and cash prizes. (2) \$50 weekly plus whatever studio contestant fails to win	(1) Weekly word-building contests, based on new product phrase announced each week (2) Send biographical sketch with Snickers wrapper to program	NBC
METROPOLITAN LIFE INSURANCE CO	Institutional	Eric Sevareid	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local CBS station	CBS
MILES LABS PHILIP MORRIS CO INTERNATIONAL MILLING CO ARMOUR & CO	Alka-Seltzer Cigarettes Flour Various	Queen for a Day	MTWTF 2-2:30 pm	All-expense trailer caravan trip through North America	Send 25-word letter telling why would like to be "Vacation Queen," with donation to Amer. Cancer Soc., to program	MBS
NOXZEMA CHEMICAL CO	Noxzema	Mayor of the Town	Wednesday 8:30-9 pm	\$5,000 cash prize; new Chevrolet; other merchandise prizes	Send last line to song with entry blank and carton top to contest, N. Y.	ABC
PARTICIPATING	Various	Jack Gregson Show	Saturday 10-10:30 am	\$8,000 worth of merchandise	Listeners called, identify "Treasure Island" from program clues. Send cancer drive 25-word letter to program to be eligible for call	KNBC, L. A.
PARTICIPATING	Various	Photographic Horizons	Wednesday 7-7:30 pm	Occasional cash and merchandise prizes. Winning picture televised with name credit	Amateur and pro photographers photograph scene telecast weekly	WABD, N. Y.
PARTICIPATING	Various	Dollars for Ten O'Clock Scholars	MTWTF 10-10:30 am	Cumulative \$2 jackpot, merchandise prizes	Listeners phoned must name product mentioned in last participating spot	WGPA, Bethlehem, Pa.
PEPSI-COLA CO	Cola drink	Natl e.t. spot campaign	As scheduled	\$203,725 cash prizes in "Family Sweepstakes" contest	Complete set of Pepsi tops with hidden designs; send description with entry blank to sponsor, N. Y.	Various
PEPSODENT CO	Pepsodent Tooth Paste	Bob Hope	Tuesday 10-10:30 pm	"Lana Turner" ball-point pocket perfume-dispenser, plus perfume sample	Send 50c and end flaps from any Pepsodent product to sponsor, Chi.	NBC
PET MILK SALES CO	Pet Milk	Mary Lee Taylor	Saturday 10:30-11 pm	Recipe booklet; baby care booklet	Free on request to program, c/o local CBS station	CBS
PROCTER & GAMBLE CO	All products	Road of Life	MTWTF 10:30-10:45 am	\$50,000 in cash prizes	Send product sentence completed in 25 words with boxtops of any 3 P&G products and identification of city where money is hidden (clues given on programs) to contest, Cincinnati	NBC
		Joyce Jordan	10:45-11 am			NBC
		Breakfast in Hollywood	11-11:15 am			ABC
		Life Can Be Beautiful	3-3:15 pm			NBC
		Pepper Young's Family	3:30-3:45 pm			NBC
ROBINSON ART METAL WORKS	Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked, to program, N. Y.	MBS
SHOTWELL MFG CO	Big Yank Candy Bar	True or False	Saturday 5:30-6 pm	\$25,000 worth of merchandise prizes	Send completed product jingle with wrapper to program, N. Y.	MBS
STERLING DRUG, INC	Various	Bride & Groom	Monday 2:30-3 pm	\$1,000 grand prize, various other cash prizes	Listeners send number times "bride" mentioned on program on certain days, with 25-word letter on program, to program, N. Y.	ABC
VENUS FOODS	Food products	Hollywood Bandstand	(am and pm portions)	\$100 radio-phonos; other merchandise prizes; cash to grocers	Identify "What Am I" object from clues; entry blanks from grocers. Send to program,	KFWB, Hollywood.

For over 20 years

**SUNSHINE SURE
SPELLS SALES**



That briefly is a four-word summary of the "Sunshine Hour" on WRVA, "down where the South begins."

It hits the air at 8:05 AM every Sunday. It's full of sunshine...hymns... "happy birthday to you"...and happy anniversary routines. And we'll have to confess, it isn't an "hour"—it's just 25 minutes! But the loyal listeners *listen*, and have for over 20 years.

One reason is Holland Wilkinson, it's conductor. He's the chap who motored to Canada for a vacation and spent each night—going and coming—at the home of a loyal listener. As a guest.

Another reason is Bertha Hewlett, organist, who has been his accompanist all this time. Plus Harold and Charles Lawrence, vocalists.

They're all yours on WRVA's "Sunshine Hour" for practically a song! Ask Manhattan Soap, Morton's Salt, Sterling Drug or Groves Laboratories. Contact us or Radio Sales.

WRVA

*RICHMOND AND
NORFOLK, VIRGINIA*

Something to whistle

**NETWORK QUALITY
TRANSCRIBED SHOWS**

- SINGIN' SAM
- YOUR HYMN FOR TODAY
- IMMORTAL LOVE SONGS
- WESTWARD HO!
- WINGS OF SONG



TRANSCRIPTION SALIS

117 W. HIGH ST.

Springfield, Ohio

le about!

RS

**FOR
SALES**



S, Inc.

Telephone 2-4974

New York — 47 West 56th St., CO 5-1544

Chicago — 612 Michigan Ave., Superior 3053

Hollywood — 6381 Hollywood Blvd., Hollywood 5600



MUSIC IS A JOY FOREVER —A love of good music grows with the years, makes the music lover a special kind of radio listener. It keeps him devoted to the radio station that gives him the music he loves. More than half a million music lovers in and around New York spend so much time listening to WQXR and WQXR-FM, no other station can reach them so effectively. And because these music lovers are the most prosperous families in the world's most prosperous market, advertisers find them their most valuable and profitable customers. If you want more sales more easily made, find out more about WQXR and WQXR-FM—the stations distinguished for good music and the news bulletins of *The New York Times*.

WQXR

... and WQXR-FM
Radio Stations of *The New York Times*

OSCAR

(Continued from page 43)

They nominate candidates which in turn are screened by members of the faculty of the Henry W. Grady School of Journalism of the University of Georgia. The awards are presented each April (currently at a Radio Executives Club, N. Y. luncheon). The tributes are usually presented to sponsors, agencies, stations, and networks, all of which are recognized worthy of the honors by the industry. Generally, however, they are after-the-fact tributes for accomplishment. It is seldom that Peabody awards go for hidden ability.

Ohio State's awards are usually the most critical of all broadcasting tributes. It's the exception when a commercial program wins an Ohio State laurel wreath. Since the presentations are part of the seminar on education by radio of the Institute for Education by Radio, awards tend to go to sustaining programs and those with a public service emphasis.

The College of the City of New York's awards are given by the School of Business Administration and thus naturally are for the commercial side of broadcasting, for factors that are of vital interest to sponsors. The judges are editors of trade papers, with John Grey Peatman of the College as non-voting chairman. These "awards of merit" are usually presented during April (in 1948, April 14).

The du Pont awards are growing in importance each year. Having no commercial tie-up they're given with as professional judgment as any nonradio group can deliver. The same can be said of the awards each year of the Overseas Press Club, National Headliners Club, and Freedom House (when the latter turns to radio as they did in the case of Norman Corwin).

The other organizations, part of the second group of radio award givers, fall into two different classifications. There are those that give awards in order to further causes. The Safety Council presents awards for the stations broadcasting the outstanding programs furthering the cause of home and factory safety. The National Conference of Christians and Jews is the most important of the radio-awarding organizations out to further religious and racial tolerance. Its awards are judged by national staff members of the NCCJ and presented each year during Brotherhood Week around Washington's Birthday. There are awards for radio's "best dressed woman," a radio "mother" for Mother's Day, a radio "father" for Father's Day, and so on. Each award

(Please turn to page 76)

NOW

serving the Pacific Northwest
with 50,000 watts



BMB coverage maps of KEX now are as out-of-date as a tight skirt. Watch for new "interim reports"—coverage maps based on mail response to KEX's new 50,000-watt voice. The only 50,000-watt station in Oregon, KEX now gives advertisers one-station coverage of the tremendous Portland market-area, which means most of Oregon and much of Washington.

KEX

THE 50,000-WATT ABC AFFILIATE IN PORTLAND, OREGON



WESTINGHOUSE RADIO STATIONS Inc

KYW • KDKA • WBZ • WBZA • WOWO • KEX

National Representatives, NBC Spot Sales—Except for KEX • For KEX, Free & Peters

It happened on NBC



STORY OF A LEGEND ★ "You Ain't Heard Nothin' Yet!" For more than three decades the world has been hearing those words, and still it hasn't heard everything yet. For Al Jolson is a tumultuous, restless, irrepressible torrent of song, music, and entertainment.

Al Jolson's radio career started when NBC was less than fourteen months old. On January 4, 1928, Al appeared on NBC's Dodge Victory Hour, singing "Sonny Boy," the song that turned the Hollywood movie studios permanently to the sound track. In 1932 he came to

NBC for his first regular radio series. In 1933 Al took over the Kraft Music Hall on NBC. There followed several more NBC series, and then through the years innumerable guest appearances. In October, 1947, the Jolson radio career turned full circle, and Al was again sponsored by Kraft Foods Company on NBC—as the star of the Kraft Music Hall.

Today a new generation of youngsters is taking Al to its heart, while an older one sits back and dreams, happy with the memories Al evokes. Both are grateful for the

AMERICA'S NO. 1 NETWORK



fact that they "ain't heard nothin' yet."

Back in 1931 Al told reporters he was through with the stage forever, because, he said: "If an actor stays on the stage for twenty years, everyone thinks he's a hundred." Today it has become the fashion to make jokes about Al's age. Al will never be old. As long as he cares to sing, he will be known as one of the truly great personalities of show business.

How to manage a Music Hall? Engage a star like Al Tolson, mellowed with a lifetime of show business, from

Lew Dockstader's Minstrels to Technicolor movies. Spice the program with the pungent wit and piano artistry of Oscar Levant. Electrify it with the powerful facilities of the NBC network. Locate it next door to other great programs heard on NBC. Let the vast NBC audience fill the nation-wide hall. The result: Each Thursday night the living rooms of American homes are lighted with a new brilliance—the glamour of the footlights of a thousand-and-one nights of great entertainment glowing down the years to the present.



A service of Radio Corporation of America

... the National Broadcasting Company

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dorothy Ayres	Ollan, St. Louis, timebuyer	Swaney, Drake & Bement, Chi., timebuyer
Don L. Baxter	Wilhelm-Laughlin-Wilson, Dallas, mgr	Same, vp
Kirke Beard	Agency Associates Inc, L. A.	Anderson-McConnell, L. A., acct exec
Victor A. Bennett	WAAT, Newark, vp, natl sis dir	Victor A. Bennett (new), N. Y., head
Norman Best	Erwhr, Wasey, Seattle	Same, L. A., media dir
Clifford E. Bolgard	Young & Rubicam, Chi.	Sherman & Marquette, Chi., media dir
J. Edward Boyle	Cowan & Dengler, N. Y.	Rodgers & Brown, N. Y., vp in chge radio, TV
Mrs. Jean H. Breig	John C. Winston Co, Phila., adv mgr	Wertheim, Phila., mgr
Bill Bryan	Wilhelm-Laughlin-Wilson, Houston	Same, vp
Martin C. Chavez	Robert Otto, N. Y., media dir	Dorland, N. Y., media dir, overseas div
Philip H. Cohen	Sullivan, Stauffer, Colwell & Bayles, N. Y., radio head	Same, vp
Jerome Dobin	Colby, N. Y.	Ellis, N. Y., acct exec
Charles E. Fahler	Mitchell, Mnpls.	Melamed-Hobbs, Mnpls., acct exec
Paul W. Faulkner	Mike Goldgar, N. Y.	Richard & Gunther, N. Y., acct exec
W. H. Fleischman	McKim, Montreal, acct exec	Benton & Bowles, N. Y., acct exec
Frederick M. Ford	New England Town Hall, radio dir	Tarler & Skinner, Boston, acct exec
Robert Fuchs	Paramount Pictures, H'wood., set design, prodn	Kermin, Thall & Lavelle, N. Y., cohead video dept
Johnny Gazurian	Jere Bayard, L. A., prodn mgr	Fritz, Carlson & Cash, H'wood., acct exec
Emile Gemest	CBC, Montreal	McKim, Montreal, head French Dept.
Carl Georgi Jr	D. P. Brother, Detroit, media dir	Same, vp
Ann S. Godley	Advertising Ideas, N. Y., acct exec	Hanson, Gerber & Shaw, N. Y., vp in chge media
Lorraine Greene	Sterling, N. Y., asst acct exec	Lester Harrison, N. Y., acct exec
Robert O. Guether	Evans, Chi., copy dir	Same, vp
K. C. Gunter	Pan American Airways, N. Y., adv mgr	K. C. Gunter (new), N. Y., head
Jeremy Gury	Donahue & Coe, N. Y., copy dir	Same, vp
June E. Hanson	Leo Burnett, L. A., radio dept	Davis-Harrison-Simonds, L. A., vp in chge radio
Clarence Hatch	D. P. Brother, Detroit, acct exec	Same, exec vp
M. C. Hill	M. C. Hill, H'wood., head	Western, L. A., acct exec
Al Hubbard	Radio Prodn, Boise, dir	Brisacher, Van Norden, L. A., acct exec
Edward Ellery Kash	Lon Kaufman, H'wood., head	George W. Baker, Salt Lake City, radio dir
Lon Kaufman	Thomson, Sava & Valenti, N. Y.	Bass-Luckoff, H'wood., acct exec
E. T. Kenner Jr	Rodgers & Brown, N. Y., copy chief	Brisacher, Van Norden, N. Y., acct exec
Agnes Kingsley	New York Times, N. Y.	Victor van der Linde, N. Y., media dir
Berta Klaf	Coventry, Miller & Olzak, Chi.	Eastern, N. Y., acct exec
William M. Kline	Stewart-Lovik & Macpherson, Vancouver	Peter Hilton, N. Y., acct exec
Lloyd P. Kuehn	Natl Sure Fit Quilting Co, N. Y., adv mgr	Kuehn, Ruck & Associates (new), Chi., partner
James Lovik	Chambers & Wiswell, Boston	James Lovik (new), Vancouver, head
Gordon Manchester	Advertising House, N. Y., vp	Lewis Edwin Ryan, Wash., D. C., radio head
Lawrence B. Marks	B. F. Goodrich Co, Akron	Marks Associates (new), N. Y., head
Richard M. Mason	Emil Mogul, N. Y., media dir	James Thomas Chirurg, Boston, vp in chge packaged prods
Peter J. McDonnell	WAAT, Newark, sls prom mgr	Same, TV dir
Dudley B. Miller	Ross Sawyer, L. A., acct exec	Ross Roy, Detroit, acct exec
Harry B. Miller	Sterling, N. Y., radio dir	Harry Atkinson, Chi., radio dept head
Helen Monroe	BBD&O, S. F., acct exec	Same, radio, TV dir
Harry G. Moock Jr	J. M. Mathes, N. Y., vp, copy chief	Ross Roy, Detroit, acct exec
John L. Moore	BBC, London, video branch	Victor A. Bennett, N. Y., vp, gen mgr
Howard Moser	Henri, Hurst & McDonald, Chi., media dir	Lockwood-Shackleford, L. A., acct exec
Alfred G. Moss	Wilhelm-Laughlin-Wilson, Houston	Tracy, Kent, N. Y., radio dir
John G. Motheral	Foote, Cone & Belding, N. Y., asst sec, treas	Same, vp
Howard W. Newton	Twin Coach Co, adv mgr	Dancer-Fitzgerald-Sample, N. Y., vp
Tony Pan	Henri, Hurst & McDonald, Chi.	Kermin, Thall & Lavelle, N. Y., cohead video dept
C. N. Pumpian	Dorland, S. F.	Same, media dir, timebuyer
Eugene Randles	Kudner, N. Y., acct exec	Associated, Wichita, acct exec
Earl Richards	Gardner, St. Louis	Same, vp
A. Edward Rood	J. Walter Thompson, N. Y.	Same, vp
P. C. Rouse	Sterling, N. Y.	Rouse Company (new), Kent, Ohio, head
Charles P. Ruck	Blow, N. Y., copy chief	Kuehn, Ruck & Associates (new), Chi., partner
Frank Schlessinger	General Electric Co, district adv, sls prom mgr	Smith, Bull & McCreery, S. F., acct exec
John H. Schneider	Laurence H. Selz	Owen & Campbell, N. Y., vp
E. A. W. Schulenberg	Young & Rubicam, N. Y.	Same, vp, in chge media, research
Robert S. Simpers	WGES, Chi., anncr, acct exec	Day, Duke & Tarleton, N. Y., vp
Herbert J. Stiefel	BBD&O, Cleveland, acct exec	Norman D. Waters, N. Y., acct exec
Samuel M. Sutter	WWJ, Detroit	Dancer-Fitzgerald-Sample, N. Y., vp
Marie Taylor	Women's Wear Daily, N. Y.	Schnall & Krug, N. Y., acct exec
Kent Thomas	United Art Studios	Curt Freiberger, Denver
Jack Thompson	ABC, N. Y., acct exec	William R. Harshe, Chi., acct exec
Albert Tilt Jr	CFRB, Toronto, in chge sta operations	Same, vp, acct superv
Walter Ukso	Harvey Marlowe Television, N. Y.	Paul Bron Saliner, Chi., acct exec
Charles E. Van Voorhis	Sullivan, Stauffer, Colwell & Bayles, N. Y., re-search dir	Fuller & Smith & Ross, Cleveland, acct exec
Franklin M. Walker	Producer, dir	Wm. I. Denman, Detroit, acct exec, radio prog development
Stanley B. Weiner	Beaumont & Hohman, Chi., acct exec	Whitbey, N. Y., acct exec
Pat Whalen		Jaqua, Grand Rapids, acct exec
Ralph H. Whitaker		Ralph H. Whitaker (new), N. Y., head
Maria J. White		Day, Duke & Tarleton, N. Y., timebuyer
William D. White		Benton & Bowles, N. Y., P & G Canadian radio operations
Wayne Wirth		Van Diver & Caryle, N. Y., TV head
Luther H. Wood		Same, vp
Frank L. Woodruff		Lennen & Mitchell, Beverly Hills, radio dir
Weldon O. Yocum		C. Wendel Muench, Chi., acct exec

The *Yankee* way to reach 89.4% of ALL New Englanders



Acceptance in MORE cities



Acceptance in MORE communities

Only through the intense penetration of Yankee's local coverage can you reach so economically all the trading centers of the country's third richest market — New England.

