

SPONSOR

For buyers of broadcast advertising

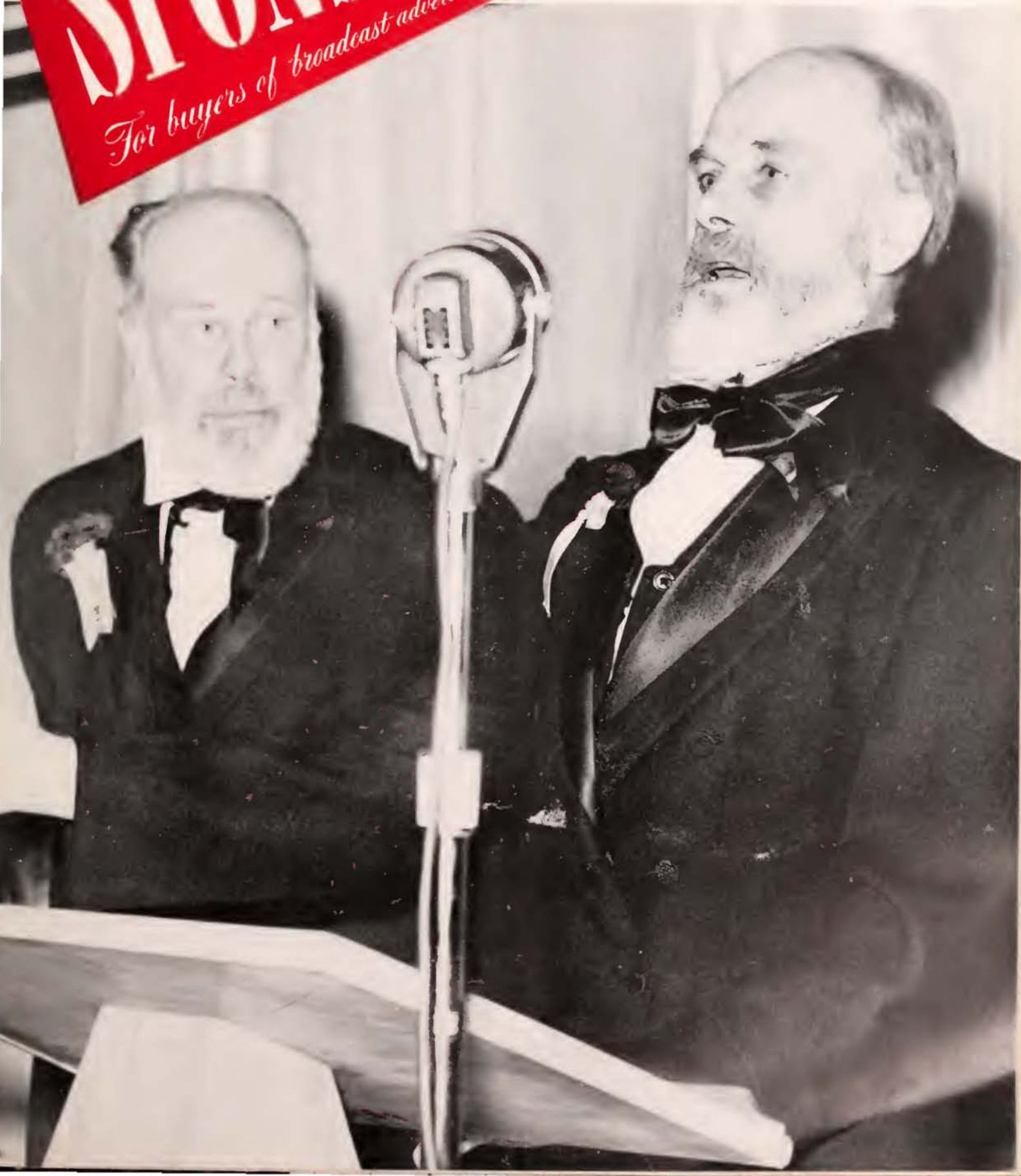
Why sponsors shift networks—p. 21

P&G sponsors a TV fashion show—p. 29

Sales managers' lament—p. 32

Ups & downs in selective radio—p. 62

1947 version: Smith Brothers in the Trade & Mark tradition—p. 24



Magic Carpet

The modern-day magic carpet is television.

Through the air it glides, enchanting whole cities, captivating every member of the family.

In Richmond the magic carpet is WTVR, "the South's first television station."

Via the NBC Television Network WTVR brings the entertainment delights of distant regions to its viewers; just as its sisters, AM station WMBG and FM station WCOD, are delivering NBC favorites to Virginia listeners.

Small wonder that Havens and Martin Stations are a habit throughout their area.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company

December 1948

OVER 1,000
MANUFACTURERS
SHARING RETAIL
RADIO COSTS

Although NAB's report on cooperative dealer advertising reported over 330 firms sharing dealers' costs of advertising product of manufacturers (usually on 50-50 basis), actual count indicates total paying part or all of dealer's broadcasts nearer 1,000. NAB relied upon stations reporting and in many cases stations do not know if program cost is shared or not.

-SR-

FOOD AD-DOLLARS
PRODUCING MORE
SALES IN 1948

Food sales per advertising dollar are currently 73% ahead of 1942, it is reported by Art Nielsen of A. C. Nielsen research organization. In same report Nielsen points out that retail food stock inventories are very low and that gross profits for independent grocers for 33 food products research-checked by his organization were off 3.3% from 1947.

-SR-

CLEVELAND LEADS
IN TV SET SALES
FOR ITS SIZE
AREA

Even before WNBK (NBC's owned and operated TV station in Cleveland) hit air, Cleveland was selling television sets faster, in relation to its population, than any other area. With WEWS operating alone, first nine months of 1948 indicated a minimum of 16,572 sets sold.

-SR-

CBS LOVES
BING

WCBS' acceptance of "This Is Bing Crosby," Minute Maid Frozen Orange Juice transcribed program, only commercial recording scheduled for many a moon, is just another instance of how CBS is going all out to show what it could do for Philco evening Crosby program, if it were on CBS.

-SR-

DIVIDENDS
CONTINUE UP...

Cash dividends for the third quarter of 1948 were up 14% over 1947 with \$1,385,300,000 being disbursed this year against \$1,217,200,000 last year.

-SR-

ELECTION
SPONSORS
GET RADIO'S
GREATEST
BONUS

Sponsors of network and TV election night returns received greatest bonus ever presented to advertiser in history of broadcasting. No sponsor received less than 100% more time than he had expected and several reached several hundred times their expected audiences. One chain received bid for sponsorship of next presidential election on TV and radio on 3 November, voting day plus one.

-SR-

BAKING INDUSTRY
MAKES RADIO
PLANS

American Bakers Association is planning network public relations program for members. Broadcast will have twofold objective - telling story of bakery foods and baking industry's attitude on national questions while current.

RESEARCH
SUFFERING

While practically all opinion-research organizations lost few clients due to election polling fiasco, there is no record of any quantitative radio research organization receiving cancellations. Qualitative radio researching, especially those doing "pre-testing" of programs and commercials signed no new contracts during November, and in several cases lost clients.

-SR-

TV VIEWING
CONTINUES UP

Metropolitan New York, which is still bellwether for what's going to happen when "everyone" has TV as well as radio set, had straw-in-the-wind report from Pulse, Inc., during November. Sets-in-use figures for TV-Radio homes for New York for August, September, October were released during month. They were:

	Combined TV-Radio	TV only	Radio only
August 1948	30.2	20.2	11.7
September 1948	33.0	23.5	11.1
October 1948	33.5	24.1	10.8

These figures were for "average quarter hour sets in use for entire week, noon to midnight."

-SR-

RURAL RADIO
NET EXPANDS
BEYOND N. Y.

Farm coverage is joining transit radio and storecasting as possible special service for FM stations. Although original plans of Rural Radio Network call for New York State network, stations in Connecticut and Massachusetts are being added. Since no telephone lines are used for connecting chain, low cost operations are possible.

-SR-

SET SALE
PROFITS
INCREASE

Most radio set manufacturers are reporting higher gross and net incomes, with an important part of their income coming from TV set sales. RCA's first nine months showed net of \$15,128,783 as against \$12,233,758 for the same period in 1947. Philco reported \$6,631,000 against \$5,632,000 in 1947 despite increased reserve for "inventory control."

-SR-

52 WEEK PROGRAM
SCHEDULE MAY
BE NETWORK
REALITY

Despite union opposition all four networks will have more programs on 52 week basis in 1949 than ever before. Since networks are willing to make special payments for non-star performers used in repeats of midseason shows via transcriptions there isn't much unions can do about it.

-SR-

NO GIVE-AWAY
REGULATIONS
IN DECEMBER?

Regulations on give-away programs which were expected in December may not be handed down until well into new year. FCC would like to issue stringent rules "for good of industry" but don't like its decision being appealed to the courts, which it will be if tough.

-SR-

INDEPENDENT
STATION PACKAGE
DEAL STILL
IN WORKS

Plans for "package deal," whereby sponsors will be able to purchase sectional and eventually national coverage of all important markets through number of non-network stations being sold with one contract and one invoice, are moving slowly. *Need of lining up key independents that are accustomed to going it alone has delayed deal.



RCA all the way

Early in '49

- AM** Since 1922
- FM** Since June 1947
- TV** Under Construction

Represented by the Katz Agency



REMODELING and modification of the Little Theatre in Oklahoma City's Municipal Auditorium is nearly complete; will house all WKY-TV operations . . . New mobile TV unit will be most complete and elaborate in industry; installation of equipment nearly completed . . . WKY-TV antenna, atop WKY's 915-foot AM antenna, will be the highest structurally-supported TV antenna in the world . . . Exclusive contracts have been signed to telecast all University of Oklahoma football and basketball games, professional wrestling matches and midget auto races . . . Engineering, production and programming staffs are drilling and rehearsing . . . When WKY-TV goes on the air early in 1949, it will be television at its best, up to the established high standards of WKY . . . It's not too early to make reservations for time on Oklahoma City's first television station, WKY-TV on the air early in 1949.

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE OKLAHOMAN AND TIMES — THE FARMER-STOCKMAN — KVOR, COLORADO SPRINGS AND KLZ, DENVER (Affiliated Management)

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COVER PICTURE: Today's South Brothers (William W. Smith II and Robert L. Smith) show how they would have looked if they had founded the coughdrop firm. It took a year to grow the elon adomment.

WRONG BISHOP

In your very interesting article *Religion Learns to Use the Air*, in the November 1948 issue, there was a flaw, which in the interests of accuracy, I know you will wish to correct. The identifying caption of the picture on page 40 reads "Bishop Sherrill and Walter Abel interviewed at Great Plays opening." Instead of Bishop Sherrill, the caption should read Bishop De Wolfe of Long Island, as the picture was taken in Cathedral House, Garden City, L. I. on the occasion of Bishop James Permette De Wolfe's reception for the stars Celeste Holm and Walter Abel following the recording of *Dark Victory*.

PHILIP KERBY
Publicity Director
H. B. Humphrey Co.,
N. Y.

AGENCY LAMENT

Your story on *Station Managers' Lament* was read very carefully at the agency. Several points were well made and will lead to some revisions in our own practices. However, I believe a major point which militates against stations is the original approach they use either through a sales rep or a member of the station executive staff.

Agencies know that stations cannot spend too much time and/or money on network show promotion. I doubt whether many agencies actually expect a particular show or shows to receive much personal time and attention. Why, then, do stations insist on blowing their horns so loudly about what terrific promotional jobs they do for agencies and shows?

The station oversells. The agency calls its bluff. The station backs out. Result: Pique on the part of agency and station. Let the stations try a little low pressure work from now on and some of the pressure would be lifted from their shoulders.

When an agency has a really special promotion, something which would be good for everybody, the station should make an effort to handle same. This holds true, I believe, especially where a show has run for a number of years and consistently delivered audiences for the station. It doesn't happen often, unfortunately.

Additionally, agencies are in receipt of many a bound piece of literature with one radio spot enclosed as evidence that a

(Please turn to page 6)

Listeners Are a Dime a Dozen

...in Dollar Rich Pittsburgh

That is, when you buy them on Pittsburgh's Major Independent, WWSW!

A 16 year long listening-habit, plus more sports, more news, more music, more special events will bring you a consistently higher percentage of the Pittsburgh audience for every cent spent!

Right now, the BIG buy is the bright new afternoon-long "Melody-go-Round"—open for a limited number of announcements every afternoon, Monday through Friday from 1 to 5 o'clock. Four hours of uninterrupted melody that is bringing substantial reaction, indicating a strong feminine listenership, day in and day out!