The Yankee Network is the one and only medium through which an advertiser can at one time reach 89.4% of New England's radio homes.

This is coverage of 23 major New England markets plus all their satellite communities. It is coverage with direct local impact that only a locally accepted home-town station can provide.

It's local impact that counts. Yankee's 23 home-town stations give you local impact for all New England in one package at one price.

Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

IN 18 MONTHS

(Continued from page 56)

better," is the way he puts his thinking. Once bought, he judges the effectiveness of his programs by their unsolicited mail. WOR is costing him 31c a letter. Some highly touted stations have cost him as high as \$98.00 a missive. One such station taught him a never-to-be-forgotten lesson: he won't buy anything now within two hours of a hot jazz broadcast. "You can't do a selling job when they're feeling, not listening," has been added to the van der Linde maxims. Some products can be sold by appeal to the emotions, some by a reminder. Dolcin, requires straight selling.

Based upon its net of \$1.11 per \$2.00 unit, Dolcin can spend 15c per package for advertising. This is far less than the 20 to 40% which is normal in most proprietaries' budgets. It has no sales force, depends entirely upon broadcasting and direct mail to force distribution. Typical of its operations is its entry into the Midwest (October 1947). Hearing of the amazing direct sales results of WNAX (Yankton, S. D., and Sioux City, Iowa) van der Linde met general manager Bob Tincher and commercial manager Don Inman of the station, and talked over his problem. He gave Inman an opportunity

about which the latter had been dreaming for years. "You select the programs, the air time, everything. Tell me how much you want per week and it's yours." Inman figured the programs he felt would open the WNAX five-state market for Dolcin, said they would cost a little under \$400 a week. Van der Linde thought that wasn't enough and added three spot announcements to the schedule, raising the ante to \$421 a week.

The programs selected had good listening and high audience turnover, both of which Dolcin likes. The shows were the *Polka Dots*, *Sunday Callers*, two quarter-hour disk-spinning sessions—one of Crosby records and one of Jolson disks—and *Sunday Get-Together*.

Dolcin has no desire to build a program, preferring to buy programs with ready-made audiences. When it feels it has sold all of an audience it moves on to another program, and sometimes to another station. It's an exceptional program-station combination which can hold a pharmaceutical account like Dolcin for an extended period.

On October 13, 1947, Dolcin was unknown throughout the WNAX area. The \$421 a week had to be producing sales at the end of a ten-week test period or less or else after the ten weeks there would be no

more money spent over WNAX. That required prebroadcast merchandising. The station started working first on the jobbers. They were persuaded to place small initial orders. Then the station wrote to each of the 1,287 druggists in their territory. They were told which programs would be carrying the Dolcin story and informed that if they placed an initial order before October 25 and sent proof to the station, WNAX would mention the names on the air. There were no takers of the offer of free air time although subsequent events indicated that there were a great many orders placed by the druggists before the campaign started.

Within a week after the Dolcin-WNAX schedule started, reorders were coming in to jobbers from druggists and two one-dollar bills were being mailed to the station at the rate of 100 a week. No play was made for the direct business. Listeners were referred to their druggists and told to send \$2.00 to the station only if their local druggist didn't carry Dolcin.

Direct mail orders are no novelty for a station like WNAX. It's not unusual for a mail offer over WNAX to pull over 1,000 sales in one week. During the week of March 13, *Your Neighbor Lady*, a participating program, drew 9,435 pieces of commercial mail. In this mail were 1,208



GOT A SALES PROBLEM?



HERE'S THE ANSWER



ACT FAST

orders for Perflex Company's gladiolus bulbs, 817 orders for "food saver bags," 665 orders for "miracle cloths," 206 orders for egg beaters. WNAX is representative of broadcasters who have built up a listening audience which will buy about anything within reason that is advertised over the station. This willingness to follow the station's "advice" is not restricted to items priced in the \$1.00-\$2.00 range. Sears, Roebuck in Yankton on Saturday, January 31, 1948, received a carload of fertilizer spreaders costing \$239.95 each. Sears bought three one-minute announcements on the station to be broadcast before 1 p.m. on the day the machinery arrived in Yankton. Within a half hour following the first broadcast (at 10 a.m.) all 20 pieces of farm equipment were sold to listeners who drove immediately to the store.

Dolcin uses the direct-selling ability of stations as well as programs as a guide when buying. In nearly every case when it has been guided by a direct mail history, the results have been, to say the least, gratifying. Towards the end of WNAX's ten-week test, the station sent out a postcard survey to the 1,287 druggists who had been on the introductory mailing list. Of the 1,287, 610 answered, and 89% of these reported that

they stocked Dolcin. A second mailing went out to the druggists who had not responded to the first mailing and this brought back 238 answers of which 75% reported they stocked the product. A third and final double-postcard mailing brought in answers from 82 more druggists of whom 69 (84%) stated they stocked Dolcin. Of the 930 druggists (72% of all the drug stores in the area) who responded to WNAX's questioning, 85% reported that they stocked Dolcin. Actual sales of Dolcin in WNAX's territory during this period was in excess of 25,000 units. This made the cost higher than 15c per unit, but van der Linde expects that it will cost money to open a market. He charges to sales expense the difference between the 15c and whatever it costs to get started.

When a station like WNAX opens a market it actually opens more than the territory it covers. Wholesalers who cover part of the WNAX area cover other areas beyond WNAX-land. Since they have to stock the product to fill the needs of their accounts within the service area of the station, most jobbers feel that they might as well sell the item to the rest of their territory too. Also, word-of-mouth advertising started by broadcasting does not stop at the border of the area served by a station. Van der Linde is sold on

making the most out of chain reactions. All promotion, packaging, instructions, etc., suggest that users send in names of two friends whom they feel will be helped by the product. Letters to Dolcin Corporation enclosing names of friends now average 900 a day despite the lack of any inducement. All letters are answered by a special corps of correspondents who occupy an entire floor in the building housing the home offices. Radio starts the chain reaction, correspondence follows through. Every friend of a Dolcin user receives a letter.

There's always a question of just how much merchandising a broadcaster should do for an advertiser. WNAX did the entire job in its area for Dolcin—although the "entire" job (aside from the commercial broadcasts) consisted of personal calls on three wholesalers by WNAX's merchandising man, phone calls to the rest of the jobbers in the area, a letter to each druggist in the area, and a postcard check-up towards the end of the ten-week test period.

Growth from \$30,000 to a multi-million dollar business in the span of 18 months can't be an accident. It's credited largely to Victor van der Linde, who lives Dolcin 24 hours a day, and to promoted radio. . . .



AND IT'S ALL YOURS!

Sponsor WBT's "Sports Review" with Lee Kirby from 6:30 to 6:40 p.m., five nights a week, and you'll talk to practically everyone in Charlotte. And many, many more. For 96% of WBT's 3,500,000 listeners live outside of Charlotte... in 94 Carolina counties where 50,000-watt WBT has virtually no Charlotte competition. "Sports Review" is, of course, subject to prior sale. So if you want a time period with a super-Hooper-doooper*, grab your phone... now!

Charlotte, N.C., 50,000 Watts

WBT

THE JEFFERSON STANDARD BROADCASTING COMPANY

Represented by Radio Sales

YOU MAY STEAL 124 BASES IN ONE SEASON ★

**BUT . . .
YOU CAN'T
SCORE IN
WESTERN MICHIGAN
WITHOUT WKZO-WJEF!**



There's a darn big market in Western Michigan—the *second* market in an entirely fabulous State. But you can't reach it from any "outside" station, because the area is surrounded by a wall of fading which actually, literally and truly blanks out all except *local* broadcasts.

Most people in Western Michigan tune to WKZO in Kalamazoo and WJEF in Grand Rapids, for their radio entertainment. There's a team for you to play ball with—two CBS stations which are also tops in local programming, and which have virtually no "outside" competition! WKZO's "Share of Audience" in Kalamazoo, Mon. thru Fri., Noon to 6:00 p.m. is 55.2—36.5 above its highest competition. WJEF's in Grand Rapids is 26.7—1.5 above its highest competition. (Hooper Report of Jan.-Feb., 1948.) At their sensible combination rate, WKZO and WJEF are obviously a bargain you can't afford to miss!

We'd like to tell you *more!* Write us or call Avery-Knodel, Inc.!

* Jimmy Johnston did it with San Francisco in 1913.

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives

OSCAR

(Continued from page 68)

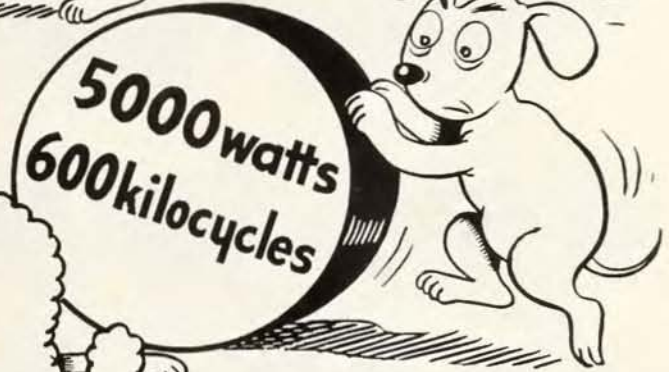
publicizes some event, most of which have a commercial tie-up. Most of these "competitions" are carefully weighed by special committees before being made.

The third classification of award givers are the trade publications, advertising associations, and trade associations. They conduct program popularity polls like those of *The Billboard* and *Motion Picture Daily*. They also present strictly trade tributes for industry accomplishment. *Variety's* Showmanship Awards, *The Billboard's* Advertising and Promotion presentations, *Advertising & Selling's* Annual Advertising Awards are of the latter type. Like many of the college awards, they require large investments in the brochures that are entered as bids for awards. Untold hours are spent in preparing entries and while it is a physical impossibility for any judging committee to assay the relative efforts of a station, agency, advertiser, or network without a recapitulation of what's been done, which is really what a presentation for an award is, it is these presentations that have become mental and physical hurdles for all segments of the industry.

Aside from these awards and other publication and organization tributes to radio that fall into the same classifications, there are over 150 smaller publications and groups which climb on broadcasting's bandwagon regularly with citations. *Dramatics*, *Radio Best*, *This Month*, *Song Hits*, and *Magazine Digest* are typical of the magazines which regularly make awards to programs in order to make the presentations on the air. The American Legion, National Exchange Club of New York, and New Jersey State Fair are typical of organizations which find the microphone open for them when they pay homage to broadcasting. That moment in the microphone spotlight is important.

But despite all the awards that are made each year, broadcasting is still without an Oscar. Steps have been taken in this direction by awards either current or contemplated by Radio Writers' Guild, Radio Directors' Guild, Mystery Writers of America, and American Federation of Radio Actors, all the same type of organization as those whose members vote on the screen Oscar awards.

A great annual award, presented by an Academy of Broadcast Arts and Sciences, would do a great deal to eliminate the surplus awards which lend little if any importance or credit to the world's great segment of the amusement industry—broadcasting. . . .



"Always giving something extra!"

**Just ask your
Raymer representative*

GIVE-AWAYS

(Continued from page 34)

shows feature the mammoth give-away jackpot where the winner gets a complete wardrobe, vacation trip, set of housewares, and so forth. Brent Gunts, who works in a similar way to Kamen, handles the prizes on ABC's *Stop the Music*. Again, the selling points are the same: publicity for the manufacturer, and a burden lifted from the shoulders of the producer. Like all brokers in give-aways, Kamen and Gunts prefer to deal in brand-name merchandise backed by heavy national advertising because they feel this

keeps prizes from being viewed with suspicion.

Many press agents are increasing their activities in the give-away field. Nearly every press agent who has a manufacturer of consumer goods as a client has spotted his client's products on radio and TV give-away programs. Hal Salzman, of the public relations firm of Salzman, Yolen & Ross, has garnered as many as 7,500 plugs a week for his client's product, Ronson lighters. There is hardly a give-away show at either the network or local station level which does not number Ronsons among its prizes. Salzman is typical of press agents like David O.

Alber, Banner & Greif, Earle Ferris, and Steve Hannagan, who consider the planting of give-aways part of their job for a client. Many of them use this service as a device for landing new accounts. Salzman landed the Monarch-Saphin Appliance Co., a large New York City retail firm, as a client, after planting a Bendix washer from Monarch-Saphin on an eight-week video contest.

Since several of the major give-away shows and special contests are network packages, the networks also are turning to give-away handling. The first to do a major promotion in this field was ABC, which went into the gift business in 1947 with a contest on listening to juvenile shows. Mutual has done similar promotions, and NBC and CBS are contemplating them. Since all that the networks generally want is the merchandise, there is no charge to the manufacturer. Also, the networks can offer promotions, which are routine for them, which the average broker cannot afford. It is estimated that the firms which participated in ABC's *Paul Whiteman Club* contest, tied like Ralph Edwards' contests to a charity drive, received as much as \$20,000 worth of promotion apiece as a result of nine weeks of mentions on the Whiteman show.

A few producers like to handle the give-away problems themselves. Mark Goodson and Bill Todman, producers of the CBS co-op quiz show *Winner Take All*, used to get their prizes through Kamen, but recently have been scouting them up with the aid of their own staff. Goodson's thinking is that this gives the show a more definite control of the give-away prizes, as well as a closer control on where they are coming from and are going. *Winner Take All* has made several other experiments. Goodson prefers merchandise to cash prizes, having discovered that "beyond \$500, money as a prize is just a blur." Another time he tried to give away prizes without mentioning brand names, and discovered that without these "picture words" the prize aroused no reaction in the winner or the audience.

Regardless of the ease with which some manufacturers can be persuaded to contribute merchandise for a prize pile, nearly all gift brokers are in agreement that give-aways alone do not constitute an advertising campaign. The most popular prizes are those which are backed by an advertising punch elsewhere, whose names are literally household words.

The give-away broker can plant a product on the air, but even the most generous of such publicity doesn't produce, of itself, a rising sales curve. It takes publicity plus—as always—advertising. . . .

**NOW — WITH
5000 WATTS —**

WSBT Has Added 138,680 Radio Families* to its Primary Coverage



960 KILOCYCLES
COLUMBIA NETWORK

WSBT
SOUTH BEND

* Estimated by counties from BMB Report

PAUL H. RAYMER CO. NATIONAL REPRESENTATIVE



NEW VOICE of a NEW ALASKA

KENI

Anchorage Alaska
5000 Watts - 550 K.C.

Now on the Air!

KENI's new transmitter on the outskirts of Anchorage is a fitting symbol of America's NEW economic frontier—a land of bustling and booming activity . . . new cars, fluorescent-lighted stores, modern theatres and sleek airliners. It stands for the NEW Alaska as surely as the totem pole symbolized the geographic frontier of the Alaska of yesteryear . . . a territory of trading posts, the wireless, sourdoughs and dogsleds. KENI now joins her sister station—Alaska's famed KFAR at Fairbanks—as the NEW voice of the NEW Alaska . . . studios modern as an agency reception room . . . stations as virile as the vast area they serve.



Fairbanks — KFAR —
Anchorage — KENI —

10,000 Watts
660 K.C.
5000 Watts
550 K.C.

Sold separately—or in combination at 20% reduction.

MIDNIGHT SUN BROADCASTING CO.

A. E. Lathrop, Pres.

Alvin O. Bramstedt, Gen. Mgr.

GILBERT A. WELLINGTON, Natl. Adv. Mgr.

1014 American Building • Seattle 4, Washington

"MR. SPONSOR ASKS"

Two members of the Picked Panel who participated with me in your *Mr. Sponsor Asks* feature, April issue, raised a few points which require comment. Since I consider Morris Beck of Katz Agency and Stan Pulver of D-F-S good friends, I'm sure they will overlook my bluntness.

No one will deny that there are certain facts that a business should keep secret

from its competition. It is the essence of private enterprise to keep its plans private if there is any advantage in doing so.

As a service publication which thrives on the spot radio information that advertisers and agencies are cooperative enough to give us, *Rorabaugh Report* is well aware of the types of information that companies do not want to disclose and of the different policies in releasing information that individual companies pursue. That is why we do not publish in our monthly reports on Spot Radio any advance information, expenditure figures, etc.

There are some companies that will avidly follow the trade press for data about their competitors and their industries, all the while refusing as company policy to issue information themselves. We receive frequent requests for information from companies that will never give us any in return.

Many tight-mouthed companies and agencies foolishly believe that they are guarding secrets when it is apparent that their competitors, with hundreds of salesmen out in the trade, pick up such information easily through dealers, suppliers and other sources, particularly (in the case of spot radio) the station representatives.

The following 21 national advertisers (a small sample only) have had their spot schedules published in *RR* every month for eight years as and when they have been active in the medium. Considering the stature of these companies and the number of years they have participated in our service, we are convinced (as are they) that advertisers have nothing to lose, everything to gain, by their participation. The companies are: American Tobacco, Atlantic Refining, Barbasol, Borden, Bristol-Myers, Carnation, Chrysler, General Foods, Goodyear Tire & Rubber, Jergens, Johnson & Johnson, Kellogg, *Look Magazine*, P. Lorrillard, Metropol-

"DROP ME OFF AT THE NEXT FARM, LEM!"



Red River Valley farms are big farms, and the Encyclopedia Britannica says they are among the most fertile in the world.

Bigger farms, more fertile farms are the reason why Red River Valley farmers have more money to spend on the products they hear advertised on WDAY—for twenty-six years their favorite station by very long odds.

Ask us or Free & Peters for some facts on WDAY's mail-pull and sales-pull. We can knock your eyes out. On our first 1948 contest for farmers WDAY pulled over 85,000 letters. Get the facts on WDAY's rural audience, and don't forget that even our average daytime Hooper rating is a juicy 24.6. (Fall '47.)



FARGO, N. D.

NBC • 970 KILOCYCLES

5000 WATTS



KBIW

KBIW

**ANY WAY
YOU LOOK AT IT . . .**

**KNOXVILLE'S BEST BET
is**

WIBK

Represented by Donald Cooke, Inc.



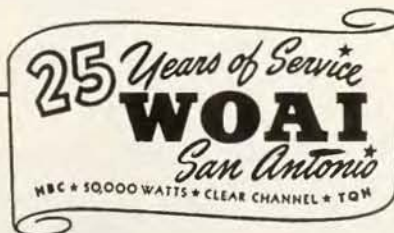
WOAI Clients Have Had a WONDERFUL winter!

Don't get us wrong—the *weather* in San Antonio has been "unusual" like everywhere else. Of more importance to sales-minded time buyers is the fact that WOAI has commanded the lion's share—and a bit more—of the radio audience, straight through since October. The table below gives the picture for weekday mornings. Weekday afternoons and Sunday through Saturday evenings show an even greater WOAI Share of Audience. Your nearest Petry office can tell you the whole story of WOAI Superiority.

Share of Audience, Monday thru Friday 8:00 a. m. - 12:00 noon
(Source: Hooper Station Listening Index Reports)

	Sets in use	WOAI	B	C	D	E	F	G	FM & Others
Oct.-Nov.	15.8	31.2	25.5	4.4	2.7	9.0	19.5	7.2	1.5
Nov.-Dec.	16.5	30.0	26.2	4.4	3.9	7.7	16.8	9.8	1.2
Dec.-Jan.	17.3	31.3	23.9	5.5	4.6	6.8	15.4	11.2	1.3
Jan.-Feb.	18.6	34.0	24.0	4.6	4.7	5.3	15.8	10.7	0.9

By any check
you use—it's
WOAI





★★★ ..ALL-STAR WESTERN THEATRE



STORIES OF THE MODERN WEST,
AUTHENTIC COWBOY BALLADS
FEATURING THE REPUBLIC PICTURE STARS

FOY WILLING
and his
RIDERS OF THE PURPLE SAGE

Ten-Piece All Star Western Orchestra

52 — 30 MINUTE TRANSCRIBED PROGRAMS



SPECIAL GUEST STARS

**JERRY COLONNA
MONTIE MONTANA
JACK HOLT
NICK LUCAS
MONTE HALE
and many, many others**

AND LOOK AT THESE HOOPERS!

Kansas City, Mo.	13.5
Omaha, Nebr.	13.2
South Bend, Ind.	13.4
Muskegon, Mich.	14.5

*Broadcast live over KNX in Hollywood, Calif.
Now available for syndication.*

Write, wire or phone
HARRY S. GOODMAN RADIO PRODUCTIONS
19 E. 53rd Street, New York 22, N. Y.



itan Life Insurance, National Biscuit, Paramount Pictures, Ruppert Brewery, Standard Oil of N. J., Texas Oil, Ward Baking.

That more and more advertisers are recognizing the value of a central source of spot radio data is evidenced by the fact that the list of participating national advertisers has increased from 90 in 1940 to over 500 in 1948.

When will the noncooperative advertisers and agencies finally tire of their present hit-and-miss systems of collecting spot radio information? When will the stations and station representatives recognize that they are competing directly with *Rorabaugh Report* every time they release competitive advertiser data (either general or specific) to nonreporting agencies, and retarding progress of a publication which they need and support financially.

We think it makes a lot of sense for all concerned to face these issues squarely and to support a central source of spot radio information which could supply it accurately and more economically—not to say less surreptitiously.

N. CHARLES RORABAUGH
President
N. C. Rorabaugh Co., N. Y.

MR. SPONSOR ASKS

(Continued from page 62)

station situated in that same market.

Eventually, when the advertiser recognizes the opportunity presented by Class B FM stations, FM will become increasingly competitive to the 250-watt local AM station but it does not follow that every dollar spent on FM will necessarily be diverted from AM. The future broadcast advertising budget may contain more dollars because total listening should be increased by two factors.

First, by the increasing number of both FM and AM stations which give the listener a wider choice of programs so that he is apt to listen more often and, perhaps, longer. Second, as in the case of WIZZ with its Transit Radio-equipped buses, listening has been extended to places here, heretofore, no listening existed.

Our prediction is that FM stations using FM-equipped buses and broadcasting advertising to a high percentage of buyers at the psychological moment when they are approaching the point of sale, as contrasted with home listeners, will divert advertising dollars from newspapers first, and AM stations second.

RICHARD G. EVANS
President
WIZZ, Wilkes-Barre



On the Ball

IN INDIANAPOLIS...

One thing makes one station **STAND OUT!**

Your sales story in Indianapolis soon mushrooms out into many other media...all part of the "regular follow-through" that goes with every WISH program. For example—see the flood of extra publicity given to Sterling Brewers, Evansville, Indiana, in sponsoring the Indianapolis Baseball broadcasts. It shows the WISH idea of...

Follow-through!

Street Corner Posters



Car Cards



Newspaper Advertising



Newspaper Advertising



Spot Announcements



Store Displays



Personal Calls

Baseball Program Ad



Newspaper Advertising



WISH Indianapolis
 GEO. HIGGINS, GENERAL MANAGER
 CAPITOL BROADCASTING COMPANY





OUTSTANDING

in producing results

Six aggressive stations which deliver you top returns on every advertising dollar through consistent listener-interest. This selling effectiveness is built and held through foremost NBC Network Shows, good showmanship on local programming and outstanding public service. Backing this is the full cooperation and collective know-how of the personnel of these six stations. Many national advertisers are cashing in on their sales-producing abilities. Write for information.

STEINMAN
STATIONS



Represented by **ROBERT MEEKER ASSOCIATES**

CHICAGO SAN FRANCISCO NEW YORK LOS ANGELES

What the Sponsor asks of the

N A B

Broadcast advertising, with rare exceptions, is not employed at nearly its maximum effectiveness. The great majority of manufacturers who have utilized the medium successfully admit, off the record, that their broadcast formulae have come more from chance and the ouija board than from merchandising science. This can't go on forever.

Sponsors are beginning to say so.

Advertising agencies are asking more and more embarrassing questions.

The consumer too is doubting his magic gift of radio.

The right answers for all three can be found. These answers constitute, in part, "What the sponsor asks of the NAB." It is to chart the areas in which these questions lie, as well as to point out some answers that pages 86 and 104 were conceived, researched, and written. The editors of SPONSOR spent many hours with the men who hold industry's purse strings. The staff resolved itself into a fact-finding board to find the answers to the number one broadcasting industry problem—how the NAB can better serve the world of business.

SPONSOR makes no claims that the ten pages devoted to "What the sponsor asks of the NAB" are the answer to the problem of making broadcast advertising 100% resultful. These pages are simply the report of what executives of corporations, doing billions of dollars of business each year, think the NAB can and should do to make it easier and more productive for them to enter the American home as salesmen.

Norman R. Glenn



Wanted: a fast measurement of broadcast advertising impact: information pool

Sponsors and advertising agencies want two things of the NAB more than any others. They want some formula developed whereby they will be able to obtain almost immediate information on the selling impact of their broadcast advertising. They want NAB to consolidate all the organizations in the broadcasting field into one great association. They want the latter so that one clearing house of ideas, information, and research can be made available to them.

They want the former because as it now stands it takes many months to deliver information on sales that can be traced accurately to radio. Modern distribution has created such a complex road between the manufacture of a product and its consumer that it is not unusual for the better part of a year to pass before an advertiser can check the results of a campaign.

Today business can't wait that long. It must know, long before it can be proved with present methods, what's happening.

It is this void that most sponsors would like to see filled by the National Association of Broadcasters. Networks and individual stations have neither the facilities nor the financial resources with which to cope with the problem. The agency and advertising executives who made up SPONSOR's panel on "What the sponsor asks of the NAB" do not know how such a sales-effectiveness reporting service can be established. They're certain that it can be and that when it is they will be better able to justify the use of the medium to the men who hold the purse strings.

Sponsors feel generally there are too many trade associations in broadcasting. The men who pay the bills want one big trade association covering AM, TV, FM, and FAXO.

Advertising agency men also feel the need of a central organization upon which they can call for broadcast advertising information. Both sponsors and agencies are fully aware of the niche normally filled by a trade organization for an industry. Sponsors are usually members of their own trade associations and often are members of the Association of National Advertisers (ANA). Most agencies are members of the American Association of Advertising Agencies (AAAA). Each group is very much taken up with

handling the mechanics of business operation in its particular industry or phase of industry. When it comes to educating the public, many trade associations find it necessary to create a new association for the sole purpose of selling the industry. This is true with associations of manufacturers, for instance, of tin cans, glass con-

tainers, coffee, and generators of electric power, to mention a few industries which have had to go beyond their own trade associations to sell their products to the public.

Advertisers would rather not have NAB members establish another association for the promotion or servicing of broadcast advertising. They look askance at the forming of an association by the station representatives. When they heard that the independent stations within the NAB were circulating petitions for some

(Please turn to page 90)

The New York Times THURSDAY, APRIL 22, 1948.

Newspaper Publishers Are Urged To Be More Helpful to Advertisers

Newspaper publishers were urged yesterday to give their business customers the same interest and service that has won for their publications such a vital place in the daily life of every community.

This appeal, combined with the assurance that such service will carry newspapers even higher in their new regrowth as a powerful, economic advertising medium, was made by Alfred Stanford, director of the Bureau of Advertising, American Newspaper Publishers Association. His address to the bureau's annual meeting in the Waldorf-Astoria Hotel was heard also by a large number of the more than 1,000 publishers, editors and other newspaper executives taking part in the ANPA's sixty-second annual convention. The bureau's meeting formed part of yesterday's convention session.

In a review of the bureau's part in helping newspapers regain a higher share of the advertising dollar, Richard W. Slocum, bureau chairman and general manager of The Philadelphia Evening Bulletin, reported that the bureau's operating fund has topped \$1,000,000 for the first time. Membership also is at a new high of 935, he said.

Mr. Stanford declared that the present offensive by newspapers was not against competitors but against "loose advertising" and "in the interest of the advertiser."

"There are many advertising decisions made by our business customers—whether retail or general—based on flimsy thinking, catchwords, formulas that have too little reality once they leave Madison and Fifth Avenues and run into plain people," he asserted.

"There are too many decisions today by guess, by hunch, by custom—even by fashion."

Rising labor and material costs, plus the shrinking purchasing power of the consumer dollar, Mr. Stanford continued, make it unnecessary for newspapers to "fight their customers to make inroads on loose thinking." Advertisers, he declared, are "on our side, they have come to welcome our fight" to furnish them with factual resources for the serious business of selling.

Newspapers are being sold as a general advertising medium more competently and more successfully than ever before, Thomas W. Walker of the Sawyer-Ferguson-Walker Company, who is vice president of the American Association of Newspaper Representatives, told the meeting.

This progress, he said, has been aided by his organization through the gathering and use of data on newspapers' ability to reach more markets than other media, and the practice of its members in speaking for "all newspapers of all sizes in all parts of the country."

Robert J. Keith, advertising director of Pillsbury Mills, Inc., and chairman of the Association of National Advertisers' newspaper committee, told the meeting that his concern's "whole philosophy of advertising is premised on the use of newspapers as basic media to secure strength and intensity of consumer impression."

Plans for the immediate expansion of the operations and staff of the advertising bureau's retail division "to encompass a direct selling effort in the field of chain store newspaper advertising" were described by John Giesen, the division's director.

ANPA Bureau of Advertising gets over \$1,000,000 for fiscal newspaper lineage promotion



YOU CAN FIND NO BETTER EQUIPMENT OR
MORE COMPLETE RECORDING LABORATORY
AND STUDIOS ANYWHERE BETWEEN

New York ^{AND} Hollywood
than at **WFAA**



QUALITY recording has long been standard practice at WFAA, and now WFAA offers to agencies, advertisers and other radio stations *the very best in equipment, technical know-how, studios, talent and production for recording.*

New Scully recorders plus WFAA's adherence to NAB's recording standards, enables WFAA to offer the finest and most complete high fidelity transcription service.

Agencies and their clients, sales organizations, industrial and business concerns of all types, and other radio stations are finding it both efficient and profitable to let WFAA take care of their recording needs. Suggestions and advice in planning, as well as our complete facilities, studios, and the service of outstanding recording engineers are available. Published Rate Card and full details will be supplied upon request.

ADVERTISERS AND LISTENERS CONTINUE TO RELY
ON **WFAA** TO LEAD THE WAY IN THE SOUTHWEST

- Largest Most Experienced Staff • Complete Modern Facilities
- Proven, Popular Programming • Complete, Effective Coverage

Represented Nationally by
EDWARD PETRY AND COMPANY

Station **WFAA**
DALLAS, TEXAS

820 NBC 570 ABC
TEXAS QUALITY NETWORK

Radio Service of the Dallas Morning News

and
**WFAA
FM**

IT PAYS TO PROGRAM WITH ZIV SHOWS!



Favorite Story



Radio's most brilliant dramatic half hour, with Mr. Ronald Colman as host and narrator. Outstanding cast includes Benita Hume, Edna Best, Lionel Stander, Vincent Price, Lurene Tuttle. Symphonic orchestra, Claude Sweeten, musical director

Wayne King Show



A glorious half hour featuring the incomparable music of the waltz king, his golden saxophone and his orchestra, with vocals by Nancy Evans, and Larry Douglas; Franklyn MacCormack, narrator.

SONGS OF GOOD CHEER

A choir of gorgeous voices, and guest soloists, in a quarter hour of favorite songs. Orchestra directed by Vladimir Selinsky; narrator, Lawrence Elliott



Sincerely- Kenny Baker



A sparkling quarter-hour musical, starring America's favorite romantic tenor, with Jimmy Wallington, Donna Dae, and the music of Buddy Cole and his men.

OLD CORRAL

Starring Pappy Cheshire, famous western storyteller, and a big cast of vocalists and instrumentalists in songs of the open range



PLEASURE PARADE

Vincent Lopez, Milton Cross, Jimmy Wallington, the Modernaires, Paula Kelly, Dick Brown, Lillian Cornell, the Pleasure Parade orchestra and guests in a lavish quarter-hour musical.



BOSTON BLACKIE

One of radio's top mystery shows. Top ratings everywhere . . . Louisville, 21.7 . . . Youngstown, 21.3 . . . Cincinnati, 16.9 . . . Minneapolis, 16.5. Radio's best point-per-dollar buy.



EASY ACES

America's funniest husband and wife in a three or five a week strip. A leading network show for years, with great ratings everywhere.



The GUY LOMBARDO SHOW



"The Sweetest Music This Side of Heaven" in a star-studded half hour of musical showmanship at its sensational best. Starring the Royal Canadians with Guy, Carmen, Lebert Lombardo; David Ross; Don Rodney; Kenny Gardner.

BARRY WOOD SHOW

A smooth-as-silk quarter hour, with your singing host, Barry Wood, the lovely voice of Margaret Whiting, the Melody Maids, and the brilliant arrangements of Hank Sylvern and his orchestra.



PHILO VANCE

S. S. Van Dine's famous detective character in a high-rated half-hour mystery drama. Each program a complete story.



KORN KOBBLERS

The band of a thousand gadgets and a million laughs . . . presenting a wide variety of music ranging from the classics to comedy and novelty tunes.



**MORE PROGRAMS FOR MORE
SPONSORS, ON MORE STATIONS**

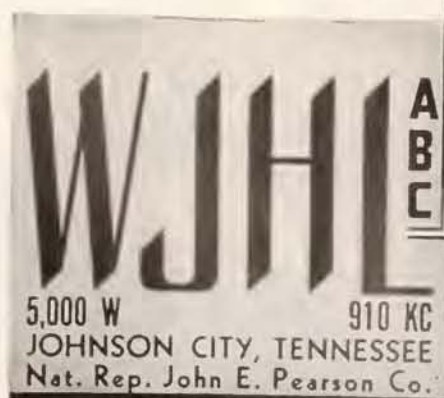
VISIT OUR EXHIBIT AT THE NAB CONVENTION:
ROOMS No. 2200-2201, EXHIBIT FLOOR.



TOP AVERAGE INCOME

Any advertiser looking for new markets knows top family income is a first requirement. And the 1,000,000 rural and urban residents in WJHL's coverage area have the highest average family income of any similar area in the South—well over \$2,000 a year . . . Check the facts. Compare WJHL's market potential with any on your list—then let WJHL help do your selling job.

ONLY ABC OUTLET
COVERING THE NORTH-
EAST TENNESSEE MARKET



WJHL ABC
5,000 W 910 KC
JOHNSON CITY, TENNESSEE
Nat. Rep. John E. Pearson Co.

representation on the NAB board, they were amazed that such petitions were necessary.

They approve of the plans for a presentation to sell broadcast advertising. They don't think that this presentation should be secondary to the four-network presentation on the same subject.

They want an association that will enable them to get the most out of radio when they use the medium. They want one to which they can turn in an hour of

advertising need—one which will come up with the answers.

They think of the NAB as now doing a restricted industry job. They don't agree with the thinking behind the withdrawal of the networks from active membership. They recall the old adage that in union there is strength. If the NAB drifts into the position of representing only a part of broadcasting, the AM stations, they are certain broadcast advertising will suffer.

(Please turn to page 96)

Whose responsibility is broadcasting?

Buyers want no part of negotiations with regulatory and legislative bodies

Broadcasting is the broadcasters' problem. That's the feeling of over 60% of SPONSOR's panel on "What the sponsor asks of the NAB." The other 40% feel that since the advertiser controls both the advertising and the editorial matter (the show) while he's on the air, he has a responsibility equal to that of the broadcasters for what is aired.

"It may seem to some advertisers that radio is the same as any other medium in which they place advertising," said one advertising manager, "but it just isn't so.

"A black and white advertiser has nothing directly to do with the noncommercial content of a newspaper or magazine. What brings the readers to his advertisement is the publishers' responsibility. That isn't true on the air. The best facilities in the world won't produce an audience for commercials. It's what the advertiser presents—the program—that delivers the listeners. So an advertiser can't ignore the fact that he is part of broadcasting. His agency can't ignore the fact that the program it produces is part of broadcasting.

"Broadcasting," as this executive sees it, "is nearer to being the printer than the editor."

As indicated, this is the minority opinion. The majority feel that since they can't control the policy of a station or network and since broadcasting is a business owned and operated to make money for its proprietor, it must take the responsibility for its own self.

A spokesman for the majority, the sales manager of an automobile manufacturer, stated his case in the following manner:

"The licensee of a broadcasting station is responsible to the people of the United States, through the Federal Communications Commission, for what is put on the air. It is his responsibility and his alone.

Legally he can't share it. Morally he shouldn't want to share it. There can be no tripartite responsibility for broadcasting. Advertisers should stop fooling themselves.

"I do not mean that advertisers should try to get away with as much as possible in their broadcast advertising. That would hurt the advertiser even more than it would hurt the broadcasting business. What I mean is that it's the responsibility of the NAB to police, in the name of its members, the use of air time by the stations and advertisers. The AAAA and the ANA can have and should have nothing to do with this. Policy is decided, in most cases, by the media, not by users of them.

"The only instances in which I feel the three associations should have tripartite responsibilities are in cases like the



A. D. Willard, Jr., executive vp of the NAB



WNEW, "America's Razzle Dazzle Station,"
proudly pops its top as VARIETY doffs a
boff 'Showman' Award for "fabulous" '47
parlay of B. O., pubserv & whiz biz. "Most
copied" operation's fourth kudo cues sock
citation on "How To Run A Radio Station."