Join the throng of national* and local advertisers who KNOW that it PAYS to use

WWSW
PITTSBURGH'S

Major Independent

WWSW, Inc.
Sheraton Hotel, Pittsburgh, Pa.

*Ask Forjoe

**In Mid-America's 213 Counties....
a \$1,182,227,000* Grocery Basket!**



A Timebuyer's Guide
to
KCMO's Mid-America



Here in the prosperous corn-and-wheat belt, Mid-America's grocery bill last year was well over a billion dollars. In Kansas City alone, the average KCMO listener-buyer spent \$793 in food stores for her family. Naturally, most of this food spending is done by women . . . and Mid-America women listen to KCMO . . . because they like KCMO's daytime schedule of woman-interest programs. Careful attention to woman-appeal programming means your food product advertising on KCMO gets an extra chance to increase your share of the Mid-America grocery bill. To sell Mid-America's women . . . center your selling on KCMO.

50,000 WATTS DAYTIME—Non-Directional

10,000 WATTS NIGHT—810 kc.

National Representative: JOHN E. PEARSON COMPANY

*data from 1947 Sales Management Survey of Buying Power



MID-AMERICA FACTS


- Population: 5,435,091
- Area: 213 counties inside 50,000 watt measured 1/2 millivolt area. Mail response from 466 counties (shaded on map) in six states, plus 22 other states not tabulated.
- Population Distribution: Farm, 48%; city, suburban, and small town, 52%.
- Net Average Income: \$3334 per family.*
- Net Average Income Per Family in Nine Major Cities: \$5606.*
- Food Sales—9 Major Cities: \$446,273,000*
- Total Mid-America Food Sales: \$1,182,227,000*

KCMO

and KCFM...94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

One Does It—in Mid-America!

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



NOW! — TELEVISION FOR THE RICH LOUISVILLE TRADING AREA!

WAVE-TV went on the air November 24, with finest equipment, with a 570-foot tower in downtown Louisville, and with a television staff whose combined experience in television totals 41 years. Channel 5.

We are now telecasting seventeen hours per week, including eight hours of play-by-play sports, and more than two hours of commercial network.

WAVE-TV is affiliated with both NBC and ABC Television Networks — is represented by Free & Peters, Inc.

WAVE-TV

LOUISVILLE, KENTUCKY

CHANNEL 5

FREE & PETERS, INC.,



NBC . ABC

NATIONAL REPRESENTATIVES

40 West 52nd
continued from page 4

station has been promoting a program for 60 or 90 days. That type of evidence is more annoying than comforting. It would be better to keep the spot at home.

We don't blame stations for not coming in on promotions. We do say they should be honest about the situation and not write a series of "hail fellow well met" letters indicating they are going to do something, when we know (and they know) they're not.

Stations might remember that most of us have worked for networks and stations at one time or another. We, too, can detect the tongue-in-cheek and the empty gesture.

As for prizes for all, some time ago we offered cash to stations carrying one of our programs. Any station could get the money to either pay for a single promotion stunt or help pay for a stunt built around the program. Well, quite a few stations asked for the money and came through with good stunts. Many did not. The question is: What will make a station do a promotion if cash won't?

We happen to think shows can be made by local station effort. We are constantly working for better relationships with the stations and are willing to help them out as much as possible and wherever possible. Incidentally, publicity departments sometimes have a hand in helping to pick stations for campaigns. We know which stations produce good promotions and have no hesitation in recommending them when the matter is broached—as it is many times during the year.

The problem is a knotty and important one. Perhaps network promotion heads, agency radio publicity heads and station representatives could sit down somewhere and thrash it out with a view toward setting up some kind of working arrangement which would satisfy all sides.

From our side of the fence, we're perfectly happy to forward good station promotion to the clients and bring it to the attention of our account executives.

I refuse to believe the statement which a station manager made to me some time ago. "Hal," he said brightly, "we'll do everything we can to help you—except work!"

HAL DAVIS
Publicity Director
Kenyon & Eckhardt
N. Y.

(Please turn to page 44)

SPONSOR

Emmet County is part of

IOWA

so is

Big Aggie



Sam Naas, the winner!

A capacity crowd packed the ball park to see the WNAX Missouri Valley Barn Dance.

Nothin' like a celebration. Estherville's biggest took place October 5 when Sam Naas, winner in Iowa of the WNAX 5-state Farmstead Improvement Program, was presented \$1,000 in merchandise.

Like this young Emmet county farmer, 1,013 other entrants from 203 counties have made substantial "Farmstead Improvements"—inspired by this WNAX-inaugurated 3-year program. A notable example of how WNAX continues—Serving the Midwest Farmer!



Ask a Katz man



Thousands thronged the city square, scene of the presentation, parade and free merry-go-round.

570 KC

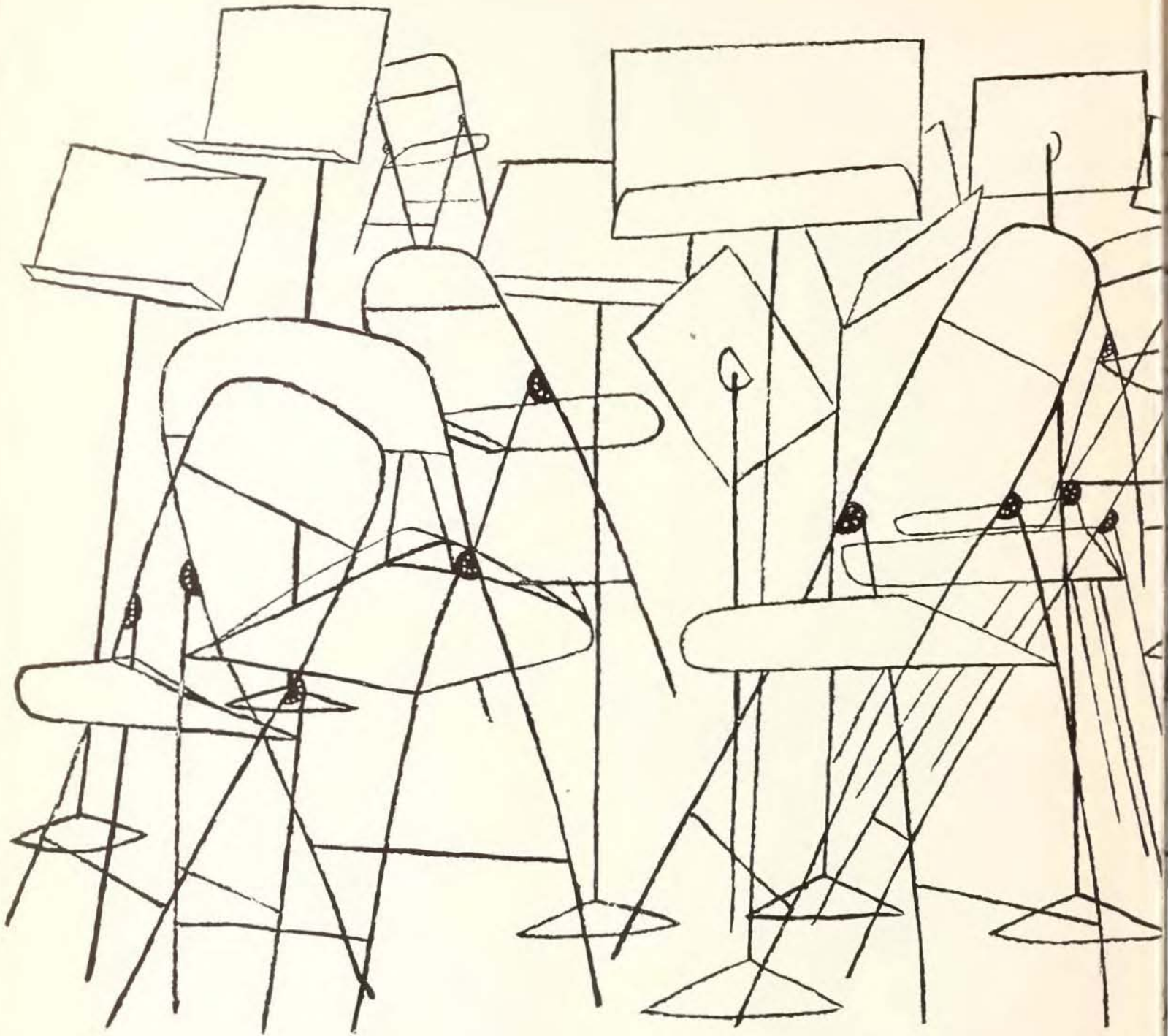
5,000 WATTS

A Cowles Station

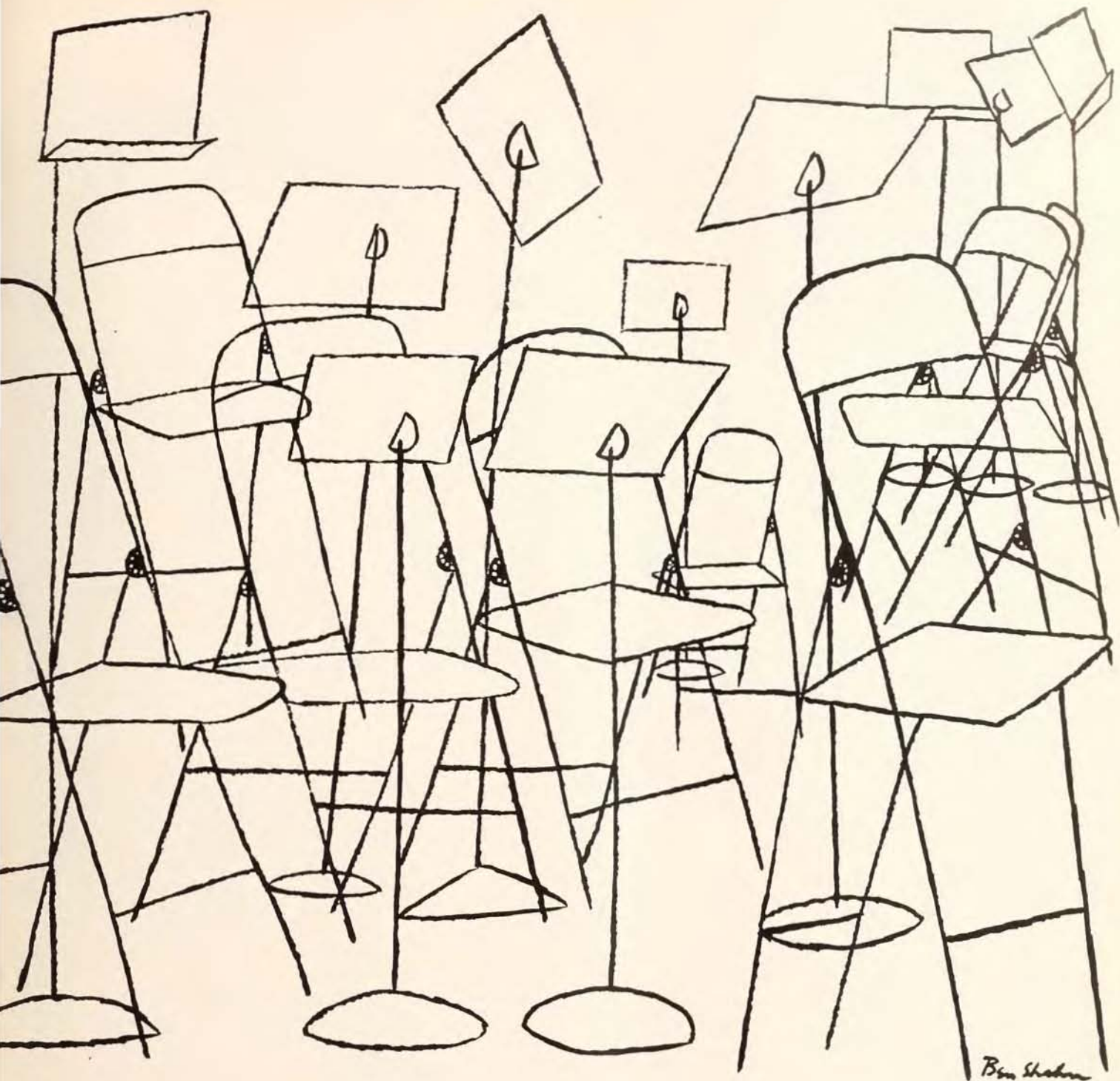
WNAX



SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



The empty studio...



No voice is heard now. The music is still. The studio audience has gone home.

But the *work* of the broadcast has just begun. All through the week... *between* broadcasts... people everywhere are buying the things this program has asked them to buy. Week after week.

From the beginning, the country's shrewdest advertisers have chosen network radio to maintain this *weekly* contact with their customers.

And in all radio, no voice speaks today with more eloquent authority or economy than that of CBS—first choice, among all networks, of America's largest advertisers.



THE COLUMBIA BROADCASTING SYSTEM



Advertising Allowances Must Be Watched

Enforcement of the Robinson-Patman Act, which has been lax during the past 18 months, will be tougher after the first of the year. As business conditions become tighter, more independent merchants start complaining about "special" discounts and advising allowances which they claim are given "the other fellow." Innumerable cases where broadcast advertising allowances have been paid for one dealer and not given another are said to be on record.

Excess Profits Taxes to Increase Ad-budgets

Increased excess profit taxes, which seem assured next year, are already producing some advertising budgets that are bigger than they were a year ago. Corporations fear that amount of money they spend for advertising won't be permitted to jump radically when higher excess profits taxes go into effect. Taxes must, say tax experts, increase to at least 50% and there's a fair chance that in some brackets they may be set at 60-70%. Organizations feel certain that it's better business to spend the "excess" earnings in advertising than taxes.

Social Security Benefits Up

Increased social security benefits will release a certain amount of buying by over-60's who have been watching their nest-eggs carefully. Social Security benefits are expected to go up about 50% and the starting age to shift from its current 65 to 60.

Banks Increase Advertising Plans

Banks are due for a blast by President Truman who feels that they have done nothing to hold back inflation. As a precautionary measure a few more advertising dollars will be spent by "big" banks throughout the country to "tell" the bankers' side of the story. Washington is in a position, through the Federal Reserve setting certain interest rates, to make banks sweat.

Farmers Are Smiling

Farm subsidies, which were held to be in question under a Dewey presidency, are now certain to be continued. Farm market will therefore receive increasingly more attention during 1949, from advertisers.

"Musts" Take Over 50% of Consumer Dollar

Groceries, direct taxes, apparel and housing, in that order will take over 50% of the 1948 estimated per-capita consumer expenditure during 1948. Groceries alone, according to the Bureau of Census, will take 21.9% of all the consumer spends. Cost of food will increase, so apparel expenditure is expected to decrease in 1949. Apparel took 8.5% of all monies spent by U. S. consumers in 1948.

Tax for TV Bars?

Looking for tax sources may bring the extension of the 20% entertainment tax to bars and grills with TV receiver installations. Court decision in State of Washington, that even a juke box is entertainment, if a place to dance is made available, is a straw-in-the-wind. When all the entertainment unions together couldn't stop the 20% tax for regular night-clubs, there doesn't seem much chance for TV, equipped bars. However, a fund of many thousands has been raised to fight the tax and it won't "slip" through without a well publicized yell.

Another P. O. Rate Increase?

Postal rates, which jump in certain classifications after the first of the year, are due for another jump which will hit second class entry publications as well as all organizations using other than first class mail. Stepbrother treatment, which other than first class material is receiving currently, is just part of the campaign. P. O. wants to be self supporting, since this will make it easier to give the boys in grey some more money, which nearly everyone thinks is overdue.

Richards' Station Case to Point FCC Attitude

Radio industry is watching what action the Federal Communications Commission will take on the charges that the Richards stations KMPC, WGAR, and WJR "slanted" news. Reason for the close watch is not that Frank Mullen (ex-NBC and now Richards stations' president) will be handling the defense, but the feeling that the FCC decision will indicate just how tough the Commission plans to be for the next four years.

Washington Has Renewed Importance

With Truman really in the saddle for the next four years, big corporations are laying plans for a far more intensive watchdog operations in the Capital. No plans, they feel, will be good, without a clean-cut idea of what the new New-Deal will do.

"Basing Point" Hits National Advertisers

National advertisers are fighting recent decisions of the Federal Trade Commission forcing price setting on an f.o.b. basis and prohibiting absorption of freight costs. Business' recent tendency (pre-new basing point ruling) to establish a retail one-price system throughout the United States will have to be forgotten if the f.o.b. ruling stands.

This will force local cut-ins on every network program using price-mentions. More and more price appeal copy is being broadcast and network traffic men worry about the day when 50% of all programs may have regional cut-in announcements.

Now!

Day *and* night, a 600% increase
in the number of people in our
area of consistent, perfect
reception.

50,000 WATTS*

710 KC

THROUGHOUT *all*
OF GREATER MIAMI

*50,000 day, 10,000 night



WGBS

MIAMI

Represented by KATZ



COLUMBIA BROADCASTING SYSTEM

MIAMI, FLORIDA

MORE

People in this Billion Dollar Retail Sales Area listen to WPTF Than To Any Other Station!



WPTF dominates all competition at all times. That's the report of the 1948 LISTENER DIARY STUDY. (Conducted by Audience Surveys, Inc. in WPTF's 62 counties with 50% or better, day and night, BMB coverage.)

Findings include sets-in-use, station ratings, share-of-audience flow and composition by quarter hours.

Complete details available from WPTF or Free & Peters.

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

Rep. FREE & PETERS, Inc.



Robert M. Gray

Mr. Sponsor

Manager, Advertising-Sales Promotion
 Esso Standard Oil Company, New York

Bob Gray had been with Esso* for just a year when the giant oil firm opened up the entire field of sponsored selective newscasts with the *Esso Reporter* in October, 1935. Prior to that, the wire services had been jealously refusing to sell news coverage to radio. The Esso deal changed all that. Hoosier-born Gray has followed in that pattern of new advertising wrinkles in the past 14 years. Gray and Esso were experimenting in TV as early as 1939 with telecast news on NBC. The TV know-how he gathered in those "early" days is paying dividends now. Esso's one-minute TV film announcements, seen in eight TV markets in the 18-state sales area of Esso Standard Oil, are among the best in video advertising.

Esso Standard Oil is just one of the many affiliated and subsidiary companies of that granddaddy of the oil industry, Standard Oil Company (N. J.) but it sets the advertising and sales pace for the other members of Standard's far-flung family. It sells its products in states from Maine to South Carolina, and in Tennessee, Arkansas, and Louisiana, and accounts for a fair percentage of the \$2,354,916,766 gross operating income Standard had last year.

At least half of the \$2,000,000 plus advertising budget Gray has been spending in 1948 was earmarked for one of several forms of broadcast advertising. The rest went for outdoor, publication and direct mail media. Esso air selling in 1948, under Gray's jurisdiction, included the *Esso Reporter* on 42 stations, film announcements on eight TV stations, and the U. of Arkansas football games (in a deal with Standard's Texas offshoot, Humble Oil) on Arkansas' Razorback Networks. Gray frequently urges Esso dealers to use radio on their own, sends them gratis air copy and e.t.'s, and reports more than 475 buy air time now.

Esso's sprawling parent, Standard Oil Company (N. J.), bought the New York Philharmonic recently on 164 CBS stations to do a national institutional job for itself and member firms. However, Gray and Esso Standard have worked out a lend-lease deal by which 18 *Esso Reporter* shows (on CBS stations) plug the symphony on Saturday nights. In return, Esso products get a cut-in plug on some 54 CBS stations carrying the symphony in Esso territory. Gray makes even low-pressure advertising do a selling job for his firm.

*Esso Standard was formerly called Standard Oil Co. of New Jersey. After years of being confused with the parent firm, the name was changed in February, 1948.

listener trends

Post war radio has seen many changes in listener trends. A good example of this is the recent survey made in the North Dakota market. Station KSJB (Columbia) with studios in Jamestown and Fargo now leads all others two to one. But why?

There are two answers. The first is programming. KSJB takes full advantage of Columbia's shows. Then, every local show is designed to satisfy local tastes and "build" to the network. There are no abrupt changes of pace. The switch from "folk music" to

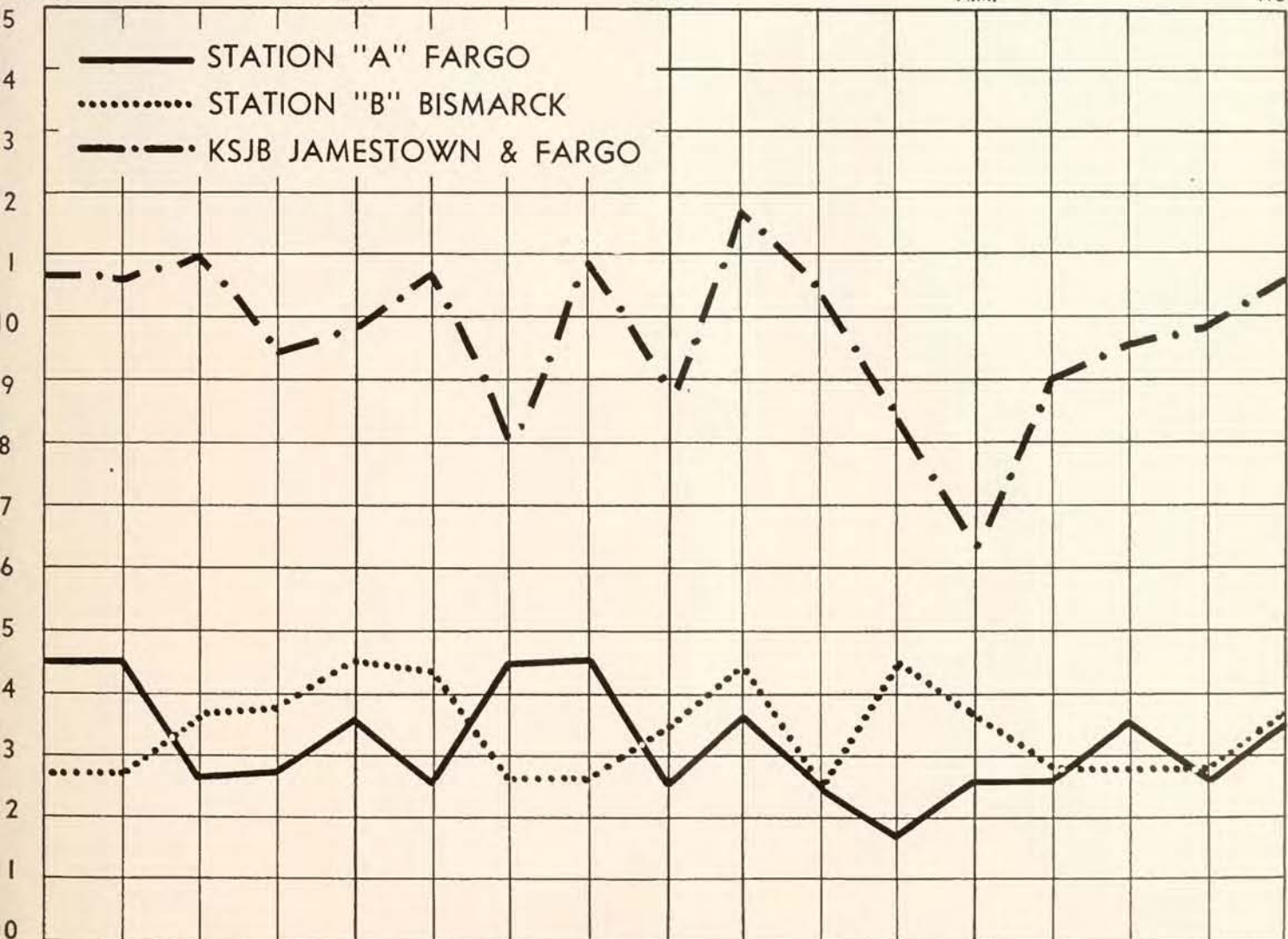
symphony is gradual and with respect for the mood of the listener. An important factor in maintaining audience and yet satisfying a mass market.

The second reason for KSJB's remarkable gain is power. With 5000 watts unlimited, at 600 Kilocycles, plus remarkable ground conductivity, they can be easily heard throughout the tri-state, 94 county market.

These are the reasons why more people listen to KSJB. . . . They can hear KSJB . . . and they like what they hear.

CBS Leads in North Dakota with KSJB 5,000 Watts Unlimited

8:00 A.M. 8:15 8:30 8:45 9:00 A.M. 9:15 9:30 9:45 10:00 A.M. 10:15 10:30 10:45 11:00 A.M. 11:15 11:30 11:45 12:00 NOON



This survey was based on 1780 calls made in seven key North Dakota counties by Conlan Radio Reports. Other periods were also studied with the same results. KSJB led all the way. In the "Distribution of listening homes among stations" KSJB led by 54.4 mornings, 46.5 afternoons and 49.6 evenings, a better than two to one lead over all other stations. For complete details ask your Geo. Hollingbery representative to see the latest survey . . . he has availabilities too.