Indubitably, Your No. 1 Purchase in New York

WNEW

Represented by
John Blair Esq. & Co.



Here is a Trio

"Georgia Style"

"Big Jim" Waites—at a mike—means what he says. He's the bass part of the famous "Le Fevre Trio." WCON feature attraction, beloved by all throughout the southeast.

Besides "Big Jim" the "Le Fevre Trio" includes Urias LeFevre, Eva Mae LeFevre, Hovie Lister and Alphus LeFevre. These folks know what people want. They sing and play the fine old hymns and spirituals. But they do it differently. They have a way with 'em!

They make personal appearances all over the southeast, playing to thousands every week. They play to many thousands more, exclusively over WCON, twice daily 6:45 a. m. and 1:15 p. m. A. M. they're on for Standard Feed Stores. P. M. a non-feed client could SPONSOR them three or five days a week. Call Headley Reed now and get the best "5 man sales trio" anywhere.



ABC

IN ATLANTA IT'S
WCON

5000 WATTS 550 KC

Broadcast Measurement Bureau and the Advertising Council. They might possibly also join hands in selling the American way of advertising."

There is no question but that pressure has been put on advertising men to restrict any of their activities that could be construed as promoting a single medium. This doesn't mean an economic isolationism. It means that if members of the AAAA and ANA are to be believed, and if they vote as they talk off the record, there will be less and less tripartite action by these groups in the future. This will call for the assumption of greater responsibilities by the NAB. It will mean that more and more, as competition increases among advertisers for their share of the consumer dollar, regulation and advertising policy will have to be set by the broadcaster alone.

NAB: Liaison with advertisers' associations

Too many interests speak for broadcast industry. NAB sought as traffic cop

National advertisers would like a closer liaison between the NAB and their association. This feeling is not meant to imply that there is any schism between the ANA and the NAB. They just feel that there is little evidence at their meetings that the broadcasters' association has had anything to do with making up the part of their meetings during which radio's story is being told.

"I know," said one advertising manager, "that we work together on the Broadcast Measurement Bureau and that whenever a problem comes up that requires inter-organizational planning NAB is on the job. But the day-by-day relationship is very sketchy and, from my own point of view, inadequate." This same ad-manager stated that he found a closer liaison between the newspaper publishers' and magazine publishers' associations and the AAAA than between the NAB and the AAAA. "Maybe," he continued, "it's because everything seems to stem from Washington with the NAB and that isn't true with other media associations."

Agencies have very little to say about the relationships between the NAB and the AAAA. They'd like to see the 2¢ cash discount universal in broadcasting and think the NAB should make a determined effort to get stations to agree to the cash discount theory. They would also like to have the radio industry's contributions to their meetings funneled through the NAB. Since there are very few

"We'll spur any media to do a better job," pointed out an assistant advertising manager of a food distributor, "but they'll have to do the job. The advertiser has one basic responsibility—to produce more sales at lower cost. As distribution and retail sales costs skyrocket, and they are doing it daily, advertising must make it easier to sell, must move products with less over-the-counter selling.

There are, of course, a number of sales-advertising managers who, representing great corporations, feel that they have a social responsibility as well as a sales and advertising one. There's only one rub. These socially-conscious advertisers (and there were seven such on SPONSOR's NAB study panel of over 70) pass on the supervision of their broadcast advertising to agencies, not one of them having a radio advertising executive on its staff. . . .

agency men who have the opportunity of appraising the effectiveness of broadcast advertising in the field, they'd like the NAB and the AAAA to formulate some continuing study of broadcast advertising taking into account all of broadcasting's facets (AM, FM, TV, even FAX), which would enable them to keep abreast of what's happening on the air.

Neither agency nor sponsor representatives think the NAB should act in concert with the AAAA or the ANA on union matters. They feel that the four networks set a pattern, that individual stations vary that pattern, and that the advertisers' and agency association should make their own decisions on what is good for broadcast advertisers.

In general, and this section of SPONSOR's report on the NAB is based upon individual reactions of men and women who are not officers of the AAAA or ANA and make it plain that they do not speak for either association, advertisers and agency men want closer relations between the organizations on informational activities. "The less NAB has to do with AAAA and ANA policy meetings and decisions the better it'll be for broadcast advertising," is the way the president of a great drug firm put his feelings. An agency man put his reaction to interassociation cooperation succinctly with "I don't think anyone at the NAB knows the fundamentals of advertising. Someone down there ought to start studying advertising. . . .



Twenty times MORE Power!

Buffalo's New
Radio Giant is

WEBR

now **5,000 watts**
on **970 kc**

ALL of Buffalo's billion-dollar market today lies within WEBR's new radio zone.

A new wavelength—970 kc—and a new 5,000-watt transmitter plant have changed Western New York's radio map overnight.

WEBR is trumpeting the news into virtually EVERY home in the area—with full-page newspaper advertising, daily spot radio schedules, street car and bus "dashes." Our aim is to add hundreds of thousands of listeners to WEBR's long established audiences.

Before you buy radio advertising in Buffalo NOW—check what your dollars will buy on the *new* WEBR—the station with the *strongest* signal over the *richest* trading areas in upstate New York.

WEBR, Inc.

The Buffalo Courier-Express Station

WEED & COMPANY,
National Representatives

MUTUAL
Broadcasting System

Somebody has to protect radio business in Washington and sponsors say it's NAB

Broadcasting's relations with the FCC are a province which sponsors and advertisers, for the most part, would leave entirely to the NAB.

This does not mean that advertisers and agency men agree with NAB policy on the

Mayflower Decision, the slightly-bleached Blue Book, and other matters which are concerned with the commercial use of the air. It simply means that they realize that it is not within their sphere of influence to advise broadcasters on their rela-

tions with the government body which regulates them.

They do expect to work with the NAB, and the broadcasters themselves, on matters that come before the Federal Trade Commission, since in many cases the decisions of the FTC relate to the advertiser rather than the media he uses. Media are sometimes enjoined along with the advertiser and agency and thus there is a mutuality of interest in FTC matters which does not exist in the case of the FCC.

Advertisers do want to be kept advised about what is going on in Washington which will ultimately affect them and their use of the air. They do not want, nor have they the time, to wade through the voluminous decisions of the Commission. It is the exceptional FCC decision which has a direct bearing on the advertiser's use of the air; it is in the latter cases that many advertisers feel the NAB could perform a very important service to them by releasing a report of the decision and its significance to users of broadcast advertising. They also point out that while a single license grant means little to them, the issuance of hundreds of new licenses, which may tend to cut up the audience into smaller pieces than at present, does have a vital importance, and they ought to be kept abreast of these decisions.

"I'm not a member of the NAB," one agency account executive said, "and they have no obligation to give me any service. Nevertheless when a territory expands from six to 22 stations in a few years, as the District of Columbia has, the NAB would make a vital contribution to my knowledge of broadcasting if it developed a way of getting the information to me." This executive had seen this particular piece of information for the first time in the April issue of SPONSOR.

"Government regulation is always something that concerns us," said a public utility member of SPONSOR's panel. "If one government bureau extends its regulations beyond the scope of the bill, or executive order, that brought it into being, it sets a pattern other bureaus may follow. So as public relations counsel of our firm I'm interested in what happens between the FCC and the NAB. I think the NAB is helping all of us fight bureaucracy. Check me off as one who votes okay to the NAB on its FCC relations."

Another public relations executive, this time of a giant food corporation, expressed his feeling of what the NAB was

FOR SALE CHICAGO BUYERS



ONLY

56c

PER THOUSAND



In the center of the dial
in
CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS **WAIT** **360 No. Mich. Ave. Chicago 1. ILL.**

HOLLYWOOD WELCOMES YOU



STATION ENGINEERS

HOME OF



STATION MANAGERS



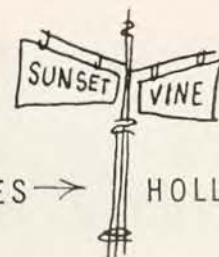
NATIONAL ASSOCIATION OF BROADCASTERS

26th ANNUAL
CONVENTION

BILTMORE HOTEL, LOS ANGELES
MAY 17-21

WE'LL WELCOME YOU IN SUITE 2128-2129...

OR AT OUR OFFICES → HOLLYWOOD



WMBD

dominates PEORIA AREA

**These Consistent Schedules
Have Been Selling
Products For A Long,
Long Time...**



Time buyers plan schedules on RESULTS. That's why these national spot and regional advertisers have consistently placed their advertising with WMBD to reach the rich PEORIA AREA market.



DR. CALDWELL
DOANS KROGER
OYSTER SHELL
OAKFORD ROSZELL
18 LOCAL ADVERTISERS



BULOVA EX LAX
INTERSTATE BAKERIES
CRITIC FEEDS GIPPS BEER
7 LOCAL ADVERTISERS

*

WMBD DOMINANCE! Always a bigger share of the audience than all other Peoria stations combined. See latest Hooper Station Listening Index. (Jan.-Feb., 1948)

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

doing regarding the FCC. "You're damned if you fight a government bureau and you're damned if you don't. It's easier to avoid a battle. More power to the NAB in that it hasn't ducked the issue. Don't misunderstand me. There are hundreds of radio stations that don't justify their right to use the public air, but there should be a law that would govern their use of the air—not a government bureau."

Both advertisers and agency men are all for the work that the NAB is now

doing with the FCC. Many of the latter note that there isn't the same animosity between the two organizations that existed prior to the current alignment of personnel in both the Association and the Commission.

Nearly half of the agency men asked SPONSOR's researchers, "What do you think is going to happen to the FCC's great minority, Clifford Durr?"

Which indicates that they know more and are more concerned about the FCC than would appear on the surface. . . .

Give Justin Miller power to act

Chief executive of NAB needs freedom of action. Mushrooming medium requires it

The power of the NAB? How big do sponsors feel it ought to be? Should Justin Miller be empowered with as much authority as the head of the motion picture producers?

A majority of sponsors feel that at present Judge Miller hasn't enough power to make decisions he might feel were in the best interests of the public and the broadcasters. They feel that he ought to be given more authority, now that he knows more of what it's all about. They don't feel that he should be given as much power as the former head of the picture producers had. They do feel that unless he is given more than he has now he may prove ineffectual when the number of broadcast outlets becomes so big that the law of survival may force some stations to think they must forget good taste, ethics, and even the law of the U. S.

"I believe," said one agency vp in charge of radio, "that in another two years or even less, broadcasting is going to be overpopulated. When this happens only a keen-thinking, hard-hitting executive with real power will be able to cope with an avalanche of snide advertising practices which will have to be stopped quickly for the good of advertising and radio. The broadcasters ought to give their president, Justin Miller, all the authority he requires to cope with such a situation."

Most sponsors and agencies realize that any authority which may be given Judge Miller can go only as far as the law of the United States permits. Final authority over stations rests with the Federal Communications Commission and even that is limited by the law under which that commission exists. Stations are responsible to the people of the U. S. and the FCC is the agency of the people. Judge Miller

can't come between the FCC and the stations but sponsors and agencies feel that he can be clothed with power to hold in line any stations which start to scramble too ruthlessly for the dollar. . . .

WHOSE RESPONSIBILITY?

(Continued from page 90)

Sponsors would like many things of the NAB, and they are, in part, detailed in the pages that follow. Paramount is their desire for a more unified association in radio, a source to which they can turn for broadcast advertising information including some method which will enable them to obtain the sales impact of their broadcast advertising more quickly than they can through their present sources. . . .



C. E. Arney, Jr., NAB Secretary-Treasurer



BIG REASONS WHY

you'll sell more in '48 with **WMT** in Eastern Iowa

"... the station of the stars" is your best bet to cover Eastern Iowa's Twin Markets. You get:

1 A WEALTHIER MARKET



Iowan wealth is the highest per capita in the U.S.A. (\$4,322; almost twice the national average!)

2 A BALANCED MARKET



Smokestacks are going cornstalks better than 50-50 in Iowa. Income is almost evenly divided between city and farm.

3 A RADIO-CONSCIOUS MARKET



Even Iowa's farms have more radios than do farms in other states. Iowans depend on their radio for news and other public service as well as for entertainment.

4 A LOYAL MARKET



Eastern Iowans on city and farm have been listening to WMT for more than a quarter of a century. *Because* WMT brings them programs they like!

5 A BLANKETED MARKET



WMT reaches the largest primary area in the state at the lowest rate per radio family . . . 1,131,782 persons within the 2.5 MV line, greater than any other Iowa station.

6 THE UNIQUE MARKET



Only WMT delivers CBS Network shows to Eastern Iowa. And only these shows, plus WMT's fine local programs, deliver the prosperous twin market audience to you.

Ask your Katz man for details.

**Get on WMT
and get your share
of the millions
WMT listeners
will spend
in '48**



WMT

Cedar Rapids

BASIC COLUMBIA NETWORK

600 KILOCYCLES

5000 WATTS

DAY AND NIGHT

Buyers applaud codemakers on creating effective instrument and want it operative

There is general acceptance of the new Standards of Practice of the NAB as they have been revised since the last convention of the Association in Atlantic City. The fact that the Standards are phrased positively has won much approval from the advertising fraternity. One advertising-sales manager of a food corporation expressed the general feeling of sponsors

when he said, "When I read the proposed new code, I did not feel that it treated advertising and broadcasting bad boys who have to be spanked regularly and kept in after school."

The president of one of the ten largest advertising agencies objected to the Standard whereby time for the announcement of prizes in a contest is figured as

part of the advertising time. His point was, "Within reason I suppose it makes good sense to restrict the amount of time that can be spent detailing the prizes in a competition. Restricting it is one thing; counting it as part of the advertising of our clients is another."

Many sponsors using national spot advertising see the requested elimination of more than one spot announcement between programs as good for advertising on the air. "But," said one, "wait until you see how many stations try to avoid real compliance through the use of weather, time, and other 'service type' station breaks which are excluded from the multiple spot announcement rules."

There is no feeling that the code will not become the regulatory document of the broadcasting industry at the forthcoming convention. This is a complete reversal of agency and sponsor feeling prior to the last convention when SPONSOR reported that both agency and advertising executives were of the opinion that no code would come out of the meeting. They were right then, despite the broadcasting industry's feeling that sponsors and agency men didn't know what they were talking about. Time will soon tell whether they are right this time as well.

When you make up that Memphis schedule

Here's a timely tip on

How to make the right selection to cover

Memphis and pay off promptly in sales

The Spot For Your Spots

WHHM

More Listeners Per Dollar in Memphis

Memphis, Tennessee



Patt McDonald, manager

FORJOE & CO., National Representatives

In OMAHA and
Council Bluffs

KOIL

gets you that
"EXTRA SOCK"

THROUGH EFFECTIVE
MEDIA TIE-UPS

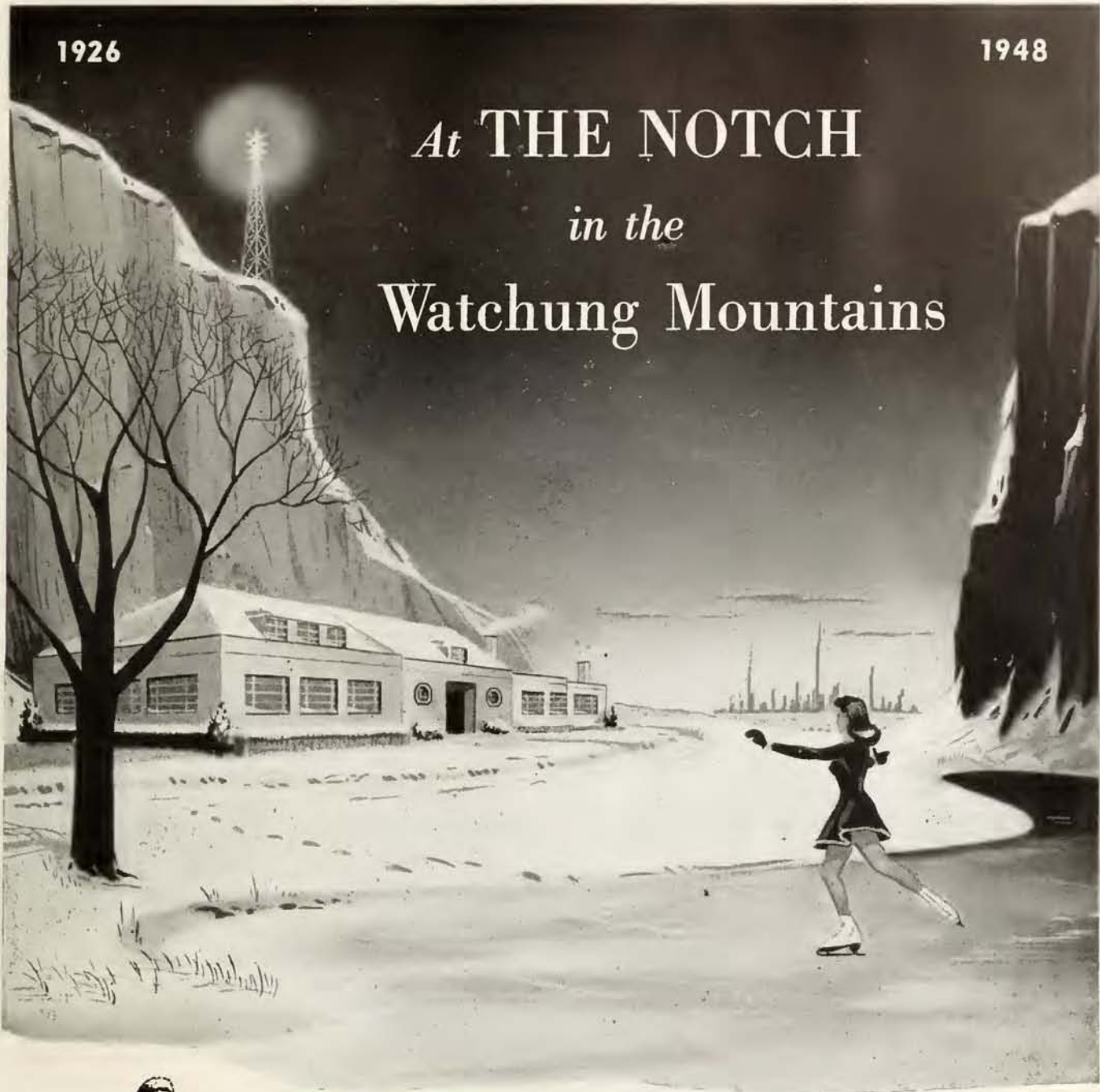
- Car Cards • Taxi Signs
- Outdoor Boards • Displays
- Dealer Letters • Newspapers

BASIC ABC • 5000 WATTS
Represented by
EDWARD PETRY CO., INC.