KSJB with Studios in Fargo and Jamestown



"Give that Sponsor...!"

A COMPARISON of Rhode Island network-station rates shows the sponsor on the receiving end when he specifies WFCI . . . for here's complete coverage at considerably lower cost . . . releasing dollars for duty where the going is tougher.

Current rates of the three competing 5000-watt full-time stations show for a five-a-week one-minute spot 26-week schedule—

STATION "A" 13% Higher
STATION "B" 16½% Higher
STATION "C" 59% Higher

↓
**THE LOW COST NETWORK
STATION IN RHODE ISLAND**

IS



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

•
Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

See: "Petrillo Plans Ban Lifting"

Issue: October 1948, page 112 and p.s. November 1948, page 20

How soon will new records be on the market? What is the transcription picture?

The recording ban is over—all except for the official blessing of the U. S. Department of Justice. This is no longer news to advertisers. What is news is the fact that all the disk manufacturers have plans ready for an intensive group of recording sessions in order to catch up on new tunes that have hit the best-seller sheet-music lists since January of this year. The record business has been sorely hit by not having "hot" numbers on the dealers' racks. Recent consumer buying has been for necessities, and while a hit tune on wax is frequently judged a must for recorded-music fans, anything short of the current rage goes begging. Lack of new music on disks has also prevented disk jockeys from startling the nation with their favorite tunes over independent stations. Regular platter commentators at stations have held their followings with ratings only easing off from a fraction of one index point. They have held listeners because of their personalities—proving that general thinking was incorrect in assuming that it was the disks not the jockeys which were responsible for the high listening to record music on local stations.

There isn't too much enthusiasm over the ban lifting at most transcription organizations. There won't be any great rush of orders for custom-built musical transcriptions but there are a number of orders for e.t. announcements for dinking. Music libraries will of course "freshen-up" their collections and will continue at pre-ban levels.

p.s.

See: "Music Libraries Stress Commercial Programing"

Issue: October 1948, page 41

To what central source can a sponsor go for data on e.t. musical library shows?

It's important to advertiser and agency that they can go to a single source for information on the number and quality of transcribed musical library shows available for sponsorship. Through their program research service, the Paul H. Raymer Company, New York, is now set up to provide data on kinds and quantities of music; production; program scripts; promotion aids for library-built shows.

In addition, the Raymer service is compiling information on the selling records of transcribed library shows sponsored on Raymer stations. The facts are available to anyone interested.

Not only the management of library service disks and equipment but of the entire station disk library calls for a librarian with know-how if the station is to avoid headaches, mishaps' and lost dollars in utilizing its musical resources. To provide the necessary training of librarians at no cost to its stations, Broadcast Music, Inc., the industry's own music licensing organization, has just started a series of two-day model library courses, given in its New York headquarters.

Transcribed music for backgrounds, etc., has already become so important to television stations that Associated Program Service, Inc. has built a special television library of some 2,000 disks which 27 of the 43 stations on the air, as this story went to press, are now using. The library costs \$75 per month (two year minimum contract) and at present the contract contains no escalator clauses. A station may feed the music to a network without extra cost to any station whose affiliates are Associated subscribers. Associated provides 25 free replacements (breakage, wear and tear, etc.) a year, plus 25 new disks monthly which a program manager may select either from the firm's catalogue or the regular monthly releases.

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



Skipping the obvious puns about "bull," we'd just like to say that running a big-time radio station in the deep South requires some pretty fancy stepping which *only experience can teach*.

KWKH has experience. For 23 years we've been working to take the guesswork out of programming—to put Know-How in! We know about Dixie devotion to tradition, and we know the progressive outlook, *too*. . . . We know our listeners' social and economic picture. We know *what* they want to hear, and *when*.

What's the result? Well, of all the rated CBS stations in the country, Hooper ranks KWKH 10th in the morning, 9th in the evening. If you really want to boost sales in this prosperous, four-state area, write us for all the facts!

KWKH

SHREVEPORT

Texas

LOUISIANA

**Arkansas
Mississippi**

The Branham Company
Representatives

50,000 Watts • CBS •

Henry Clay, General Manager

THE *Magic* CIRCLE



All America is becoming increasingly aware of the MAGIC CIRCLE. A recent article in Fortune Magazine discusses this favored section of a favored land. Other discussion in executive offices across the nation pave the way for new factories, new business and new opportunities of many kinds for this great area! Mr. Roger Babson who defined the "Magic Circle", as here shown, declares that in this part of America lies the nation's greatest future development and security!

Tremendous development is in urgent process today! Markets are expanding, people are earning more money than ever before and they are buying!

Tell them about *your* products and tell them quickly, effectively and at lowest per listener cost over KVOO, Oklahoma's Greatest Station!



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES
NBC AFFILIATE

UNLIMITED TIME

new and renew

selective

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Chicle Co	Chewing Gum	Badger and Brown- ing & Hersey	25-50 (Re-entering mkts used in summer 1948)	E.t. anncmts, breaks; Jan 1; 13- wks
Bon Ami Co	Glass Gloss	BBD&O	2-3* (Test campaign, West Coast. New glass-cleaner)	E.t. anncmts, breaks; Dec 1; 26 wks
Colgate-Palmolive-Pect, Inc	Colgate Dental Cream	Ted Bates	150-200* (Continuation of 1948 sched)	E.t. anncmts, breaks; Jan 1; 13-52 wks
Gruen Watch Co	Watches	Grey	Indef (Pre-Christmas promotions)	E.t. anncmts, breaks; Nov 5-Dec 15 (or later)
Lever Brothers (Pepsodent Div.)	Rayve Home Permanent	J. Walter Thompson (Chl.)	200-300 (Natl campaign, major mkts)	E.t. anncmts, breaks; Jan 1; 26 wks
Nash-Kelvinator Corp (Nash Motors Div.)	1949 Nash	Geyer, Newell & Ganger	150-200* (Natl campaign for new models)	E.t. anncmts, breaks; Nov-Dec starting dates; 6-8-13 wks
National Dairy Products Corp	Sealtest dairy products	N. W. Ayer	50* (ABC stas only. Dealer cut-ins Five O&O stas not co-op)	Dorothy Dix (ABC co-op arrange- ment) as sched MTWTF 1:45-2 pm; Jan 3; 52 wks
Old Dutch Coffee Co	Coffee	Peck	10-15 (Limited regional campaign)	E.t. anncmts; Nov starting dates 13 wks
Personal Products Co	"Yes" tissues	BBD&O	15* (Limited natl campaign)	E.t. anncmts; Nov starting dates; 13 wks
RKO Radio Pictures	Movie: "Joan of Arc"	Foote, Cone & Belding	Indef (Intensive regional campaigns with roadshow dates)	E.t. anncmts, breaks; from Nov 11 on; 1-2 wks per campaign
Vick Chemical Co	Vick's VapoRub	Morse	100* *Adding small stas in existing Vick major mkts)	E.t. anncmts; Dec 1; 6 wks

*Station list set at present, although more may be added later.

(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)



New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Tobacco Co (Lucky Strike)	N. W. Ayer	WRGB, Schen. WPIX, N. Y.	Film anncmts; Oct 15; 13 wks (n) Film anncmts; Oct 25; 9 wks (r)
Elizabeth Ames Co. (Perfume atomizers)	Ray Hirsch	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Anheuser-Busch, Inc (Budweiser Beer)	D'Arcy	KSD-TV, St. L.	Snapshots from Hollywood; 10-min as sched weekly; Nov 18; 13 wks (n)
Artistic Foundation Co	Hirshon-Garfield	WJZ-TV, N. Y.	Film anncmts; Nov 12; 26 wks (n)
Associated Lace Corp	Ray Hirsch	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
B. T. Babbitt, Inc	Duane Jones	WCBS-TV, N. Y.	Missus Goes A-Shoppin'; Wed 1:30-2 pm; Dec 8; 52 wks (r)
A. S. Beck Shoe Corp	Dorland	WNBT, N. Y. WCBS-TV, N. Y. WXYZ-TV, Detr. KTLA, L. A. WBKB, Chi.	Film anncmts; Nov 5; 4 wks (n) Film anncmts; Oct 22; 13 wks (n) Partic in "Lady of Charm"; Tu as sched; Nov 16; 13 wks (n) Weather anncmts; Nov 8; 13 wks (r)
Botany Worsted Mills	Silberstein-Goldsmith	WNBT, N. Y. WBZ-TV, Bost. WRGB, Schen. WJZ-TV, N. Y.	Weather anncmts; Nov 5; 2-wk test, continuing if effective (r) Weather anncmts; Oct 29; 13 wks (n) Weather anncmts; Oct 8; 13 wks (n) Film anncmts; Oct 22; 52 wks (n)
Brentwood Sportswear Co	J. R. Kupsick	WGN-TV, Chi. WNBT, N. Y. WMAL-TV, Wash.	Time anncmts; Oct 29; 13 wks (r) Time anncmts; Oct 12; 25 wks (r) Time anncmts; Nov 1; 52 wks (n)
Bristol-Myers Co (all acceptable prods)	Doherty, Clifford & Shenfield	WGN-TV, Chi. WNBW, Wash.	Film anncmts; Nov 1; 13 wks (r) Film anncmts; Oct 30; 6 wks (n)
Bulova Watch Co	Blow	WCBS-TV, N. Y. NBC-TV, N. Y. WJZ-TV, N. Y.	Film anncmts; Nov 12; 13 wks (r) Phil Silvers; Wed 8:30-9 pm; Nov 24; 13 wks (n) Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
BVD Corp	Grey	WJZ-TV, N. Y. WBKB, Chi. KTLA, L. A.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Celomat Corp (Vu-Scope TV lens)	Tracy-Kent	WJZ-TV, N. Y. WBKB, Chi. KTLA, L. A.	Film anncmts; Nov 11 (thereafter monthly for week of publica- tion of Ladies Home Journal); Indef (n)
Chevrolet Dealers of N. Y.	Cambell-Ewald (N. Y.)	WJZ-TV, N. Y. WPIX, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Cluett, Peabody & Co Inc	Young & Rubicam	WJZ-TV, N. Y. WPIX, N. Y.	Partic in "Comics on Parade"; Sun betw 5:30-6 pm; Nov 21; 4 wks (n)
Conmar Products Corp (zippers)	William H. Weintraub	WJZ-TV, N. Y.	Partic in "The Fitzgeralds"; Mon betw 7:15-7:30 pm; Nov 21; 6 wks (n)
David Crystal, Inc	—	WJZ-TV, N. Y.	Annmts; Oct 11; 24 wks (n)
Curtis Circulation Co	BBD&O	WPIX, N. Y. WBKB, Chi. KTLA, L. A.	Ford Theater (teletranscriptions); Sun 1-hr as sched monthly; Oct 17; 52 wks (on KTLA, until CBS affil starts telecasting) (n)
Dan River Mills, Inc	John A. Cairns		
Egan Fickett & Co (Punch & Judy oranges)	Moore & Hamm		
Florida Homesites, Inc	Flint		
Ford Motor Co	Kenyon & Eckhardt		