1926

1948

At **THE NOTCH**
in the
Watchung Mountains



***Pioneers** . . . More than a century of Professional Experience
at your service. Here **IMAGINATION** guides and **INTEGRITY** governs.*

PAUL GODLEY CO.
CONSULTING RADIO ENGINEERS

Broadcasting • Electronics • Communications

Laboratory: Great Notch, N. J. Office: Upper Montclair, N. J. Phone: LITTLE FALLS 4-1000

26TH ANNUAL CONVENTION N. A. B.

Warner Bros.



May 16-21, 1948

LOS ANGELES, CALIFORNIA

Plenty of radio research, but still no yardstick or listeners per ad-dollar

Broadcasting needs a cost-per-thousand-listeners formula and needs it very soon. Over 80% of the sponsors who participated in this cross-section study of "What the sponsor asks of the NAB" want definitive cost-per-thousand information from radio. They feel that it's the job of the NAB research department under Ken Baker to concentrate on seeking a method for computing this cost that would be acceptable to advertisers and their agencies.

They recognize that figures of the Broadcast Measurement Bureau, if adjusted as Hans Zeisel of McCann-Erickson and Ken Greene of NBC have done, can deliver a cost-per-thousand figure for audience potential. They're not satisfied with a potential figure. Very few programs attain the maximum audience potential of a station. Changing competition (programs on other stations), the effectiveness of the advertisers' vehicle, the weather, what's happening in town at the moment the program is on the air, and a host of other variables have a bearing on who is listening at any single moment.

The first step in the direction of building a cost-per-thousand formula is, according to the sponsors, more detailed reporting by the Broadcast Measurement Bureau. The BMB figures now are based upon a once-a-week listening figure. Except for some special studies, the multiple-times-a-week figures gathered by BMB in its first study were neither used nor released. Sponsors want to know not only how many homes listen once a week but how many homes listen to each particular station each day of the week. The advertiser wants to pick the most effective day of the week for his message.

Sponsors want BMB figures reported on a basis that lines up with stations' time rate brackets. Since most stations have a low rate before 8 a.m., a higher rate between 8 a.m. and 6 p.m., the top rate between 6 p.m. and 10:30 p.m., and frequently their lowest rate between 10:30 p.m. and 6 a.m., sponsors would like coverage figures as nearly parallel to time brackets used for rate purposes as possible. They realize that BMB can't obtain figures on too many time brackets but still hold that figures for daytime and nighttime dialing mean nothing to the buyer of early a.m. or late p.m. time. A few sponsors who are very close to the

radio picture pointed out that the early a.m. and late p.m. time periods are important to stations since they're not network time.

One sponsor summed up majority opinion with, "We don't expect the NAB

to go out and get cost-per-thousand figures for us. We just want some formula developed on which we can all agree. Then we can use the radio research figures now available which are costing advertisers, directly or indirectly, over \$5,000,000 a year—and that figure is very, very conservative."

Another sponsor stated, "Radio produces more good research information about whom it's reaching than any other medium. But what I want it to do is to give me data to use on my programs, not

Vic AND SADE

America's No. 1 Family Program

Transcribed for Local and Regional Sponsorship



One of the oldest and highest Hooper-rated network programs now available on open-end transcription. Fifteen minutes of friendly humor with radio's best loved family.

Write! Wire! Phone!

For exclusivity in your market

ALSO AUDITION DISC

GREEN ASSOCIATES

PHONE: CENTRAL 5593

360 NORTH MICHIGAN AVENUE

CHICAGO 1, ILLINOIS



SAN FRANCISCO

2 great Stations

Serving

2 great Markets



LOS ANGELES

on the collective programs on the air." Still a third sponsor had this to say, "It's true that we can find out for ourselves just what it's costing us to reach each thousand listeners but we don't want to use our advertising time on the air to research cost-per-thousand figures. We don't use coupons in our printed advertising and we don't use premiums, self-liquidating or otherwise, on the air. We

don't like going on the air without having a fairly good idea of our audience and what it's costing us. Maybe if we did spend more time researching whom our advertising was reaching, we'd do a better merchandising job. That's not our business or advertising philosophy right now. We want a cost-per-thousand formula for radio, and we think it ought to come from the NAB."

Radio must have glamor

Broadcast programs, personalities are "naturals" for top publicity campaigns

Last year at the NAB convention in Atlantic City each of four networks loaned one of their publicity staff to the NAB public relations department. Those sponsors and agency men who were present at the convention felt this indicated a closer liaison between the networks' publicity and promotional departments and the NAB for the future. Thus far they feel it has been a hope and that is all. They feel that a concerted drive to

publicize broadcasting is necessary. And they think it logical that Bob Richards, NAB, act as coordinating head of such a drive. There are over 800 men in the broadcast field who devote the major part of their time to publicity work for stations, networks, and programs. They'd obtain more space for broadcasting if they worked together. Agency men naturally think of their clients' programs first, station press (Please turn to page 104)

A PERFECT PACKAGE BY

CHARLES STARK* PRODUCTIONS

"RADIO HYMNAL"

Ad Agencies

Radio Stations

Advertisers

Send for FREE illustrated brochure about other packaged shows.

RADIO HYMNAL

A stirring 15-minute recorded open end production, featuring "Inter-Faith Choir" conducted by renowned Joseph Markel. Dedicated to all churches and all religions everywhere in the spirit of true tolerance and good will to all men.

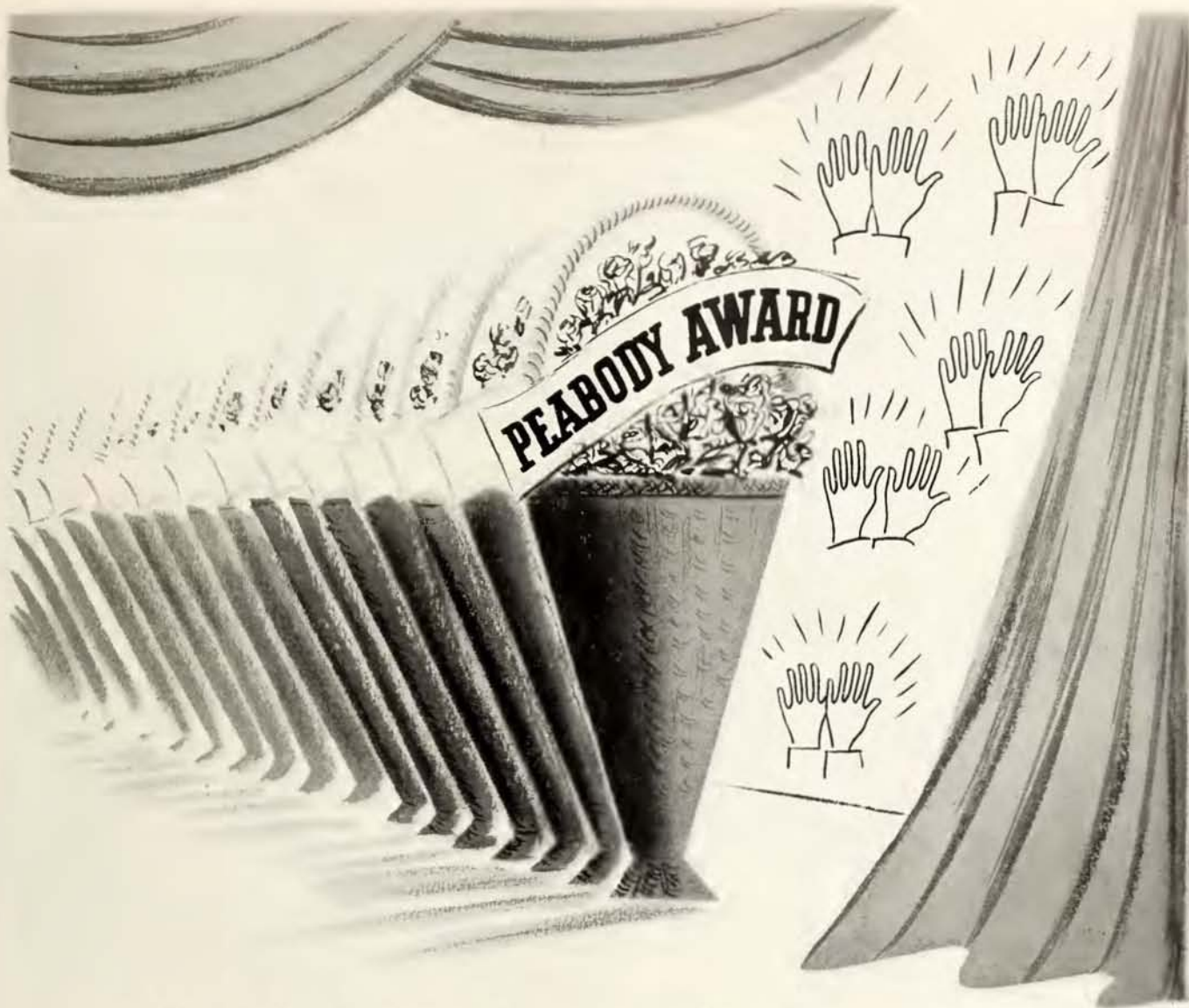
Ideal for wide variety of sponsors with a moderate budget. Appeals to extensive audience.

CHARLES STARK PRODUCTIONS
366 Modison Ave., New York 17, N. Y.

*18 years of association with top radio shows: Bob Hawk, Town Meeting of the Air, Inner Sanctum, Kate Smith, Can You Top This.

[Faded background text listing various radio stations and programs, including WNBC, WOR, WJZ, WNYC, WQXR, and various news and music shows.]





Curtain calls keep coming...

for the Sunday night dramatic show that brings good theatre into the home of Mr. and Mrs. America. Latest of the many tributes received by *The Theatre Guild on the Air*, sponsored by United States Steel, is radio's highest honor, the George Foster Peabody Award for "outstanding entertainment in drama."

Thanks to the people who have said such nice things about the show... and thanks to the stars and everyone who has worked with us for making it the kind of radio entertainment about which nice things are said!



"THEATRE GUILD on the AIR"
Sunday Evenings — ABC NETWORK
UNITED STATES STEEL

Remember the story about...



The beaver



That chewed and chewed—



And built a big dam?

There's power, determination, and a lot of engineering skill in the beaver. People marvel when they see one of his dams contracting the waters. And in Washington, it is WWDC that does a dam good job! Anyone with something to sell down here has learned that. If you want low-cost sales . . . stick your message on the dial at 1450—and at 101.1. They're both WWDC—AM and FM. It's the way to dam up this great market!

Only one other station in Washington has more loyal listeners

WWDC

AM-FM—The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

(Continued from page 102)

agents know they're judged by the publicity space which carries the call letters of their stations, networks are happy if their programs receive notice, and they have to get those programs mentioned.

But broadcasting requires glamor. Radio personalities are seldom set on pedestals as high as those occupied by motion picture and musical stars. Yet radio touches nearly ten times more people per week than the screen and singers and musicians combined.

Sponsors feel they know the answer. Somebody has to do a public relations job for the broadcast industry that will give broadcasting personalities the glamor of stars in other fields. Frank Sinatra was no accident. The personality that has made thousands of teen-agers swoon was the creation of a press agent just as is the personality of hundreds of picture stars.

The NAB publicity and broadcast advertising promotion departments have been most concerned with the relations of the radio industry and the public, not the relations between the public and radio's stars. Sponsors would like to see that changed. They would like to see NAB waving the magic wand of publicity over radio's programs. They'd like to see Bob Richards start the industry towards being radio-personality publicity-minded.

If asked, they'll cooperate with personnel and cash. This, for the most part, is not an idle gesture. Sponsors spend considerable money each year to obtain publicity for their programs on the air. They find it difficult because a radio actor or actress is not clothed with the same magic that touches the screen performer.

There is a big job to be done. It can't be coordinated as a part-time effort. Sponsors and agency men feel that it can only be done under the supervision of an organization like the NAB. They want the NAB to do it and would like to see Bob Richards put to work on establishing a nationwide network of press agents for broadcasting—in all forms.

Specifically sponsors see the need of publicity on local talent. That doesn't mean that they want network programs and personalities ignored. They want everybody who entertains to receive the glamor treatment via public relations. They only stress the need of publicity for spot programs because, with the exception of star transcriptions, spot and local entertainment needs a greater lift than do national network performers. And nowhere have sponsors found a greater willingness to cooperate in building glamor than on independent stations. They feel NAB will get the same cooperation.

IF YOUR
RADIO
DRAMATIZATION
NEEDS
SOUND
EFFECTS

USE
**MAJOR
SOUND EFFECT
RECORDS**

- All 10-inch Double-face, Lateral Cut, 78 R.P.M.
- Recorded from Life on Film, then Waxed
- Quick-Cued Wherever Advantageous
- Playable on any Phonograph or Turntable

SEND FOR FREE

CATALOGUE TODAY

DISTRIBUTED BY **Thomas J. VALENTINO, Inc.**
DEPT. S-5
1600 BROADWAY
NEW YORK, N. Y.

CANADIAN
DISTRIBUTOR
Instantaneous
Recording Service
56-58 Wellington St., E
Toronto, Ont., Can.

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

FIRST

WOKO

1460

FIRST station in the

FIRST city in the

FIRST state with the

FIRST network (basic ABC)

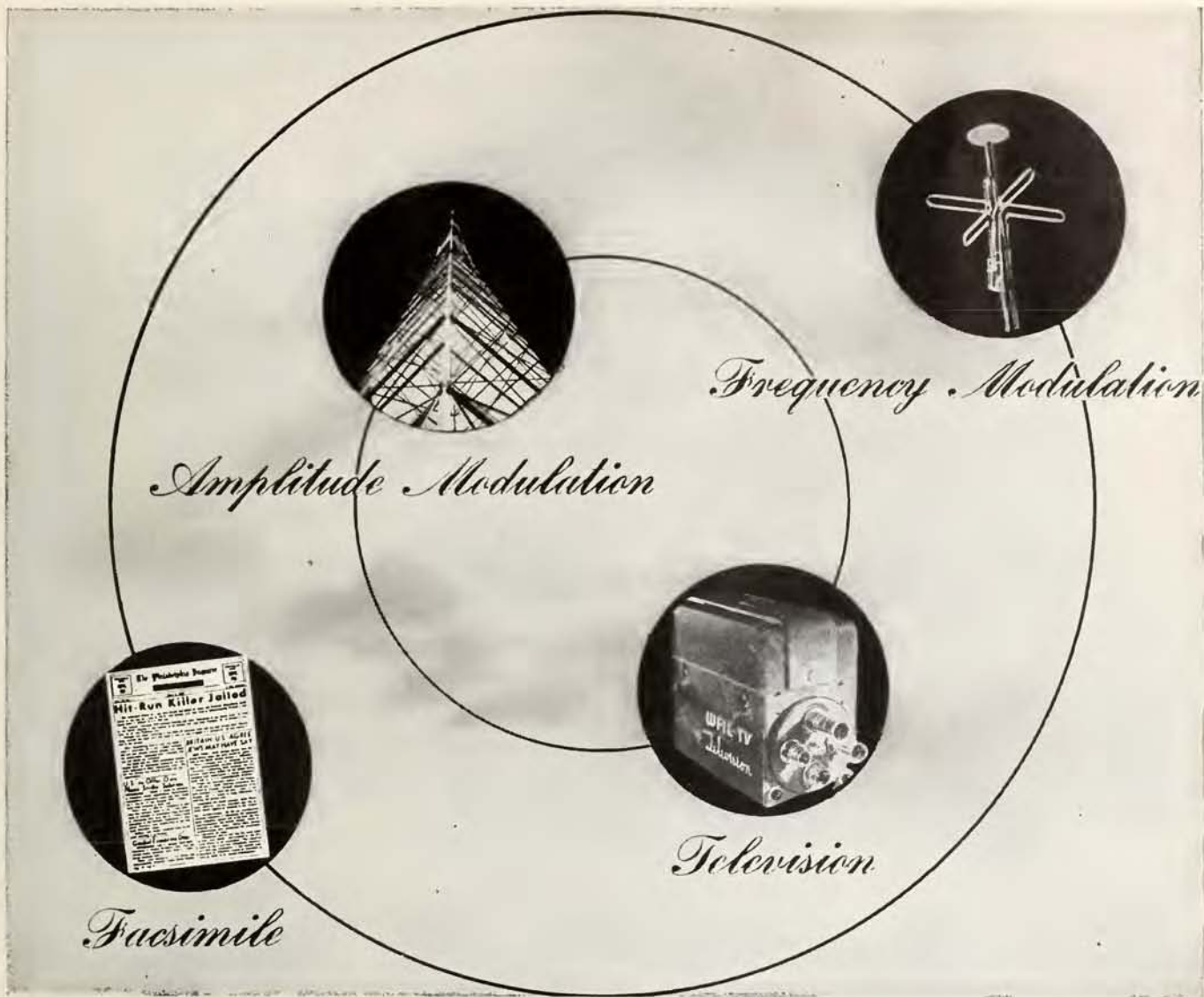
and FIRST with
HOOPER
March 1, 1948

WOKO Leads by as much as 4.8 points of a 22.9 total.

Local businessmen back this local station (soon 5000 watts) because they know the important Capital District market has the habit of leaving the dial tuned to Alkeny's Pioneer Station.

GOVERNOR EUGEN BROADCASTING CORP.
HOTEL WELLINGTON
ALBANY, N. Y.

National Representatives
LORENZEN & THOMPSON, Inc.



First with all four

WFIL is the first station in America to transmit regularly scheduled programs via Amplitude Modulation, Frequency Modulation, Television and Facsimile.

This achievement reflects the spirit of WFIL—the spirit which has kept WFIL at the forefront among Philadelphia radio stations...among America's radio stations!

It is this same spirit which goes into every WFIL program and plan of promotion... the spirit which assures the success of your WFIL program in Philadelphia, America's third largest market.

The Philadelphia Inquirer Station

WFIL *Philadelphia*

AN ABC AFFILIATE

REPRESENTED NATIONALLY BY THE KATZ AGENCY

BASEBALL: 1948

(Continued from page 25)

station. The unusual part of this is that the cosponsor of the games is the Atlantic Refining Company, which controls the games in other areas itself. Ben Strouse (WWDC) controls the rights to the Senators.

In the case of minor leagues station ownership of broadcast rights is more prevalent. WIZZ (FM promotion-minded station in Wilkes-Barre) controls the rights to the Barons (Eastern League), and WHHT, Durham, N. C., was the

highest bidder this season for broadcast rights for the Durham Bulls. What's true in the case of Durham and Wilkes-Barre is also true in most of the cases where minor league games are on the air.

In many cases the minor leagues deliver a much greater audience for the sponsor in the areas where they play than any major league team would deliver in the same area. While Boston and Detroit are great baseball towns, the percentage of Jersey City residents that turns out for the International League games in that city is bigger than the turn-out of Hub or Motor City fans.

In many towns of the American Association, Southern Association, Eastern League, Texas League, Carolina League, Pioneer League, and Pacific Coast Conference, interest in local nines is big time. It was in these towns that baseball broadcasting first took a firm hold on listeners. When advertisers couldn't be sold, the teams themselves frequently bought time to broadcast their games. (Games of the San Francisco Seals have been on the air continuously for 25 years.) Minor league executives are closer to the people who come to the ballparks than are major league executives. The latter are big business men and have so many problems that they are prone to forget the man who sits in the bleachers and who really keeps the sport alive. As a result changes start first in the minor leagues (many of which are of course owned as talent farms by major league teams). That's where night baseball first saw the light.

Sponsorship of play-by-play airings of minor league teams by department stores is a good indication of the fact that these teams are part of the family life of their towns. In Milwaukee, Gimbel Brothers have sponsored the Milwaukee Brewers for five years over WMIN and will be paying the bills jointly with Miller Brewing



It's Katherine Kerry on KQW

Have you something to sell to women in the San Francisco Bay Area? Try Katherine Kerry's potent participating program.

Journalist, commentator, fashion expert Kerry's unique, columnist-like coverage of the woman's world provides a perfect setting for your sales message. Guest-speaking at fashion-shows, women's clubs and other gatherings keeps her in the public eye—adds authority to what she says about your product.

Yes, in this multi-billion dollar market it's Katherine Kerry on KQW for sales in maximum quantity at minimum unit cost.

Pacific Agricultural Foundation, Ltd
San Jose, California

San Francisco Studios
Palace Hotel

KQW

EXCLUSIVELY ★
Delivers the Columbio 14 County
San Francisco-Oakland Bay Market!

Represented Nationally by Edward Perry & Co. Inc.



5000 WATTS

... to keep your product and your story warm in the rich North Jersey area.

THE RADIO STATION OF THE
Newark News

MILTON WEINBERG ADVERTISING CO.

BERNARD WEINBERG
PRESIDENT

TUchen 4111

MW

325 WEST EIGHTH STREET
LOS ANGELES 14, CALIF.

February 23, 1948

Mr. M. Marquardt
West Coast Manager
World Broadcasting System
6750 Santa Monica Blvd.
Hollywood 38 Calif.

Dear Marq:

Enclosed herewith is signed contract for the third consecutive year run of your program, "Casa Cugat" on Station KFI for our client, Thrifty Drug Stores Company, Inc.

This renewal in itself is irrefutable testimony of our regard for this property and the job it is doing for our client.

We wish there were more like it!

THEY ALL LIKE . . .

MILTON WEINBERG ADVERTISING CO.

By

Francis Weinberg

CASA CUGAT



IN 95 STATIONS

. . . sponsors have sung the praises of CASA CUGAT. For these are vivid, sparkling musical shows featuring Xavier Cugat, the "Rumba King" of Waldorf-Astoria and motion pic-

ture fame, his full orchestra, chorus and vocalists. Colorful shows of wide appeal . . . everyone knows and loves Cugat!

CASA CUGAT comes to you as a World Feature . . . 156 15-minute tuneful programs . . . available on vertical

or lateral recordings. And it's a World Audi-Flex feature, too . . . all music recorded on separate bands on each disc so that sponsor's commercials can be spotted in the written scripts supplied . . . making programs truly flexible for your needs.

And these other leading World Features

SONGS OF OUR TIMES

Bob Grant and his orchestra play delightful medleys of all the hit tunes . . . year by year from 1917 to 1943. 156 15-min. Audi-Flex programs.

FOOTPRINTS ON THE SANDS OF TIME

Art Baker recounts the exciting and often surprising stories of outstanding men and women. 260 5-min. open end programs.

SONGS OF PRAISE

The famous Hamilton Quartette sings the favorite sacred and inspirational music of America. 156 15-min. Audi-Flex programs.

STRANGE AS IT SEEMS

Dramatized presentations of the strange facts and oddities that John Hix collected all over the world. 52 15-min. open end programs.

IREENE WICKER THE SINGING LADY

Telling 26 famous fairy tales, 13 stories of great musicians and 13 holiday stories. 52 15-min. open end programs.

Hear these and see us at N.A.B. convention, Room 2223, Hotel Biltmore, Los Angeles

For full information, prices and audition discs, write to . . .

WORLD BROADCASTING SYSTEM, INC.

TRANSCRIPTION HEADQUARTERS • A SUBSIDIARY OF DECCA RECORDS, INC.

CHICAGO, 22 West Hubbard St. • NEW YORK, 50 West 57th St. • HOLLYWOOD, 6750 Santa Monica Blvd.

Distributed in CANADA by Northern Electric Company, Limited, 1261 Shearer Street, Montreal 22, Quebec

☆
North Carolina
Is The South's
No.1 State
and
North Carolina's
No.1 Salesman
is

WPTF
 680 50,000 WATTS
 KC NBC
 AFFILIATE
 Raleigh, North Carolina

FREE & PETERS, Inc., National Representatives

Company again this year. In Buffalo, the International League team has been sponsored for the past four years by Adam, Meldrum and Anderson and as noted previously the Baltimore Orioles are being televised by Hecht Brothers.

Department stores have not been outstanding in their use of air time. It took a hard-hitting National Association of Broadcasting promotion (about the most intensive that the NAB has ever attempted) to sell even a small portion of the nation's stores on the effectiveness of broadcast advertising. When three of the nation's more aggressive stores use baseball to display their wares, these broadcasts must have something extra.

They and their sportscasters are to summer, in many cases, what Hope, McCarthy, Jolson, Crosby, and the entire line-up of network star-studded schedules are to the winter. This is not true in every part of the country, nor for every station carrying afternoon or evening games direct from the diamonds. It is not true for every baseball sponsor. A great deal depends upon the sportscaster and his backstopper. Red Barber and Connie Desmond over WHN have contributed to the color of "dem bums," the Dodgers. Arch McDonald helps embellish the togas of the Senators. He's been doing it for 16 years. In Boston, Jim Britt has been a beloved baseball name for a long time. When he calls them over WHDH, the fans believe him more than they do the umpires.

The Atlantic Refining Company holds a conclave of its sports announcers every year. It has learned during its years of sports sponsorship just how important is the link between the air audience and baseball and football. Atlantic doesn't try to tailor its announcers' handling of the games to any set formula. They know that each man has his own approach and that what would be great in Philadelphia might not go at all in Pittsburgh. All that Atlantic wants to get across to their announcers is the need for color and how their commercials are to be handled. Not true of other broadcast events, the baseball sportscasters usually carry the commercial burden as well as the game reporting. The fans will smoke what Barber wants them to, but it's questionable whether any other voice, ringing in a commercial, would meet with a very responsive reception.

In Detroit, the sportscaster doing the Tiger reports is the number one announcer in the area. Both the students of Michigan State and the residents of East Lansing, where the college is located, voted Harry Heilmann a favorite an-

nouncer (SPONSOR, October 1947) and they reflect the feeling of listeners throughout the state of Michigan.

For the seven years that WIBG has carried baseball for Atlantic and co-sponsors, who have changed from year to year, Byrum Saam has called the balls and strikes in Quakertown.

These men are seldom unique. They do, however, all have in common two things. They like baseball. They like people.

Ratings don't necessarily mean the same thing in baseball that they do in other forms of broadcasting. Hooperatings for a game usually are "the average of all quarter-hour ratings during the entire game." They do not include listening in public places which is an important part of a baseball audience. Since they are average ratings they give no information on audience turnover, which in certain cases is so great that the game may be heard by as many as five times the number of listeners indicated by the figures released.

There is little question but that listening to baseball is increasing year by year. Even last year in New York when the games of all three metropolitan teams were telecast as well as broadcast, there were more listeners to each of the teams than in 1946. Rating comparisons looked like this:

Category	Average Ratings					
	WJLN		WINS		WMCA	
	'46	'47	'46	'47	'46	'47
All games	4.5	5.2	3.3	4.3	2.7	4.1
Live games	5.2	4.6	3.3	4.3	2.6	4.3
Wire games*	4.1	5.4	2.9	—	2.8	3.4
Weekday games	3.9	4.8	3.0	4.0	2.7	4.1
Weekend games	5.7	6.2	4.0	4.8	3.0	4.2

*Games re-created from teletyped reports.

For some of the games in Boston last season WHDH drew 60% of all the available audience according to the Pulse of Boston. Hooper gave WHDH the highest rating of any station in Boston from May to September not only during baseball periods but for all time-rated periods during the five months. In other words, baseball not only had the audience during the season but a good part of that audience stayed with the station after the game was over and listened before game time as well. This was true in Cincinnati also with WCOP.

There was a time when the great stations in each town changed their schedules in the summer to permit baseball airings. The baseball station in New York was WOR. In Washington it was WTOP (CBS owned and operated outlet). In Boston the Yankee Network outlet, WNAC, broadcast the games. As network operations became more and more important, it was impossible to carry base-



By every measurement
WTIC
dominates the prosperous
Southern New England
Market



Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.

WTIC's 50,000 watts represented nationally by Weed & Co.

ball on network stations. It was also impossible to carry the games on most of the clear channel 50,000-watt outlets, because continuity of interest and sponsorship was vital to these powerhouses. Even if network stations could clear the daytime hours they couldn't carry the games today due to the increasing number of night games each season. The independents love those night games. It gives them something with which to fight for their share of the audience. Independents usually have their biggest audiences in the afternoons. So true is this that WWDC, Washington, farms out the

daytime games to WPIK and WPIK-FM, airing only the night games on WWDC and WWDC-FM. Although an independent it doesn't want to change the character of its daytime listening even through the summer. At present WHN and WINS are the only 50,000-watt stations which revise their regular programs for sports.

Bigger audiences than ever are expected for baseball this season. This isn't a sports fan's prediction but is based on the fact that the games have had the biggest preseason build-up they have ever had. Philco sponsored telecasts of nine

major league teams in 12 major television cities for four weeks prior to the season's opening. This was a Wally Orr promotion. Wally Orr was account executive for years for Atlantic Refining Company at N. W. Ayer. He loves sports. When Ayer shifted him to other advertising pastures he resigned and now has his own agency, W. Wallace Orr.

Newspaper space accorded preseason activities has been 10% greater than in previous seasons. Contests and promotions are also being run by newspapers such as the current Newark (N. J.) Star-Ledger promotion which is making awards each week to the readers who pick the highest-scoring teams.

A typical baseball result story is Sinclair Oil's. Last season they sponsored the Washington Senators over the WWDC-WPIK combination—the former at night, the latter during the afternoon. The broadcast bill was shared by Diamond Cab, which also has bowed out this year. Chesterfield is paying all the bills this season, just as for the Giants telecasts over WNBT (N. Y.), and other baseball telecasts. The Diamond Cab organization is a group of owner-drivers, a tough set-up to satisfy, and Sinclair hasn't the oil to sell in 1948. However,



Once again, discs are flying across those fertile Kansas acres not already greening with the first shoots of wheat.

Soon these disked fields will be planted in dozens of diversified cash crops. And, as in previous years, much of Kansas farm income will be spent for "necessities" which millions of city cousins would class as luxuries.

These—the First Families of Agriculture—make up WIBW's vast audience. They prefer WIBW's dawn-to-midnight programming because it suits their interest, convenience and necessity.

Serving the
First Families of Agriculture

Rep.: CAPPER PUBLICATIONS, Inc.



CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

Now . . .
**Sell 8
Times
More
People!**



5000 ~~250~~ WATTS

620 ~~1490~~ KC

WDNC CBS
DURHAM, N. C.

REP. PAUL H. RAYMER

HOW TO MAKE ONE DOLLAR WORK HARD IN RADIO

WHAT CHECK have you on the *results* your advertising dollar gets for you in radio? A good way of measuring sales effectiveness is to ask *local* advertisers their experience with a given station. Here's what some of CFRB's local advertisers say: (Complete statements upon request.)

"CFRB has brought customers into my stores from Orillia, Cobourg, Collingwood, and even farther afield to buy clothes for themselves and their families." *Jack Fraser, President of Jack Fraser Stores Ltd.*

"We have found that our CFRB advertising brings us new customers for coal, oil burners and other heating equipment. It keeps our old customers coming back year after year." *Elias Rogers Coal Company Ltd.*

"I have been broadcasting over CFRB three or four times a week since 1930. The hundreds of telephone calls and the written enquiries that come in are a good barometer of CFRB following." *Ann Adam—Ann Adam Homecrafters.*

CFRB offers you *more listeners per dollar* than on any other station in the Toronto area. Compare our Bureau of Broadcasting Measurement standing and our Elliott-Haynes ratings with those of other stations.

A breakdown of latest figures shows that ONE DOLLAR buys on CFRB:

- 1,864 potential radio homes after 7 p.m. (54c per 1,000 potential homes)
- 2,795 potential radio homes between 6 and 7 p.m. (36c per 1,000 potential homes)
- 3,525 potential radio homes at other times (28c per 1,000 potential homes).

All these radio homes are in Canada's richest market. The listeners in these homes *do* hear and act upon CFRB sales messages. Make *your* advertising dollar work harder—on CFRB!

CFRB

TORONTO

Ontario's Favorite Radio Station

REPRESENTATIVES:

UNITED STATES
Adam J. Young, Jr. Inc.

CANADA
All-Canada Radio Facilities Ltd.

WKDA NASHVILLE

Year 'round—a top buy!

ANNUAL AUDIENCE REPORT
JANUARY-DECEMBER, 1947

WKDA	Sta. A	Sta. B	Sta. C
24.9	31.9	21.6	21.3

MUSIC • NEWS • SPORTS

1240KC

WKDA

Representatives—Forjoe & Co.

(Pronounced "WHIZ")

WIZZ (FM)

- All Buses in WIZZ Market (Nation's 19th in size) have TRANSIT RADIO FM Receivers locked to WIZZ, giving WIZZ advertisers 8,000 bonus listeners every 20 minutes.
- EXCLUSIVE play-by-play Wilkes-Barre Eastern League Baseball games, home and away, for 1947, and again for 1948. Also, EXCLUSIVE play-by-play Wilkes-Barre American League Basketball games, home and away, for season of 1947-1948.
- 1947 BILLBOARD Award for Radio Promotion.
- *Smartly Show-Managed in the Public Interest for 3 MILLION people in 3 STATES by*

SCRANTON—WILKES-BARRE—PITTSBURGH
BROADCASTING COMPANY, INC.

Richard G. "Dick" Evans, Pres. and Genl. Mgr.

Main Studios & Offices
Wilkes-Barre, Pa.

Phone Wilkes-Barre 3-7421

Transmitter & Antenna
Mountain Top, Pa.

Represented Nationally by TRANSIT RADIO, INC.
Union Trust Building Cincinnati 2, Ohio

Sinclair made an intra-organization report on their sponsorship of the games last year. In it they credited broadcasts with increasing their oil burner service contracts from 4,000 in 1946 to 6,000 in 1947. The commercial on this service was taken off the air in August, due to the fact that they were at that time 2,300 contracts behind. The broadcasts developed leads for oil burner sales of \$100,000. Sinclair's Betholine sells at a 3 cents per gallon premium over all other gasolines in the District of Columbia. At the time that gasoline commercials were dropped from the program (also in August) Betholine sales were up 40% over the previous year. Twenty-five new dealers were added during the baseball season.

Old Gold some years ago sponsored the Senators but this hasn't deterred Chesterfield from buying them this year. The fact that the cost-per-thousand-homes for a two-hour nighttime period for this program is \$14 was just one of the reasons why the tobacco company bought the games. The costs go up for the daytime games to \$23 a thousand homes.

This will be the first season during which television presentations of the games will be put to the cash register test. The TV sponsors run the gamut from Ford to cigarettes and beer. The telecasts are being promoted to the hilt, some of the sponsors planning to add half as much as their scanning costs in extra promotion for the games.

The games themselves, broadcast and telecast, represent but a part of the money advertisers are pouring into baseball on the air. The "warm-ups" and "after-pieces" are usually sponsored by advertisers who can't afford to buy the games. They do a great job for little money. Then also there are evening round-ups of the games on practically every station in the nation. Whether or not a station carries play-by-play programs, baseball is top summer news and it finds an early evening place on station schedules. Round-ups are also making their appearances in late evening periods since so many games are now played at night. These night games are making the 11 p.m. news period something extra while they continue.

The big problem for sponsors, other than those who underwrite baseball, is how to compete with these sportscasts in the good old summertime.

Baseball also is selling a great many extra radio sets for homes. If there's a baseball fan in the house, the house is pretty likely to have more than one radio receiver—baseball has a selective audience. ***



First

in **POWER**

in **PROGRAMS**

in **PUBLIC SERVICE**

Clinton H. Churchill
PRESIDENT

Arthur Simon
EXECUTIVE VICE-PRESIDENT

Affiliated With

AMERICAN BROADCASTING COMPANY

EVERY-KNODEL INC., NATIONAL REPRESENTATIVES

During the current
winter season...

advertisers
sponsoring evening
half-hour CBS
Package Programs

*...averaged larger
audiences**

*...at 40% lower
talent costs*

than the average
sponsored evening
half-hour program
on any network.

*Whether you read Nielsen or Hooper





May 1948
4 PM
4:15
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5:45
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6:15
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6:45
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11:45
12

ABC CBS MBS NBC
6 PM
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8:45
9
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11:15
11:30
11:45
12

Table of TV programs for Sunday through Saturday, including titles like 'The Howl-Howl Club', 'The Howl-Howl Club', 'The Howl-Howl Club', etc.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY NIGHT

Main grid of TV programs for Sunday through Saturday, including titles like 'The Howl-Howl Club', 'The Howl-Howl Club', 'The Howl-Howl Club', etc.