General Electric Co	Maxon	ABC-TV net	Stop Me If You've Heard This One; Sun 8-8:30 pm; Jan 2; 52 wks (n)
Gruen Warch Co	Grey	WFIL-TV, Phila.	Time anncmts; Oct 25; 13 wks (n)
A. D. Juillard Co	Gotham	WJZ-TV, N. Y.	Partie In "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Lever Brothers	Young & Rubicam	CBS-TV net	Talent Scouts (simulcast with AM radio); Mon 8:30-9 pm; Dec 6; 13 wks (n)
(Thos. H. Lipton Div.)			
Liggett & Myers Tobacco Co	Newell-Emmett	WXYZ-TV, Detr.	Film anncmts; Nov 17; 52 wks (n)
Lionel Corp	Reiss	ABC-TV net	Tales of the Red Caboose; Fri 7:30-7:45 pm; Oct 22; 13 wks (n)
Philip Morris & Co	Blow	WBZ-TV, Bost.	Film anncmts; Oct 25; 13 wks (n)
National Plywoods, Inc	MacDonald-Cook	WENR-TV, Chi.	Second Guessers; 15-min as sched weekly; Nov 7; 13 wks (n)
Oldsmobile Div. of	D. P. Brother	WNBT, N. Y.	NBC-TV Newscasts; Wed 10-10:10 pm; Oct 27-Nov 10 (thereafter on full NBC-TV net); 13 wks (n)
General Motors Corp			
Pepsi-Cola Co of Chi.	Gayton	WGN-TV, Chi.	Sparkling Time; Wed 8:30-9 pm; Nov 10; 13 wks (n)
Pioneer Scientific Corp		WRGB, Schen.	Film anncmts; Nov 3; 13 wks (n)
(Polaroid TV lens)		WNBT, N. Y.	Film anncmts; Oct 30; 13 wks (n)
Procter & Gamble Co	Compton	WNBW, Wash.	Film anncmts; Nov 6; 13 wks (n)
C. H. D. Robbins Dress Co	Henry J. Kaufman	NBC-TV net	I'd Like to See; Fri 9-9:30 pm; Nov 5; 13 wks (n)
Ronson Art Metal Works	Cecil & Presbrey	WMAL-TV, Wash.	Partie In "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Sta-Neet Corp	Mayers	WBZ-TV, Bost.	Time anncmts; Oct 11; 12 wks (n)
(haircut comb)		WCBS-TV, N. Y.	Film anncmts; Nov 15; 13 wks (n)
Sterling Drug, Inc	Young & Rubicam	WNBT, N. Y.	Film anncmts; Oct 16; 8 wks (n)
(Centaur-Caldwell Div. for "Molle Brushless")			
Transmira Products	Smith, Bull & McGreevy	WNBT, N. Y.	Film anncmts; Nov 8; 13 wks (n)
(TV filters)			
Transvision, Inc (TV kits)	H. J. Gold	WBZ-TV, Bost.	Annements; Oct 15; 6 wks (n)
Unique Art Mfg Co	Grant	WBKB, Chi.	Film anncmts; Oct 1; 13 wks (n)
		KTLA, L. A.	
United Cigar-Whelan Stores, Inc	Stanton B. Fisher	WNBT, N. Y.	Film anncmts; Nov 24; 13 wks (n)
Vick Chemical Co	Morse International	DuMont net	Charade Quiz; Th 8:30-9 pm; Oct 21; 13 wks (r)
Walton Tele-Vue Lens Co	Gayton	NBC-TV net	Picture This; Wed 8:20-8:30 pm; Nov 10; 13 wks (n)
		NBC-TV net	Great Fights; 5-min film as sched following Gillette bouts; Oct 15; 13 wks (n)
Stephen F. Whitman	Ward Wheelock	WPIX, N. Y.	Film anncmts; Nov 15; 6 wks (n)



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Conte Products Co Inc	Birmingham, Castleman & Pierce	MBS	17	Your's for a Song; Fri 9:30-9:55 pm; Nov 19; 26 wks
Elgin National Watch Co	J. Walter Thompson	NBC	165	Holiday Star Time; Th Nov 25, Sat Dec 25 4-6:00 pm; Nov 25
Kaiser-Frazer Corp	William Weintraub	MBS	476	Adventures of the Thin Man; Th 9-9:30 pm; Oct 28; 52 wks
Mars Inc	Grant	NBC	42	Meet the Boss; Sat 9:30-10 pm; Oct 23; 52 wks
Reverse Camera Co	Roche, Williams & Cleary	ABC	46	Dr. I. Q. Jr; Sat 5:30-6 pm; Jan 8; 52 wks
				Jo Stafford; Th 8:30-8:55 pm; Nov 11; 52 wks

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Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Carter Products Inc	Sullivan, Stauffer, Colwell & Bayles	ABC	89	Jimmie Fidler; Sun 10:30-10:45 pm; Oct 3; 52 wks
Club Aluminum Products Co	Leo Burnett	ABC	56	Club Time; Tu 10:45-11 am; Nov 2; 52 wks
Continental Baking Co	Ted Bates	CBS	48	Grand Slam; MTWTF 11:30-11:45 am; Nov 22; 52 wks
International Milling Co	Crooks	MBS	117	Queen for a Day; MWF 2-2:30 pm (aft 15 min segs); Oct 11; 52 wks
Ludens Inc	J. M. Matthes	CBS	161	Strike It Rich; Sun 5:30-6 pm; Nov 28; 52 wks
Swift & Co	J. Walter Thompson	ABC	289	Breakfast Club; MTWTF 9:15-9:45 am; Oct 25; 52 wks
		NBC	162	Meet the Meeks; Sat 11-11:30 am; Nov 6; 52 wks

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Lucien Arden Inc, N. Y.	Wines	William von Zehle, N. Y.
Arnold Bakers Inc, Port Chester N. Y.	Bread, rolls	Benton & Bowles, N. Y.
Aztec Brewing Co, San Diego	A. B. C. Beer	Zeder Talbott, Detroit
Carter Products Inc, N. Y.	Natrasan	Raymond Spector, N. Y.
Cinderella Foods Inc, Dawson Ga.	Peanut butter	Beaumont & Hohman, Atlanta
Delson Candy Co, N. Y.	Delson thin mints	Samuel Croot, N. Y.
Eberhardt & Ober Brewery, Pittsb.	Beer	Smith, Taylor & Jenkins, Pittsb.
Emerson Radio Co, N. Y.	Radio	Blaine-Thompson, N. Y., for TV
Federal Old Line Life Insurance Co, Seattle	Insurance	Pacific National, Seattle
Gantner & Matern, S. F.	Swim suits	Ruthrauff & Ryan, S. F.
Garcla & O'Connell, Sebastopol Calif.	4-Sauce dehydrated apples	Beaumont & Hohman, S. F.
Haddad-Wilhelm Inc, L. A.	Dolly Madison Wines	Davis, L. A.
Hance Bros & White Co, Phila.	Pharmaceuticals	Airkin-Kynett, Phila.
Harvard Brewing Co, Lowell Mass.	Beer, Ale	Duane Jones, N. Y.
John Irving Shoe Corp, Boston	Shoes	Ray Austrian, N. Y.
Karters Cough-Lze Co, Detroit	Cough-Lze	Luckoff, Wayburn & Frankel, Detroit
Kellogg Co Ltd, London Ontario	Breakfast foods	Kenyon & Eckhardt, Toronto
Lever Brothers Co (Pepsodent div), Cambridge Mass.	Lypsy	Ruthrauff & Ryan, N. Y., for Canada adv
Miller Brewing Co, Milw.	Beer	Khu-Van Pietersom-Dunlap, Milw.
Nestle Co, N. Y.	Sescafe, milk prods	Doherty, Gifford & Shenfield, N. Y.
Sealy Inc, Chi.	Mattresses	Robert W. Orr, N. Y.
Taylor-Reed Corp, Glenbrook Conn.	Cocoa-Marsh, Tumbo Puddings	St. Georges & Keyes, N. Y.
Universal Carloading & Distributing Co Inc, N. Y.	Freight forwarder	Raymond Spector, N. Y.
Whitehall Pharmacal Co, N. Y.	Mystic Hand Cream	Harry B. Cohen, N. Y.
Wilmar Mfg Co Inc, Phila.	Wilmar Peanut Butter	Clements, Phila.

(Please turn to page 80)

OPENING COMMERCIALS ARE REMEMBERED BY IOWA LISTENERS!



The 1948 Iowa Radio Audience Survey* proves that Iowa listeners remember the opening commercial of the first program heard each day, and can later identify the product!

48.3% of Iowa women and 47.3% of Iowa men report they hear the first commercial of the day's first program. 70.7% of the women and 65.3% of the men could definitely identify the product advertised . . .

Conclusion: Iowa radio listeners give extraordinary listenership to radio!

The 1948 Iowa Radio Audience Survey is full of just such "new information not previously gathered about listening habits in Iowa," as well as the newest and most up-to-date revisions of standard information on station and program preferences, etc.

Send for your complimentary copy today! Write us or Free & Peters.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the eleventh annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whau of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE, & PETERS, INC., National Representatives



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

The real question is — where and to whom is that commercial message going? . . . and what is it going to do when it gets there?

Radio waves travel indiscriminately in all directions.

So do a lot of sponsors' sales stories. In advertising this means waste circulation, a very expensive luxury.

If *your* aim is to reach exactly the *people* you want in exactly the *markets* you want . . . if you appreciate being able to concentrate your sales effort in one area and go easy in another . . . if the flexibility of short-term contracts appeals to you . . . if you like to select your own program times regardless of zone differentials . . . if you want to make every advertising penny count (and who doesn't!) . . . then — the place for a large share of your advertising budget is National Spot Radio . . . and the place to get all the information, guidance, facts and figures about Spot Radio is...

Weed *radio and television*
station representatives
and company

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



At meetings such as this, sponsors change networks. (Left to right) Bill Weintraub, Ed Kobak (MBS), Edward Kaiser, Guy Lombardo, Harry Trenner

Why sponsors change networks

network Sponsors change networks for every reason from pique to interlocking directorates. And there are more changes because of irritation than because of the fact that an advertiser's stock is held by interests which also hold stock in a network. Colonel Robert McCormick for instance is an important stockholder in General Foods but G-F buys very little time on WGN, which McCormick owns or on Mutual, of which WGN is a 20% owner. A like situation exists with Rexall, of which Edward J. Noble, majority owner and chairman of the board of ABC, is an important stockholder. ABC has still to have any Rexall network business shifted to it.

On the other hand the shift of American Tobacco's *Hit Parade* from CBS to NBC is said to have been more because of the recommendation of a program executive, ex-vp in charge of programs of CBS and radio head of the then ATC agency, Foote, Cone & Belding, than because of any other single reason. His memory of CBS was said to be not too happy. The entire broadcast schedule of a condensed milk firm shifted from one network to another because of the manner in which the sales manager of the network handled the shifting of a necessary time slot for the milk firm.

In the pique shifts, there is always an apparently good reason for the moves. Seldom is a changeover from chain to

chain made unless it will stand up on the surface. It is axiomatic that the madder a man becomes with a medium, the more energy he expends in finding a good substitute for the medium which has raised his ire. NBC is delivering a higher Hooper for the *Hit Parade* than its previous network. The milk company's programs haven't been too set in their present slots to give a clearcut indication of how they'll deliver. In the latter case the annoyance of the executives with their former network was such that the president of the company in a closed circuit talk to station managers of his new network pointedly told his listeners that he was on the new network because "we have not been entirely happy in our per-

Program shifts cost chains sponsors. When Lever Bros. wanted CBS from 9 to 10:30



1 Lux Theater was producing audiences for Lever Brothers so they wanted to collect on them



2 "My Friend Irma" was building quickly so Lever wanted it real close to Lux Theater



3 "Screen Guild Theatre" had to move to make way for "Irma," so NBC landed the Camel show

sonal relationship with the network with which we have been associated." It was necessary that he explain the shift since the business of his firm had increased 316% while he was on the old network and at a rate $4\frac{1}{2}$ times faster than the rest of the industry of which the company is a part. And 100% of this company's advertising was in broadcasting on the old network during this period.

For years, shifts from network to network have been from lesser to larger chains, from a big network to a bigger. These automatic shifts are becoming less and less and each of the four nationwide webs takes clients from each other. There

are many reasons for this, not the least of which is the fact that each of the networks has time periods in which it dominates listening.