4 PM
4:15
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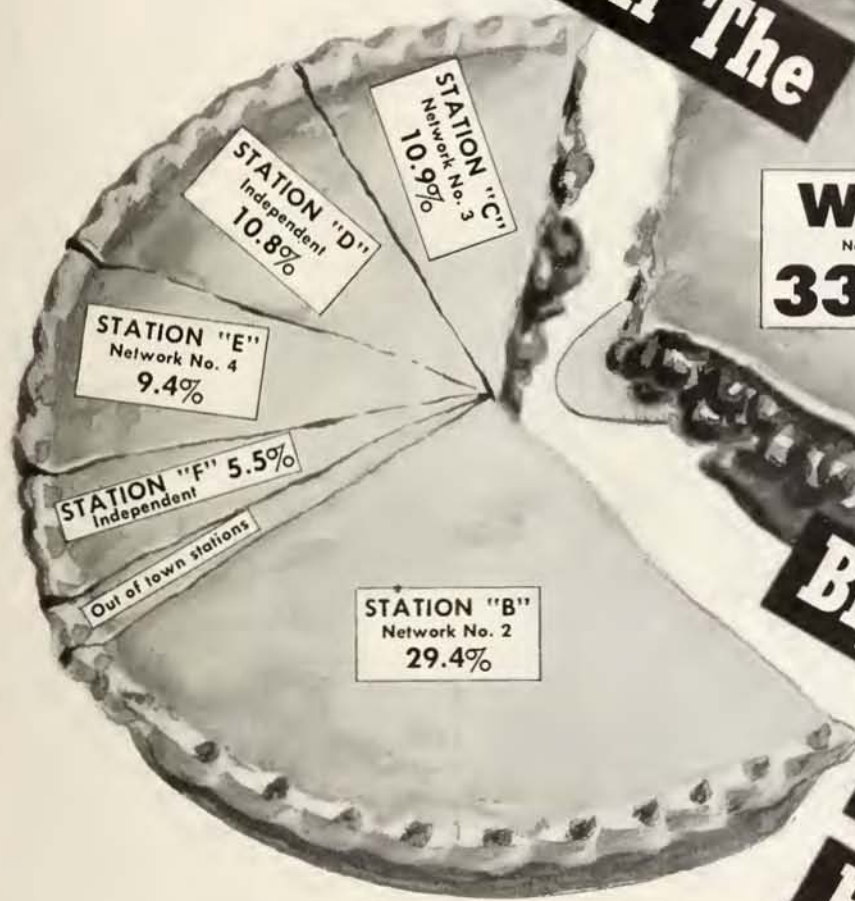


Table of sponsors and their programs, including ABC, CBS, MBS, and NBC channels, with program names and times.

Main grid of program listings for each day of the week, organized by time slot (8:30, 9:00, 9:30, 10:00, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45) and channel (ABC, CBS, MBS, NBC).

Vertical column on the right side of the page, likely containing additional program information or a secondary set of time slots.

Cut Yourself The



WHEC
Network No. 1
33.0%

**Biggest Piece of
Rochester's
Hooper!**

**At Rochester's
lowest cost per listener!**

Figures are average of all Hooperated periods, Rochester, N. Y., from latest available report before press time (Jan.-Feb. 1948).

WHEC has been the Hooper leader since Hooperatings were initiated in Rochester four years ago!

Write, phone or wire
for availabilities.



WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco



His Sponsors Alone Make a Sizeable Audience . . .

Sponsored locally on 293 Mutual stations, this famed news commentator works for a lot of different local advertisers at the same time. He keeps them all grinning happily as they cock an ear at their ringing cash-registers. Also they enjoy the thought that their *network* program is billed at a low pro-rated talent cost and a low local time cost.

His program is the original "co-op." It generally originates in Washington, D. C., and is piped to the stations of the Mutual Network. It's "live"—and the local sponsor's message (also "live") is synchronized so well that millions of listeners think of the program as the local sponsor's own show.

Since Mutual is 464 stations, and the Fulton Lewis, Jr., program is sponsored on 293, that leaves some desirable availabilities. If you want a ready-made audience for a client (or yourself) perhaps there's an opening in your city. Call, write or wire the *Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18* — or Tribune Tower, Chicago 11.

WOMEN'S PARTICIPATION

(Continued from page 36)

effect on loyalty and intensity of listening is incalculable.

The more informal the occasion on which fans meet their program's mc, the better. Some stations have studio parties regularly. Melva Graham, WCHS, Charleston, S. C., entertains her listeners every Saturday afternoon. In fair weather the listeners themselves plan giant outdoor picnics, with Miss Graham as the honored guest. Local conditions, of course, including differing demands on the time of the mc herself, determine the extent and kind of promotion in which the mc engages apart from her regular duties.

In New York, Mary Margaret McBride (WNBC) held her tenth anniversary broadcast in Madison Square Garden. Nineteen thousand McBride faithfuls jammed inside the Garden and a claimed 10,000 are said to have stopped traffic outside to listen to MMM via loud speakers.

The Cook and Dunn Paint Corporation, Newark, N. J., decked out a warehouse for an anniversary party at which employees and their families met Barbara Welles and saw her broadcast.

Since the stars of these programs have to look the part, be it chic like Margaret Arlen (WCBS, N. Y.) or comfortable like Mary Margaret, photographs are vital. KMBC's June Martin radiates joyful enthusiasm on the mike. The pictures she brought with her to the station represented her as beautiful but quiet, almost pensive. She loved those studies of herself. The press relations department had a long tough assignment to persuade her to junk those photographs and have pictures taken that looked like she sounded.

Promotion comes easiest to a program with a "name" attraction. More than almost any other type except big-name comedy variety programs, the low-rating women's participating show lends itself to "star" exploitation. Reason? In most cases the mc is the show. Her personality very largely controls the format. This is so much a fact that she can't use program elements that her listeners feel don't harmonize with the way they know her. In the few cases where an mc has tried to go her own way programwise the show has stopped producing sales for sponsors.

This occurred on a Southern station when the mc, with a highly touted glamor background, decided to mingle economic commentary with her social tidbits. It wasn't that the lady in question failed to grasp facts and figures. But they weren't what had built her audience. A scientific listener survey indicated that the audience liked her society reports, but

W·I·N·D

charts your course

... and you're headed for a sure sales success story! And no wonder, there's power, there's push, behind Chicago's leading independent, serving local and national advertisers for over a double decade. Set your compass in any radio direction, WIND ALWAYS BRINGS TOP RESULTS:

SPORTS

... Year 'round coverage! CUBS BASEBALL, BEARS FOOTBALL, BLACKHAWKS HOCKEY, and we could go on, and on.

NEWS

... EVERY HOUR, ON THE HOUR, over 24 newscasts a day. A record unmatched by any other station in Chicago.

MUSIC

... BLOCK PROGRAMMED, 24 hours a day and featuring Chicago's ACE DISC-JOCKEYS on music shows that range from Bach to Benny Goodman.

560 KC

... Puts WIND at the top of the dial. That's more coverage than from 100,000 watts at the other end of the dial.

SURVEYS

... Show WIND the outstanding circulation buy in Chicago.

• • •

CHICAGO'S
ONLY

24

HOUR
STATION

So let CHICAGO'S LEADING INDEPENDENT chart your course and you'll agree . . .

CHICAGO'S SURE SALES WINNER IS WIND!

JOHN E. PEARSON IN NEW YORK



COVERAGE

Every broadcast on WGY completely covers Eastern and Central New York... offers you primary coverage in Vermont and Massachusetts and *plus* coverage in New Hampshire and Pennsylvania!

The leader in this important market for 26 years—WGY still heads the list. More listener mail was received in the past year than ever before in the station's history.

General Electric Broadcasting leads the field in FM and Television, too—with WGFm and WRGB established for nearly a decade in the Capital District Area of New York State.

No need for indecision when it comes to coverage of this upstate market.

National Representatives — NBC Spot Sales

WGFm
Frequency Modulation

WGY

WRGB
Television

50,000 watts

SCHENECTADY, N. Y.

GENERAL ELECTRIC

strongly disliked her economics.

Margaret Arlen has been promoted by WCBS as a glamorous reporter of people and events about which most housewives only dream. It happens that she is an expert in the branch of endeavor about which many housewives would just as soon not think, let alone dream. When the Lazarsfeld-Stanton Program Analyzer was called in to test the Arlen audience it revealed the fact that the majority of WCBS' a.m. audience just couldn't picture Arlen hands in dishwater. Her microphone now passes right by the kp assignment daily.

The promotion of a woman mc as "intellectual" or "homey" helps fix that picture of the microphone personality in the minds of thousands of listeners. That's all-important, in relation to her program format and sales effectiveness. However, when it comes to the primary source of her influence with the lady of the house, the most impressive picture an audience has of its "friend" involves what might be termed spiritual qualities—friendliness, sincerity, sympathy, judgment, enthusiasm, etc. These are the qualities which in the long run make listeners believe in the commentator and willing to buy the products she suggests.

These also are the qualities which form the basis of much advertising for community projects. Therefore conductors of women's participating programs are prime factors in civic and humanitarian campaigns. They regularly accept fundraising microphone assignments and in the promotion of them they assume the stature of community figures. The more money they raise, the more good they do for under-privileged children, the more steadfastly they carry the banner for good causes, the more they enter the hearts of the radio townspeople. More than most radio programs, the women's participating shows are identified with the important elements of community life. WOR, New York, in a newspaper advertising campaign explained that women enjoy, believe in, and trust Martha Dean, not alone for her stimulating intellectual qualities, but for her heart—for the same reason, said WOR, "she is loved in Europe by orphans who never saw her."

Belief in the integrity and good judgment of a woman mc will inspire listeners to do more than just buy the products she recommends. It frequently impels them to write letters to sponsors telling them they can't find their products in neighborhood stores. Many of them say, in effect, "do something about it." This belief often makes a listener ask and ask her dealer for a product until he stocks it.



Chesterfield wants to be *satisfied* too . . .

That's why WNBT was chosen—through

Newell-Emmett—to broadcast the New York Giant games in 1948.

to borrow the phrase . . . SATISFY YOURSELF . . . like Liggett and Myers,
that NBC is the right combination for *your* television plans.

NATIONAL BROADCASTING COMPANY
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.



A Service of Radio Corporation of America

BASEBALL AVAILABLE

Cover
IOWA
with
KIOA

Sell with

Participation in Chicago Cubs games (day-time) with Bert Wilson at the mike—April 19th thru September 30th.

Complete sponsorship or participation in Des Moines Cubs' Western League games (night-time) with Don O'Brien at the mike, April 22nd thru September 21st.

Wire, Call or Write Any
PAUL RAYMER AGENCY for
complete details, or contact KIOA

940 kilocycles
10,000 watts day • 5000 watts Night

KIOA Des Moines
Iowa
10th & Mulberry

O'Cedar last year had weak distribution in New York for its cream polish. Martha Deane introduced it to her listeners. In less than two months, O'Cedar added 33 wholesalers and over 800 new retail outlets for the product.

In the area served by KELO, Sioux Falls, S. D., the Northwest Meat Supply Company had failed time and time again to interest a regional meat chain in carrying its "chip steaks." Marie Horton told KELO's *Partyline* listeners about the steaks and within two weeks from Miss Horton's first announcement the chain changed its "no" to a "yes" and carried the chip steaks.

The format of the Horton and the Martha Deane programs are completely different. Nevertheless they have in common the fundamental qualities which make listeners believe in them.

Who's Who recently paid tribute to the part that promotion plays in building the public's conception of a woman radio personality. They wrote WCBS and requested them to submit a biography of Margaret Arlen for publication. To the *Who's Who* subscribers who requested that Miss Arlen be included in the next edition she was a real person, not a microphone name for Margaret Hines. This wasn't an accident. Miss Hines won the assignment in competition with the cream of New York's women actresses and air personalities. When Margaret Arlen was built via promotion into a microphone personality she was conceived so that, except for name, she'd be Miss Hines.

Some of the women's participating programs provide special opportunities for promotion. If the program accents fashion material the mc frequently presents fashion shows, judges fashion creation competitions, and sometimes has a new style named after her. She may, like Eleanor Hanson of WHK, Cleveland, acquire exclusive broadcasting rights to special events. Miss Hanson has such rights for the Annual Home and Flower Show.

No successful conductor of women's daytime presentations neglects her correspondence. The majority of them testify that they answer every letter they receive. Perhaps more than any other single factor the receipt of a personally signed letter from her favorite confirms a listener's devotion.

Promotion determines the radius of a participating program—but the focal point of this entire segment of broadcast advertising is the mc. Start with a pretty top-notch person—follow through with the right promotion—and you really have something. . . .

IT'S THE
Audience
THAT
MAKES A STATION GREAT!

KMLB
MONROE, LOUISIANA
**HAS MORE
LISTENERS**
in Northeastern Louisiana
Than All Other Stations
Combined!

AFFILIATED WITH
AMERICAN BROADCASTING CO.
REPRESENTED BY
TAYLOR-HOWE-SNOWDEN
Radio Sales




HOTEL STRAND

Atlantic City's Hotel of Distinction

The Ideal Hotel for Rest and Relaxation. Beautiful Rooms. Salt Water Baths. Glass enclosed Sun Porches. Open Sun Decks atop. Delightful Cuisine. Garage on premises.
Open All Year.

Fiesta Grill and Cocktail Lounge
Favorite Rendezvous of the Elite
Famous for Fine Foods

Exclusive Pennsylvania Avenue
and Boardwalk



"Junior Jamboree" featuring
Fren Harris—4:45 to 5:15 daily
—sponsored by RCA Victor
and Ned's Auto Supply



"Playtime" featuring
Ruth Noyes—5:15 to
5:30, 4 days weekly
—sustaining feature.

once upon
a time...

... children's radio programs were heard, but not seen. Today, in Detroit, they're both SEEN and LISTENED-TO by a wide-eyed audience of thousands, in their own homes, through WWJ-TV, Detroit's only television station. For 75 minutes daily, WWJ-TV caters to "kids", whose enjoyment of these programs has been expressed through thousands of letters received from children and their parents. Naturally,

WWJ-TV is proud to add this success to its long list of program accomplishments during its first year of operation.



"Fun and Fables" featuring
Jane Durrell, storyteller
—5:30 to 6 daily—sponsored
by PHILCO Distributors.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

WWJ-TV

Associate FM Station WWJ-FM
Associate AM Station WWJ

First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

**WSJS
LEADS
DAY AND NIGHT
IN
NORTH CAROLINA'S
RICH TRI-CITY
MARKET**

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

LISTENERS ARE PEOPLE

(Continued from page 30)

cated that in the Nielsen homes the minutes-of-listening figure was 35% higher than in one-set families.

Hooper, until his invading of the field of circulation reports for programs, did not check multiple-set listening, so in a number of cases has short-changed broadcasting by reporting a lower number of sets tuned to programs than there actually are in the telephone homes he calls.

Based on a pilot study on this subject in Buffalo last November-December, Hooper's own figures indicated that in the daytime the extra set in a home did not materially affect the sets-in-use figures. When the children's hour arrived, however, the extra set added 2.5 more listeners. When programs directed to juveniles during this hour range in ratings from 2.6 (*Adventure Parade*, MBS) to 4.3 (*Jack Armstrong*, ABC) this added 2.5 can change the entire complexion of ratings to programs addressed to 8 to 14 year olds.

To further discover just what this age group does about its radio listening, NBC employed the Gilbert youth research group (*Teen-Agers Like Mysteries*, SPONSOR, March 1948) to survey 1,100 of them. NBC was interested basically in discovering what happened on Saturday morning, but what was uncovered for the senior network gives further indication of the changing character of the home, hour by hour. This survey indicates that 50% or more of the 8 to 14 year olds are available for listening from 9 to 11 a.m. and that the availability starts dwindling at noon. The report further shows that 45.9% of the group "listen every Saturday," 18.9% "listen every other Saturday," 6.8% "listen once a month," 10% "listen less than once a month," and 18.4% "never listen."

The *Lone Ranger* has always had a high listenership among youngsters, so it's no surprise that it ranks first among programs preferred by the 8 to 14 year old group. What may be a surprise to sponsors is the fact that *Blondie* and *Lux Theater* tie for second place in this group.

Popularity ranking of programs by the youngsters took the following order:

Lone Ranger	17.4
Blondie	11.0
Lux Theater	11.0
Archie Andrews	10.1
Let's Pretend	9.7
Gang Busters	9.6
Frank Merriwell	7.5
Baby Snooks	7.5
Superman	5.5
Jack Armstrong	5.1

WOC

FIRST

in the

QUAD
Cities

The 40th retail market

DAVENPORT
ROCK ISLAND
M O L I N E
EAST MOLINE

"FIRST to broadcast regular
'daily dozen' programs."



WOC WOC-FM

5,000 Watts, 1420 Kc.
BASIC NBC Affiliate

Col. B. J. Palmer, Pres.

Beryl Lottridge, Mgr.

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

SPONSOR



*Three years later,
we broke our promise*

It was March, 1945.

Raymond Swing had just won the George Foster Peabody Commentator Award. And George Hicks had just been given a special Variety citation for his D-Day broadcast.

This, we decided, was the moment to blow our own horn. So we got it out, polished it up . . . and then *didn't* blow it. Instead, we thought it over and promised ourselves right then and there that ABC *wasn't* going to be a horn-blowing network.

For three years and one month, we kept our promise. Then, last week, along came the same Peabody Award fellows with another Commentator Award, **this time** for Elmer Davis.

Plus an award for The Theatre Guild on the Air.

Plus an award for The Boston Symphony Orchestra.

With *three* of the most coveted awards in radio confronting us, there was no resisting temptation. So with our pride showing from fifty feet away, we picked up our horn and blew three loud tootles for Elmer, and the Theatre Guild, and the Boston Symphony. And while we were at it, we threw in a short Hip-Hip for other ABC prizewinners of recent months: *Henry Morgan, Bing Crosby, Walter Winchell, Candid Microphone, The Greatest Story Ever Told, Mr. President, Milton Cross, David Harding—Counterspy, Drew Pearson, America's Town Meeting, The Metropolitan Opera, Land of the Lost, Baukhage, and The American Farmer.*

Now that we've sounded off, we're putting our horn quietly away. We're going back to being our modest selves, and we'll never, never toot again. *What, never?* Well . . . hardly ever.

Elmer Davis



The Theatre Guild
on the Air



Serge Koussevitzky



ABC American Broadcasting Company
A NETWORK OF 261 RADIO STATIONS SERVING AMERICA



WE NEVER MISS, PARDNER!

When it comes to rounding up a mail response, Mister, our 5000 watt pattern really rides the range in the rich Pittsburgh industrial market! Recently, Tom Mix held a dog naming contest on his regular KQV Mutual program. Of 63 stations handling mail directly, KQV corralled the 7th largest response . . . 3278 letters. Further proof that KQV consistently lassos a big bonus in listener preference and response for its advertisers.