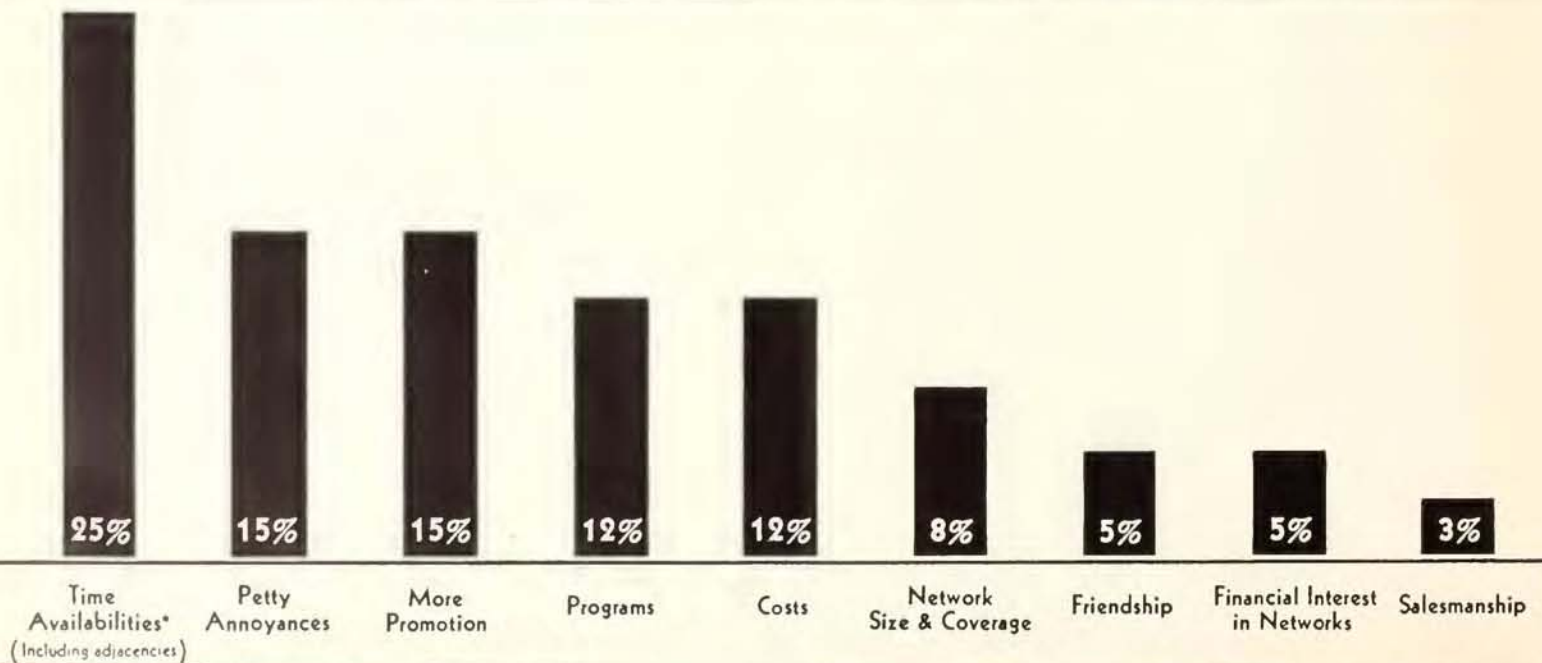
Each of the networks have price schedules that differ. Although there is very little ratewise to choose between CBS and NBC, there is a great difference between ABC rates and the major networks and still greater differences between MBS and the other three chains.

When it comes to cost-per-listener, rate cards are virtually discarded and it's every salesman for himself. Since programs, not facilities, are responsible for listening, costs of reaching prospective

buyers of each advertised product, cannot be based upon station coverage, signal strength, and other facility factors. Thus network sales promotional men have field days when they go to work on a prospective advertiser. One chain made a presentation to a client which included five errors of facts and figures. A competing network was shown the first web's presentation and answered it with a well thought out and documented broadside titled *No Hits! No Runs! Five Errors! P.S.*; the second network landed the account.

Presentations seldom are credited with bringing an account to a network. They

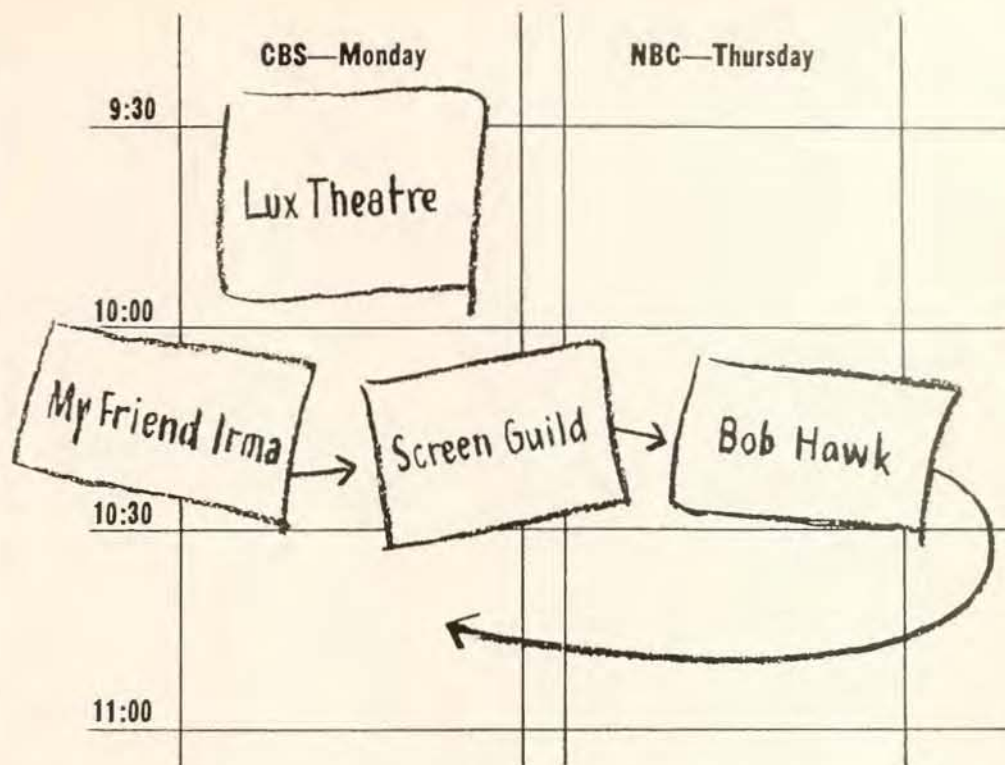
Nine Reasons. Why Sponsors Change Networks



Mondays this happened



Camel wanted both NBC and CBS audiences so shifted Bob Hawk to CBS 10:30 on Mondays



pave the way for an advertiser to be sold, that's all. For a number of years before U. S. Steel was ready to use broadcast advertising CBS had been making annual presentations to them on how to use the medium profitably. When Steel finally made up its mind, CBS had no satisfactory time slot available and ABC landed the very luscious plum. CBS has been fighting during the last few years to bring Steel to Columbia but thus far ABC has held on the business.

In the past the number one consideration in a network shift, barring personal considerations, has been time availability. When a spot was relinquished by a big sponsor on NBC a few years ago there was a priority system which made the spot available to an established waiting list. This "favorite son" type of operation has been discontinued recently and now it's a matter of program and other considerations that makes an NBC good time period available to certain sponsors—when it is available. A sponsor with a hot audience appeal program is always welcome at NBC which is generally far more interested in the vehicle a sponsor will bring to the network than the advertiser himself. This doesn't mean that an advertiser receives short shrift at the senior network but that he must be showmanship minded if he wants a premium time spot on NBC. Programs build listening habits as well as products and networks, and the advertiser who has a high Hooper program will have networks move heaven and earth to win him.

One of the most desired programs on any network is CBS's *Lux Theater*. There hasn't been a year that NBC executives haven't traveled to Cambridge, Mass., to talk to the executives of Lever Brothers in an effort to sell them the idea of shifting the program to National. In its efforts to hold *Lux*, CBS was forced to ask Johns-Manville to give up the five-minute daily 8:55-9 p.m. newscast which it had sponsored for years. Lever wanted to sponsor the program aired before and after its *Lux Theater*, and didn't want its block of programs interrupted by a newscast. There was also the consideration that Campbell Soup's sponsorship of Edward R. Murrow at 7:45-8 p.m. was thought to be too near the 8:55 p.m. period to justify two newscasts. Thus Johns-Manville was requested to shift to another time period... later in the evening. That didn't sit too well with J-M and so the program moved, newscaster Bill Henry and all, to Mutual. Lever Brothers therefore has a block of contiguous programs from 8:30 to 10:30 p.m. This made possible a sizable discount for Lever Brothers. It also made it possible to collect upon the fact that *Lux Theater's* audience was one of broadcasting's top group of consumers. Listeners generally don't change their dial settings before and after every program. They put the Lip-ton Tea (a Lever subsidiary) program, Arthur Godfrey's *Talent Scouts*, right before the *Lux Theater* and *My Friend Irma*, now selling Pepsodent, directly after it. Since these are three non-competing

products, all profit from the move. These moves were not without their sponsor attribution to CBS. Before the Lever Brothers block was scheduled the Camel-sponsored *Screen Guild Theatre* followed *Lux* and was frequently in the Hooperated *First Fifteen* along with *Lux Theater*. CBS notified Camels that *Screen Guild Theatre* would have to move to 10:30 p.m. Dramatic programs at 10:30 p.m. seldom gain sizable audiences (as a matter of record listening tapers off starting around 10:15 p.m.), and so NBC made a pitch to Camels to shift the *Screen Guild Theatre* to NBC Thursdays at 10 p.m., a spot which then was occupied by Camel's *Bob Hawk Show*. The case it made for a dramatic program to follow the Thursday situation comedy block which had been on NBC for years *Aldrich Family*, *Burns & Allen*, *Kraft Music Hall*, and *Sealtest Family Store* sounded logical. NBC won the *Screen Guild Theatre* for Thursdays but lost *Bob Hawk* to CBS in the shift. It did a good job selling the shift of the dramatic program but didn't prove its point that both programs ought to be on NBC. *Bob Hawk* took over the 10:30 p.m. slot on CBS Mondays still holding on to some of the audience that Camels had had with *Screen Guild Theatre* previously 30 minutes earlier.

Forced program shifts have lost sponsors to networks. This is true even when the shifts appear to be for the benefit of the advertiser. Some years back CBS decided to try to build a listening habit for
(Please turn to page 82)



TRADE

21 Years in Radio

Broadcasting up and down with
the Smith Brothers



MARK

Eighty-nine years after they first advertised their product,* modestly for the times, as "a cure for hoarseness and every kind of cough not positively incurable," radio changed the basic product advertising policy of the venerable Poughkeepsie firm of Smith Brothers, Inc.

Changes come slowly to Smith Brothers, and to many another U. S. firm that has survived a century of hard competitive business. Advertising tends to develop into a sort of ivy-covered tradition. But in 1941, something happened to change nearly ten decades of Smith Brothers advertising, and that something was selective radio.

Smith Brothers' tendency was to try and sell most, or all, of their products at one time in their advertising. The idea

was that if "you sell the company, you sell the products." It had worked for years, never with startling success, in space advertising (but bearded Smiths became part of Americana as a result) and in network radio. When Smith Brothers added menthol cough drops to their original line in 1922, they sold them as "SMITH BROTHERS . . . black or menthol."

By 1941, the menthol drops were well established in the markets (East, North Central, and Northwest U. S.) where the major part of America's \$25,000,000 annual business in cough drops is done. Menthol drops accounted for nearly 35% of the Smith firm's then-\$5,000,000 yearly sales.

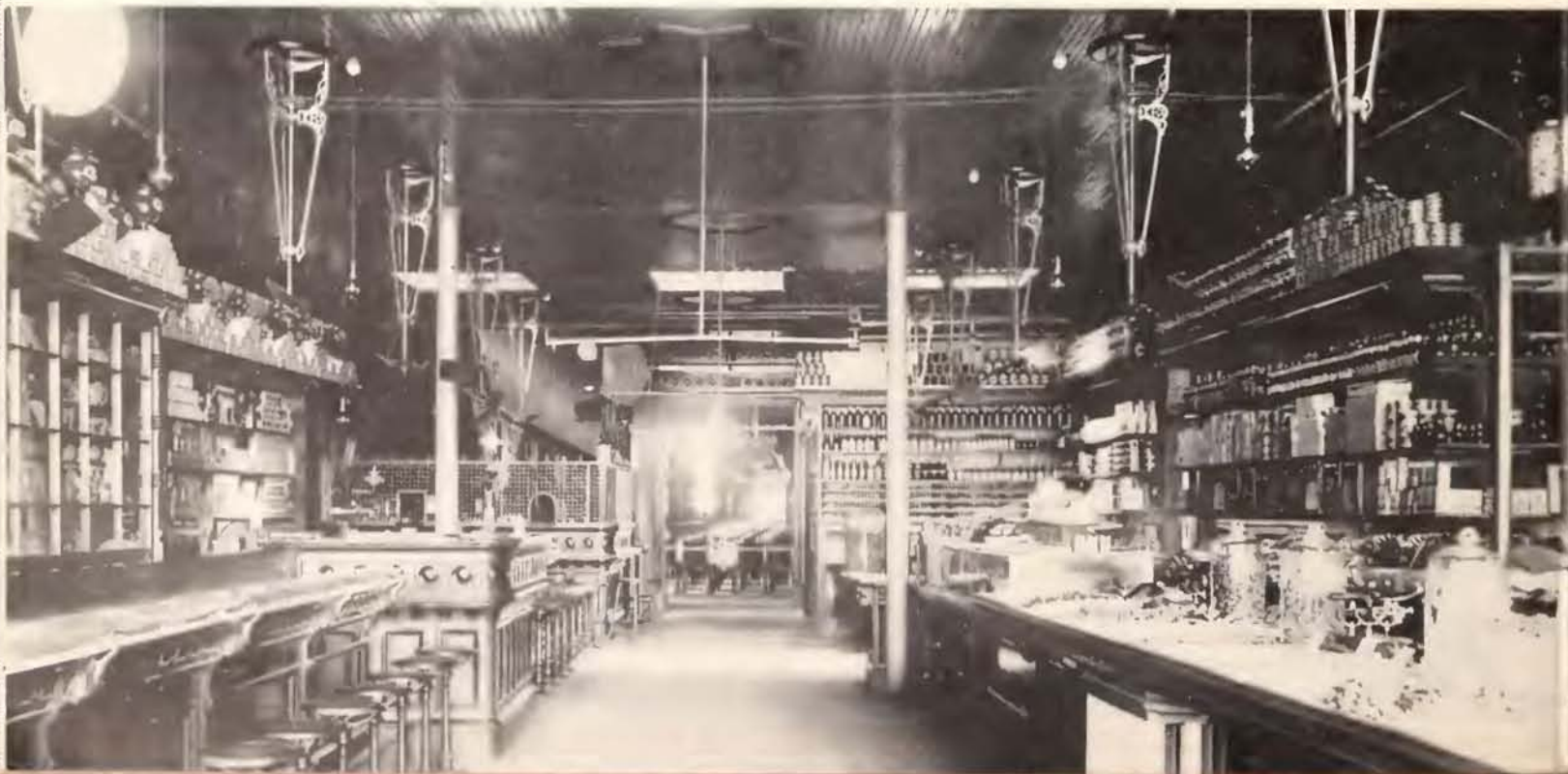
At that point in the history of Smith Brothers advertising, the advertising bud-

get of some \$100,000 was split between magazines (50%), newspapers (30%) and national selective radio (20%). Radio was handled on a "live" basis, with local announcers reading the familiar copy themes sent them by the J. D. Tarcher agency. Selective radio was being used, because after 10 years of seasonal network radio Smith Brothers had switched over to the selective basis in 1937 to cope with reduced budgets.