KQV PITTSBURGH'S AGGRESSIVE
RADIO STATION
Basic Mutual Network · Natl. Reps. WEED & CO.

HIGH HIGHER HIGHEST IN TOWN WAPO

32.1 HOOPER ★

8 a. m. to 10 p. m. share of audience
(total rated time period)

WAPO—CHATTANOOGA—WAPO-FM

* Jan.-Feb., 1948 Hooper Station Listening Index

Dick Tracy	5.0
Truth or Consequences	4.8
Red Skelton	4.7
Bob Hope	4.7
Jack Benny	4.6

Research men feel that the listings of Hope, Benny, and Skelton are an indication that the 14 year old's program desires don't differ too greatly from those of adults in the comedy field. A check of the Gilbert organization youth survey returns indicates that most of the votes for the programs which are thought of as strictly adult did come from the older respondents in this 8 to 14 year old panel.

Proof positive for the sponsor that information on people rather than homes is essential is contained in sales effectiveness figures from this survey. Of the respondents who listened to *Jack Armstrong*, 25% used the product, Wheaties, which sponsored him; of the over-all respondents, only 14.6% were Wheaties eaters. Listeners to *Let's Pretend* were 21.5% Cream of Wheat users, while of all respondents reported, 10% ate the hot cereal. Only 3.2% of the entire panel reported that they ate Cheerios, while listeners to the *Lone Ranger* were 4.6% Cheerios eaters.

The Gilbert youth survey was conducted in four cities, Chicago, Pittsburgh, Philadelphia, and New York. While, as a research organization, it's still too young to have had its reports conclusively tested, the figures produced from this study correlate with many other youth studies made in other fields.

In Washington, WRC started a partial diary study (early a.m. only) last year. It has now come forth with a new diary for the entire day, one that concentrates on residents over 17 living in the Washington metropolitan area (950,000 persons). This diary study covers the period from January 10 to March 1 and, according to Hugh Beville, director of research for the National Broadcasting Company, is based upon a representative precision sample.

In this report Jack Benny was first in the Capital, with an audience of 280,000. Hooper's October-through-February City rating, covering a period which roughly may be said to develop figures comparable to WRC's individual-listeners report, gave Jack Benny a 26.5. Projecting Hooper's rating against the 950,000 people covered in the WRC diary study would give Jack Benny an audience of 251,750. The need for listener reports in terms of people is clearly shown by contrasting WRC's study of Washingtonian



HOOPER

shows
WHBF
 Leading Daytimes
 in the **QUAD-CITIES**

OCTOBER-FEBRUARY HOOPER FALL-WINTER REPORT

	MORNINGS	AFTERNOONS
WHBF	53.5%	36.0%
Station "B"	20.2%	21.1%

(% of sets in use)

Yes, **WHBF delivers** the daytime audience in the Quad-Cities—the largest market in Illinois and Iowa outside of Chicago—over 200,000 urban population—four cities nestled together forming one market.

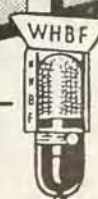
Located 180 miles from Chicago
 —250 miles from St. Louis—
 325 miles from Omaha—345
 miles from Minneapolis. No
 outside station adequately cov-
 ers the Quad-Cities.



AM WHBF FM

Basic ABC
 5 KW-1270 KC

Les Johnson, V. P. and Gen. Mgr.
 Affiliate of Rock Island Argus



Avery-Knodel, INC.
 RADIO STATION REPRESENTATIVE

Your
Advertising Dollar

is

HIGH-POWERED MONEY

in **RICHMOND**

When you use
WRNL

As the term is used in economics, **HIGH-POWERED MONEY** means an expenditure that provokes further and greatly multiplied expenditures and income . . . the dollar with a rapid and sustained turnover . . . a good income producer.



We know of no better definition of a well-spent advertising dollar.

RICHMOND, VIRGINIA

5,000 Watts

910 KYLOCYCLES

WRNL

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

listening and Hooper's Washington listening index.

Listening in Washington

WRC personal diary Program	Diary	Hooper	Hooperating City Rating
Jack Benny	280,000	251,750	26.5
Amos 'n' Andy	250,375	235,600	24.8
Fibber McGee	244,675	222,300	23.4
Charlie McCarthy	240,875	250,800	26.4
Fred Allen	238,975	244,150	25.7
Bob Hope	222,300	179,550	18.9
Mr. D. A.	210,900	194,750	20.5
Bandwagon	209,000	196,650	20.7
Duffy's Tavern	201,875	233,700	24.6
Winchell	188,100	—	*
Red Skelton	185,250	—	*
Truth or Consequences	182,925	196,650	20.7
Lux Theater	176,700	202,350	21.3
Godfrey's Talent Scouts	164,350	172,900	18.2
Gildersleeve	156,750	158,650	16.7

In many cases there is an amazing correlation between this new personal diary formula and a projection of a City Hooperating. This is to be expected among the top-ranking programs, which in order to have a broad appeal are planned to reach as many ages as possible and both sexes. It is where programs do not appeal equally to all members of a family that radio home listening figures (Hooper) and individual listening reports diverge. Typical of these programs, even among the "diary" first 15, are *Duffy's Tavern*, which according to radio home figures would have an audience of 233,700 individuals over 17 and yet is reported (via diary) to have only 201,875.

Naturally the sharpest cleavage between "home" or "family" figures will be noted during the daytime hours when for the most part only the lady of the household is available for listening. WRC's personal diary developed individual listening figures for WTOP's 12 to 2 p.m. stretch of daytime programs that underline this point. Listening figures contrasted with comparable Hooperatings show that when the latter are projected against the 950,000 over-17-year-old population of metropolitan Washington, there is frequently as much as 50% inflation in the "homes" listening figure over the individual listening index.

**WTOP Noontime Listening
 Personal Diary vs Hooper "homes"**

Time	Personal Diary	Hooper Projections	Hooper City Rating
Noon	39,900	54,700	5.8
12:15 p.m.	47,500	69,350	7.3
12:30	55,100	76,000	8.0
12:45	54,150	67,450	7.1
1:00	51,350	79,650	8.7
1:15	49,400	77,900	8.2
1:30	40,850	70,300	7.4
1:45	40,850	53,200	5.6

Prior to the WRC survey it was believed that the individual diaries, being more definitive than the "radio home," would deliver lower rating figures for programs in all cases. The comparison between this report and Hooper indicates

Yes!

count me in as

a subscriber to



Year \$5

Years \$9

Years \$12

add 50c a year
(Canadian and
foreign postage)

Name.....

Company.....

Address.....

Home
Office Please check

City..... Postal Zone..... State.....

Your Position.....

No Money Now — Just Mail This Post-Free Card! M

FIRST CLASS
PERMIT NO. 47613
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.
40 WEST 52 STREET
New York 19, New York





*Look at the
Notches*
ON OUR GUN!

- ✓ **NETWORK RADIO** — Half-hour programs on over 100 CBS stations for more than three years.
- ✓ **MOTION PICTURES** — A long string of first class westerns supporting Gene Autry, John Mack Brown, in addition to numerous musical shorts.
- ✓ **PERSONALS** — California's State Fair... Members of Camel Caravan Tours of U. S. Army Camps... Stars of Pasadena's Annual Sports Jamboree.
- ✓ **HONORARY TEXAS RANGERS** — Commissions from the Governor of Texas in a special coast-to-coast broadcast.
- ✓ **VARIETY REVIEWS** — "America's foremost singers of western songs"... "Class 'A' production"... "Swell showmanship".
- ✓ **STAGE APPEARANCES** — Stars of the KMBC Brush Creek Follies... Headliners at Kansas City's Tower Theatre.
- ✓ **NOW IN HOLLYWOOD** — Appeared in "The Last Roundup" starring Gene Autry, for Columbia. Just completed, "Texas Sandman."
- ✓ **TRANSCRIPTIONS** — Used by radio stations in three countries to provide enjoyment for millions and boost sales for sponsors.

The impressive success of "The Texas Rangers" can be yours by means of their electrical transcriptions. Over 500 songs are available to provide an almost endless combination of programs. The cost is based on the size of your market. Along with sponsorship of "The Texas Rangers" you have the added ammunition of a 48-page song book and picture album—an ideal give-away or self-liquidating offer. Hire "The Texas Rangers" to notch up Hooperatings and sponsors' sales... they have a proved record of success. Write — better yet, wire — for complete details.

The Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION

Pickwick Hotel, Kansas City 6, Missouri



the WATV Test-Pattern is now being telecast daily in the New York area on Channel 13.



the new WATV Mobile Unit will begin remote operations in April.



WATV main Television Studio, world's largest, (84' x 82'), is rapidly nearing completion.

WATV
CHANNEL 13
TELEVISION CENTER
NEWARK, NEW JERSEY

serving New Jersey and Metropolitan New York

that this is not necessarily so except in the daytime. Among the first 15 evening programs (13 of which are compared due to lack of Hooperatings for the other two) the diary reported seven programs with greater audiences than Hooper and six with lower individual dialing.

There was a time when audience composition figures could be counted upon to help sponsors reach a figure of how many people listened to their programs. How that time has passed from the scene is indicated by Hooper's average audience per listening set figures. In 1944 he reported 2.60 per receiver. In 1945 this figure started slipping, was 2.59. No figures were available for 1946. In 1947 listeners per set in use dropped to 2.45. Currently they are tabbed at 2.39. One of the reasons for this steady drop is the increasing number of receivers per home.

Another group of listeners who have seldom found themselves in any audience index are the men and women who listen as they drive. In Washington, WRC's first personal diary for the early a.m. hours indicates that 1.4% of the District's residents listen on their auto receivers between 7:45 and 8 a.m. Between 8 and 8:15 a.m. automobile radios account for 2.2% of Washington's ears. Come 8:15 a.m. this figure reaches 5.5%, then dwindles practically to zero by 9:00 a.m. How important this auto listening is can be judged by the fact that the mobile listening at 8:15 a.m. is more listening than any station in the area has at that moment, the topper, WTOP, rating only 4.4.

Television homes also invalidate listening reported in terms of families. The 6% of these homes in New York which were listed in Hooper's first "Telerating" (February 8) as listening to Jack Benny while their TV receiver was focused on *The Original Amateur Hour* (WABD) were obviously only partial homes. As a matter of record a check-up on these families revealed that there were just 1.15 people listening to Benny while WABD's visual program had over four viewers in these very same homes.

There is a feeling that TV is making the family more of a unit than it has been during the recent years of broadcasting. This is true only for the immediate bright new days of visual programing. When *Howdy Doody* is telecast by the NBC-TV network, the audience is practically 100% juvenile. Mother is very busy doing other things from 5 to 6 p.m. and dad isn't home yet.

It's easier to report listening—and viewing—in terms of homes—but people, not homes, listen and look. . . .

NOW IN OPERATION

TELEVISION STATION

WTVR

RICHMOND, VIRGINIA

Television receiver sales over 1,000 as of April 1, 1948.

Program availabilities and rate card on request — secure a valuable franchise on premium program time now.

Programming — two hours live programs nightly in addition to test pattern operation. International News photo service, plus local news coverage.

Affiliated with the NBC Television Network.

Exclusive audience — Virginia's first and only television station.

"Keep Your Eye On"

WTVR

P. O. BOX 5229

Richmond, Virginia

There's More Than One Way To Whip A Mule



Program and audience rating of Knoxville, Tennessee
Radio Stations from 7 A. M. to 7 P. M., Monday
through Friday, April 1948.*

PERIOD	SETS IN USE	WROL	STATION "A"	STATION "B"	STATION "C"	STATION "D"
7:00-8:00 AM	26.3	46.5	33.6	12.0	6.0	1.9
8:00-12:00 AM	23.2	43.4	27.5	17.9	5.5	5.5
12:00-6:00 PM	24.7	40.6	29.6	18.0	7.4	4.3
6:00-7:00 PM	28.1	41.8	39.8	8.9	5.6	3.3

*From a monthly analysis of listening habits sponsored by the Radio Stations of Knoxville, Tennessee.

**Coincidental telephone survey method used. 14,400 calls were made.

- Greatest Coverage
- Greatest Audiences
- Lower Cost

WROL

KNOXVILLE

5000 WATTS

620 KC.

WROL FM NOW 76,000 WATTS

JOHN BLAIR AND CO. NATIONAL REPRESENTATIVES

SPONSOR



SPEAKS

TV Careless Habits

Already some television station owners are drifting into careless habits. A number are forgetting that entertainment is the prime function of any broadcast medium. They're spending hundreds of thousands for equipment and pennies for programs.

Sponsors can do something about this. They came into the radio picture after broadcasting had built its audience, had become a potential advertising medium. It's different with television. Sponsors are in at the birth. They can, as individuals, establish a yardstick by which they can measure a station on which they plan to telecast. If a station is doing very little community service, if a program schedule shows little thought and less investment, a sponsor can logically turn

to another station that is rendering a real service.

A sponsor can request information which goes beyond the power of the station, the number of receivers in homes, and the economic condition of the territory served. Sponsors can ask to see a program log—can investigate whether a station is simply looking ahead to the day when it will have a network program service or is rendering a service now. Extensive television programming can be too heavy a burden for a new station to carry, but it is amazing what can be done with a little cash and some ingenuity and a real desire to serve viewers with worthwhile entertainment.

With film and network program service it's going to be easy for a station to do nothing creative. That's not the way to build television into a healthy facet of broadcast advertising. Neither is it an honest way to serve the American viewer.

Arthur Godfrey on Results

Master salesman Arthur Godfrey, speaking at the CCNY Awards Luncheon, came forth with some cogent clues on how he does it, and how others may, too.

"Be natural," advises Mr. Godfrey. He traced his own rise as a superconvincer to his understanding of how to talk to the family in the parlor, the housewife in the kitchen, the farmer in the barn.

The way to sell on the air, maintains Mr. Godfrey, is to integrate the commercial naturally into the program. The system has paid off handsomely for him. He's sure that more sponsors will do better as soon as they learn the art of being natural.

Mr. Godfrey asks sponsors to look to

the thousands of stations throughout the nation for fresh, entertaining, natural talent. Radio stations are today's talent training schools.

This suggestion appeals to us. We believe that some enterprising sponsors, utilizing the scouting tactics of the baseball clubs, are bound to come up with some star programs and star performers.

How Others Do It

"What sponsors ask of the NAB" is the subject of the highlight feature of this issue. In a series of personal interviews sponsors and their agencies gave their views, for the first time, on what the broadcasters' trade association can do to stimulate use of broadcast advertising.

What struck us was the universality of their plea for more knowledge and know-how of the broadcast advertising media. We've realized for some time that advertisers and agencies considered themselves short-changed in their understanding of the air media—particularly when the other advertising media give them so much. We've editorialized time and again to that effect. It's reassuring, at this time, to have the men who foot the bills speak directly to the industry as they do in the symposium in this issue.

While we pondered all this we came across a story in the day's *New York Times* indicating that the Advertising Bureau of the ANPA is well aware of the advertiser's quest for media knowledge. This year their war chest (for one year of advertiser education) will exceed \$1,000,000. They regard that as good business. We think the story important enough to broadcasters, and the men who buy from them, to bear reprinting in its entirety (see page 86).

Applause

A BURIED BUGABOO

This season baseball has helped bury a broadcast advertising bugaboo. For years, a cereal sponsor would never consider a program that had been in the past sponsored by another cereal. One cigarette would as soon sponsor a program formerly underwritten by another tobacco firm as it would have used another cigarette's slogan.

Despite this decade-long tradition of refusing to follow another sponsor of the same type, Liggett & Myers through Newell-Emmett purchased the broadcasts this season of the Washington Senators. It wasn't too many years ago that Old Golds were paying the bills for airing these games.

General Foods through Young & Rubicam for Post cereals

bought co-sponsorship of the Brooklyn Dodgers, for 1948. It wasn't more than five years ago that General Mills was selling Wheaties with the Dodgers.

These advertisers and agencies are pointing the way to all buyers of broadcast time that a good program (and there is no question of listener interest in the Senators or the Dodgers) has an audience that can be sold any worthwhile product.

This doesn't mean that an advertiser should use a program that last season was selling a competing product. It does mean that just because a program has once sold one brand of a commodity, it need not be marked by all brands of that commodity as "out of bounds" for all time.

Now . . .

HIGHER TOWER GREATER POWER

The signal strength of television station WLWT, Cincinnati, has been increased 200-fold.

WLWT now operates at maximum government-authorized power—200 times more effective than the temporary transmitter used during the construction of our new facilities.

With the completion of the new \$600,000 studio and transmitter plant, the sight-and-sound of Ohio's first television station originates from the newest, finest, most up-to-date television installation in the country. The WLWT effective coverage area now comprises a circle of 45 miles in radius . . . an area which encompasses 380,000 families—1,300,000 people.

WLWT is providing this important market with 20 to 30 hours of television service weekly—seven days a week, afternoon and evening. The program schedule provides a balanced fare of live features each week, including baseball, wrestling, news, home-maker shows, quiz games, fashion shows, weather news, hobby shows, puppet shows, audience-participation programs, advice on pets, and miscellaneous sports events . . . in addition to feature movies, cartoons and film shorts.

WLWT's coverage is available now also, on a non-interconnected network basis, to national advertisers using the NBC television network.

Every facility of WLWT has been designed especially for television. The very latest, most advanced equipment available has been used throughout the studios, the transmitter, the 570-foot antenna tower, and the mobile microwave transmitter unit. No expense has been spared to assure Greater Cincinnati and surrounding territory with the finest, most dependable television service possible.

Information on rates, availabilities, participating sponsorship and facilities are available upon request.



WLWT
CINCINNATI

Crosley Broadcasting Corporation

TELEVISION SERVICE OF THE NATION'S STATION

The best way to reach teen-agers is Radio!

● Teen-agers . . . whether you'll admit it or not . . . are an undeniable buying influence. They criticize your clothes, choose your cars, plan your trips and give you tips on almost everything!

Everyone who knows (well—just about everyone) says "the best way to reach kids is radio!" And . . . in the great Cleveland market . . . the best way to reach teen-agers is with WJW's *Teen-Timer Revue*.

Teen-Timer Revue, in its Sunday slot, is a hot spot for any all-family product that needs added promotion in the great Cleveland market.



● Chuck Plotz . . . whose WJW show by teen-agers for teen-agers is a skillful blend of styles, sports, safety hints and hot music . . . is a junior sensation in teenage circles.

● Alert, aggressive, articulate, this group . . . the cast of WJW's *Teen-Timer Revue* . . . packs a powerful wallop with the younger set. And what they do to parents couldn't happen to nicer people!



Bill O'Neil, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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