One of the Smith executives, Lewis Shaw (then assistant to the late J. Stuart Bates, vp in charge of sales and advertising; currently holding Bates' job since 1945) had the feeling that something was definitely wrong with the Smith Brothers' use of the air. The Tarcher agency,

*The first advertising appeared in 1852, five years after Smith Brothers went into business.

It was in the back of this store that "cough candy" was first cooked. Store still houses a restaurant with a national reputation-Smith Brothers



Cough Candy.

THE subscriber, at N. 23 Market Street, Poughkeepsie, manufactures a COUGH CANDY which has stood a test which has established its superior qualities to the satisfaction of all who have had occasion to try it. That it is of the highest value for the purposes for which its intended might be shown by scores of certificates, but they are unnecessary where the article is manufactured. Its reputation as a cure for hoarseness and every kind of cough not positively incurable, is established so firmly that it cannot be shaken, and those who want convincing only need to make a trial.— All afflicted with Hoarseness, Coughs, or Colds, should test its virtues, which can be done without the least risk.

Sold wholesale and retail at 23 Market Street, and also by Dr. E. TRIVETT, and VAN VALKENBURGH & COFFIN, Druggists. A liberal discount made to dealers.

WILLIAM SMITH.
3m67

Poughkeepsie, Dec. 10, 1852.



In 1927, Scrapy Lambert and Billy Hillpot (with Shillkret in middle) sold SB cough drops

This ad introduced Smith Brothers cough drops. For 75 years newspapers carried S-B ad burden

which had been placing Smith advertising for nearly 25 years, assured him politely that he was wrong. Selling menthol cough drops and black ones separately (Shaw's idea), said the Tarcher agency, wouldn't make any difference.

Shaw determined to find out for himself.

One of the local voices that had sung the praises of Smith Brothers was the sleepy-voiced, red-headed guy named Arthur Godfrey. When Godfrey came up from Washington's WTOP to do a morning show on WCBS (then WABC), Shaw went to him with a proposition. Over a luncheon table, Shaw said that he was going to buy time on Godfrey's show, but he wanted Godfrey to plug the menthol cough drops only.

During the seasonal cycle of Smith

Brothers advertising in the 1941-42 period, Godfrey bore down hard on menthol. The New York market that Godfrey was selling to was a good test case, because the other Smith advertising in New York, like the entire national media used by Smith, was selling both products at once. Furthermore, the sale of Smith Brothers menthol cough drops in New York was below the national average.

When Smith Brothers sat down to view the returns at the end of the season, they found that their national increase in the sale of menthol cough drops was 12%. But, their sales increase in the New York market for menthol was 30%.

Smith Brothers decided there and then

(Please turn to page 40)



Arthur Godfrey proved that the SB had to sell menthol and black cough drops separately

All Poughkeepsie turned out to celebrate Smith Brothers Centenary at the SB restaurant. Current SB are in middle under "Trade" and "Mark",





Comes the moment in a folk music broadcast when the boy and girl step up to sing of love. Dewey Price and Betty Johnson of "Carolina Hayride"

How to crash the farm circle

**Cowboy groups and religious music are
the only sure fire favorites**



To sell a farm audience you've got to make them listen, and they, like anyone else, listen to what they like. What do they like? Do their tastes differ sharply from their urban cousins? Are regional differences important?

National surveys throw some light on these questions. But the accumulated wisdom of stations who cater specifically to rural dialers are better guides, in many instances, because they take into account important regional preferences. A commercial designed to sell a big city audience

is definitely not, in many cases, an effective approach to farm audiences.

What's the best way to talk to farm women in the daytime? Obviously there's no one "best" way. But station managers who specialize in reaching Mrs. Farm Housewife and groups who have made independent studies of farm listening have discovered certain facts as a guide. Farm women, like their urban sisters, listen to news, service programs, and entertainment such as music, drama, comedy, etc. News is first with them as with city listeners.

As with non-farm listeners, news and music, in that order, are the most popular program material with farm women throughout the country.

Music of a religious tone is liked best, with oldtime (including folk, western, hillbilly, etc.) a close second. Regional preferences in music, however, vary considerably.

Successful farm stations are extremely sensitive to the likes and dislikes of their dialers to individual musical artists as well as types of music. It is one of the unsolved sorrows of many farm station managers that they find it so difficult to convince the gentlemen of Madison Avenue (as one manager put it) of the terrific hold folk music has on its rural devotees.

One farm station manager submitted four hillbilly-type quarter-hour shows to the agency and advertising manager of a large soap manufacturer who requested daytime availabilities. They rejected the shows with unprintable comments (seems they weren't hillbilly music fanciers). They wanted a typical soap opera. When the manager refused on the grounds his audience liked his musical shows better, the company doubtfully gave in, in order to get the desired time. Results made believers out of the ad manager and account executive involved.

This same station manager, himself no lover of hillbilly music, has an acute sense of just what his farm listeners like best. "If I find my wife and daughter listening to one of my hillbilly units, I get rid of the fiddlers quick," he said, "because they're too good." What he really meant to emphasize, of course, is that folk music in just the right groove to best suit the majority of his listeners is a highly specialized product and can't vary much from the favored pattern without losing listeners.

Other instances of regional preferences are reported by a U. S. Department of Agriculture survey. Religious music and programs are twice as important to Southern farm women as they are to



RANGE MUSIC is big out west, KABC, San Antonio, serves comedy and cowboys for lunch



SPIRITUALS are a must for rural programing. WRFD, Worthington, O., features the Columbians



BARN DANCES attract live and air audiences. KSTP, St. Paul, reaches great audiences with unit



WASHBOARDS are hillbilly instruments and naturally KMBC (Kansas city) features one in a band



TROUBADOURS with guitars give farmers' daughters heart throbs. WLW's Kenny Roberts is typical



"UNCLES" still pull ears of the wee ones in rural areas. WMT (Cedar Rapids) has Uncle Warren



SISTER ACTS, like the Murphy Sisters at WFIL (Philadelphia) are great farm family drawing cards



PHILOSOPHERS, home spun style, pull enormous mail. WIBW (Wichita) has "Henry's Exchange"



QUARTETS (boots and saddles give) Western slant to Minneapolis' WCCO - Murphy Barn Dance

residents in North Central states and four times as important to them as to farm women in the West.

Such regional variations aren't limited to a single type of program, but apply to all types. The Department of Agriculture national survey of 1945, and individual area surveys since, indicate that daytime serials (soap operas) rank somewhere below news, music, religious programs and other entertainment shows. But that rank order doesn't always hold good in area by area listening.

A notable farm station like WLW Cincinnati produces more than 40% of its own shows. Yet it will have more than twenty serial dramas (mostly network originations) between 9:30 in the morning and 6:00 in the afternoon. There is currently a block of 17 afternoon serials. At noon and before 9:30 a.m. on weekdays there are some half dozen news, service, and entertainment features produced specifically for farm listening.

Daytime serial listening tends to increase as the size of the community decreases and the educational level decreases. Nevertheless, this is probably the outstanding daytime program type, other than news and *Breakfast Club* type shows, the content of which need not necessarily be specially slanted in order to achieve maximum urban and rural listening.

This has a bearing on the fact that another famous farm station, WIBW (Topeka), a CBS affiliate, offers its listeners only seven daytime serials (two in the morning, five in the afternoon). WIBW's programming is designed 100% for rural listening, and they prefer to build the majority of their daytime programs with a more pronounced rural appeal. The same is true of WLS (Chicago) and other leading farm stations. It is especially true of farm stations whose coverage includes a more important agricultural than urban area.

Stations like WRFD (Worthington, Ohio), for example, simply make it their business to learn the program likes and dislikes of farm listeners in their area who aren't devotees of the daily strips.

WRFD first went on the air in September, 1947. A recent survey of rural families only in Ohio's 88 counties by the Fred A. Palmer Company disclosed that WRFD was second only to WLW as rural Ohio's favorite station from sunup to sunset, when it leaves the air.

Their audiences like music with the "homey" flavor; so they get an abundance of familiar show tunes, songs from the Community Songbook, hymns, old favor-

(Please turn to page 40)



1 - idea behind each script is checked by "Fashions on Parade" executives President Leon Roth, Arthur Knorr, Charles Caplin and Marty Fink



2 - clothes are picked by commentator Adelaide Hawley, so she always sounds authoritative on telecast-pantomime which she voices



3 - accessories lend extra feminine interest to every program and they're picked with special care by Miss Hawley for each costume

P & G buys a fashion show

**Soap company's first
TV venture reaches
the well-dressed women**



Only a small percentage of women even pretend disinterest in what they wear. It's this fact that has made Friday evening lady's night in many TV homes. Friday at 8 p.m. (est) *Fashions on Parade* takes over the DuMont network for a half hour. The title is really a misnomer since telecast is actually a story of *Fashions at Work*. This style show is presented as a tale in which the Conover Girls are characters in a story—a bit of fiction designed to demonstrate how good clothes and accessories contribute to daily living. Adelaide Hawley, broadcast pioneer and fashion commentator, is the voice behind the program. It was first sponsored by a number of department stores but now its over-all sponsor is Procter & Gamble. P&G pays the bills for the time and a number of fashion houses pay the cost of the production. It's an expensive presentation but with the bills split many ways no single sponsor is caught with a big tab. While the fashion sponsors change from time to time, current regulars are Ivel Furs, Gotham Hosiery, Larry Aldrich, Sheila Lynn, Dorian-Macksoud, Palter DeLiso and Wilma.

Each week the staff of *Fashions on Parade* dreams-up a plot in which fashions selected by Adelaide Hawley can be telecast beautifully. Each week Procter & Gamble tells the fashion-minded viewers why its products simplify the care of beautiful wearables. The TV wedding of style and its upkeep is a natural for all concerned.



4 - models are trained by director Ray Nelson. Every movement must make a pleasing picture when fashions are being displayed



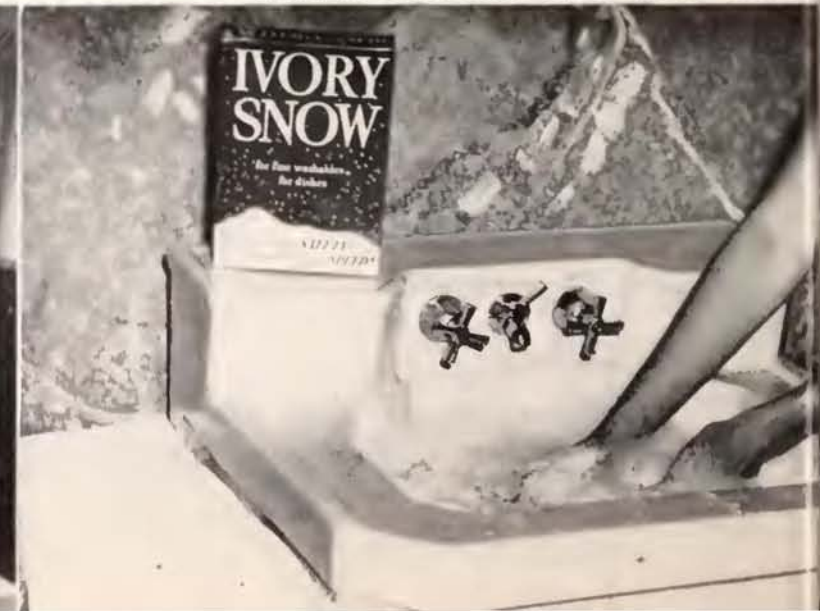
5 - commentary is carefully checked by Miss Hawley during rehearsal, for feminine viewers quickly catch fashion errors



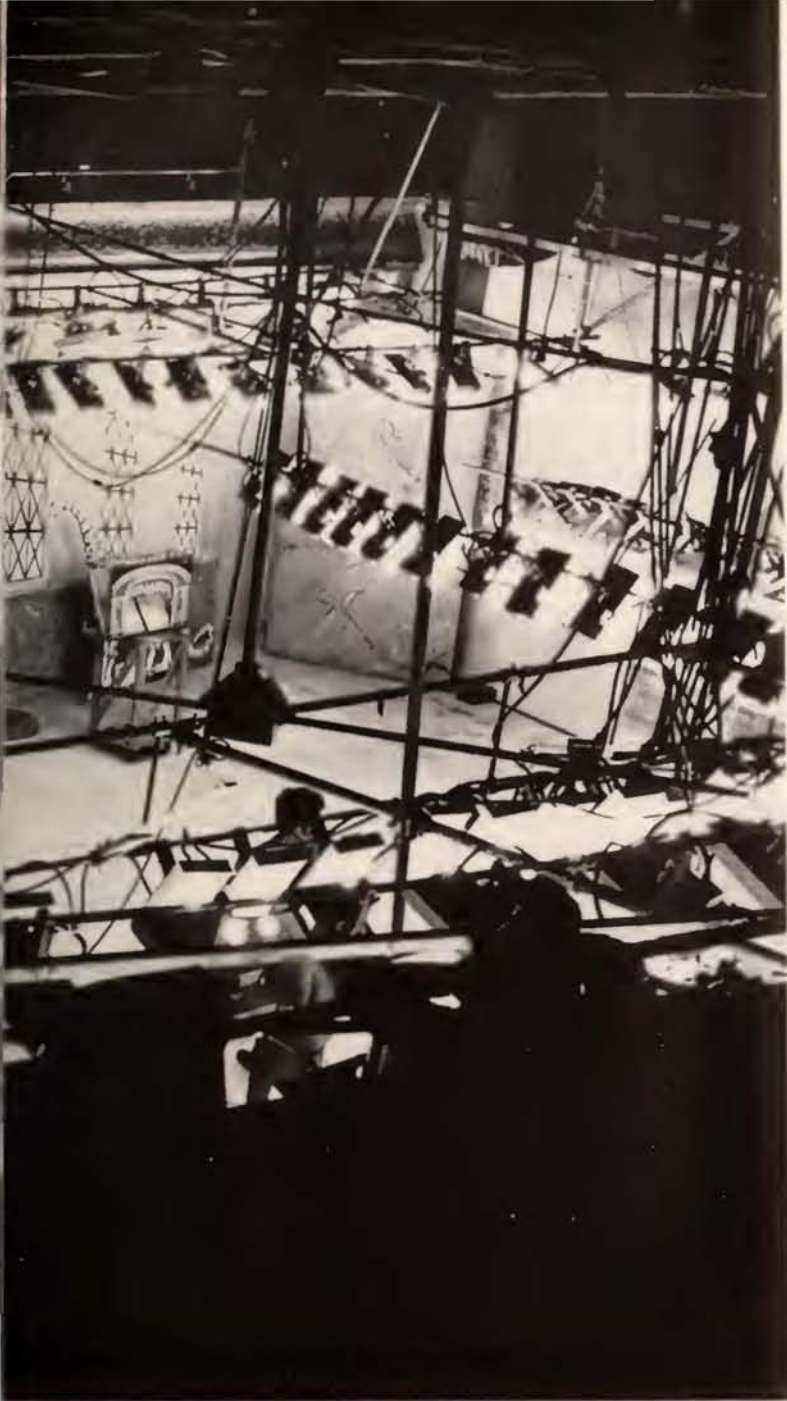
9 - P&G buys the show. Bill Ramsay signs for sponsor. DuMont's Hum Grieg and Benton & Bowles' Walter Craig look on



6 - studio at DuMont's John Wanamaker installation has as many as six stages as models make costume and accessory changes in order that each



10 - commercial is designed as a logical part of fashion telecast, demonstrating the correct sudsing care of milady's wardrobe



typical, "Fashions on Parade" presentation each week. It's a beehive of activity where you may find one item she'd like to own. Most telecast fashions run the price gamut



7 • plot is written for each program so that good fashion is well demonstrated. (above) Aunty isn't impressed by boy's latest love light



8 • demonstrations are woven into each story so that product information is achieved without pain to viewer

• promotion to grocer is planned. This is vital since he generally doesn't view a women's program. Agency's Brown Bolte (right) checks



12 • reaction to program is frequently immediate as viewers phone to ask where they can purchase items seen on program



SALES MANAGERS' LAMENT

What they want and generally don't get is proof of sales effectiveness

over-all "We're not in showbusiness. We want to do our public servicing direct. Our sales policies and our products build our good-will; we don't expect our corporate name to carry our merchandise, so we don't advertise to build good-will but to sell our products which in turn build public acceptance for us."

That, in one paragraph, spells out the

thinking from which springs the laments of over 50% of the nation's sales managers if SPONSOR's cross-section can be projected to all sales managers of national advertisers. It's not unexpected that sales managers think in terms of sales first and feel that sales should build further sales and the necessary good-will. However, it must be kept in mind at all times that over 65% of all advertising managers

report to top sales management and therefore advertising policy is more often than not set by the sales vp. Thus the laments of sales managers on broadcast advertising are vital and because they have gone unanswered in a number of cases sponsors have dropped radio as a medium.

"Sales for our products can't be indicated by any boxtop formula," explains the sales manager of a great shoe manufacturer who used broadcast advertising for a number of years and then shelved it. "Our programs apparently had a great listening audience, our fan mail was interesting reading but our sales did not rise, as they should, when more money is poured into advertising. A special survey which we conducted proved that we had established our trade name on the lips of a good segment of the women of America (we sell women's shoes) but radio just didn't produce apparently the desire to buy our product. We just couldn't entertain them into our dealers."

Examination of the scripts of the shows of this advertiser indicates that a great deal of attention was given to the program and the establishing of the sponsor's trade name, but that the commercials did not create a desire for ownership of their shoes. The sales manager admitted that the agency and the advertising manager of the firm were of the opinion that it was impossible to sell shoes via the air and that the actual selling should be left to the retailer. A memo from the ad-man to his chief underlined the fact that to his mind radio could only "bring 'em in," not pre-sell them. The sales manager's lament in this case should have been directed at his advertising agency and advertising department, not the medium. Nevertheless, there are literally hundreds of advertising managers who feel that selling should be avoided on the air in favor of what they call advertising. They feel that punchy commercials are selling and that hard hitting advertising isn't "in keeping with the dignity of our firm." They have yet to learn the difference between effective "reason why" copy and nerve-wracking repetitive commercials.

It's more difficult to get "reason why" copy across without chasing listeners but a partial audience which hears product facts is worth a total audience that hears only a trade name and obvious slogans. It has been many years since networks and stations forbade direct-selling copy but there are still too many advertising agencies and ad-managers, say their sales-manager chiefs, who avoid, as though the plague, real reason-why copy in air continuity.

Lack of sales effectiveness data is a basic objection that sales managers have

Problems with the medium

1. There's too much talk of audiences and too little of sales
2. Network sales executives generally have too much "respect" for line of authority and contact advertising men and presidents only
3. Only a small portion of the nation's broadcasting stations are promotional minded
4. Contacts between stations and wholesale dealers in their areas are infrequent
5. Fact that some stations are over-priced is hidden in total network costs
6. Few stations deliver audiences in relationship with their power. Some 50,000 watt outlets are outsold by 1,000 watt stations, but you'd never know it by their rate cards
7. Direct mail promotion at a station level is generally inept and a great part of network mailings is also no great shakes
8. Broadcasters talk about too much advertising on the air and do nothing about it when it's 100% within their power to stop it

to all advertising media but to broadcasting especially. They have an enormous respect for salesmanship and an amazing reluctance to credit advertising with basic credit for consumer product acceptance. They insist that advertising must carry its share of the sales burden.

"There is no reason why broadcast advertising should be looked upon as an operating expense. It should be considered as a sales expense. Only then will an advertising man be considered by most managements as productive," is the way one sales executive puts it.

With full realization of the rivalry between sales and advertising, one corporation makes its sales managers also its advertising managers with the title "sales and advertising manager." Thus there can be no conflict between the sales and the advertising objectives in this particular firm. (What it does to the nerves of some of the executives involved is something else again.) Broadcasting has lost many an advertising schedule because the man who has had to meet a specific sales quota has been sold on the belief that radio is not an "immediate impact medium." The truth of the matter is that the air like any other medium can do the job assigned to it. The trouble is that most national advertisers themselves haven't set their sights on immediate sales from broadcast advertising.

The second most important gripe of sales managers may be found in the fact that money must be spent to promote broadcast advertising. "It would appear that the cost of time and talent is the total cost of using the air to sell merchandise," states one sales manager. "That's

furthest from the fact. We find that it's important to have a public relations campaign planned. This, while not costing the \$225,000 which Lucky Strike spent during the first year of its sponsorship of the Jack Benny program, runs into five figures and better very quickly. We don't have to do that with black and white advertising. I know that such a campaign increases the audience for our advertising but it's never included in our broadcast advertising costs. It's sneaked up on us after we've decided on a campaign and bought the program and the time. Either our advertising manager or the account executive of our agency sidles up to us with the suggestion that we ought to "insure" the success of our show by employing a press agent. Then there is talk of a budget for the public relations man and so on, including a cocktail party for the press, which frequently sets back a sponsor another \$1,000.

"If you refuse to kick-in, you're a cheapskate and so you okay the advertising department's request. Every time I do it, it gets me hot under the collar. This is the first time I've had the opportunity of sounding off. I know that my feelings about these 'extra added' expenses are not unique with me, so my anonymity won't be invaded when you print these facts. The party expenses are billed to us through the agency and as though to add insult to injury the agency adds its 15% to the bill. I know that broadcasting is a different form of advertising but hidden costs are no more acceptable to us in radio than they are in other media."

The bigger the advertising budget the

less sales managers appear to object to "hidden costs." That's because great corporations have contingency funds which are set aside for the very purpose of covering unexpected expenses of operation. Many and sundry are the items that are charged against these special funds. It's a good thing, say most sales vp's, that auditors have been trained not to question too exhaustively items charged against contingency budgets. "If they did we'd have to think up a lot of new names to cover old sales expenses," explained the sales chief of a multi-million dollar corporation.

"We've never had a program on the air, except a daytime serial that didn't develop a veritable plumed tail of extras," stated one divisional sales-advertising executive of a food corporation. "We're used to the plume by now but it irritates us nevertheless every time it's pushed into our faces," was his postscript.

Sales managers are constantly worried about okaying a broadcast advertising theme that hasn't been pre-tested. They feel that even the best of the pre-testing formulas developed thus far are totally inadequate gauges of what will and will not sell. They feel that Schwerin's panels are too metropolitan in their composition, that Wesley's galvanometer samples too few consumers and is too "big city" in its sample, and that Teldox doesn't report on commercial effectiveness. They also have little faith in ad-agency "consumer panels." They feel that Industrial Surveys' panel operation is helpful but not conclusive and that Nielsen's consumer index may eventually help them but that

(Please turn to page 50)

Internal Problems

1. Advertising managers resent being part of sales staff
2. Top management is more impressed by "prestige" than by resultful broadcast advertising
3. Advertising departments are seldom willing to place schedules on the basis of what each market produces
4. Sales activities are seldom coordinated with advertising
5. Most salesmen still refuse to properly promote their firm's broadcast advertising
6. Advertising budgets are seldom flexible

Problems with agencies

1. Pretesting of sales effectiveness of broadcast advertising campaigns is generally bypassed
2. They prefer to buy network advertising rather than market-by-market (selective) broadcasting
3. Too few account men are sales-trained
4. There is too little direct contact between agency's creative departments and client sales management
5. When publicity is needed the tendency is to "throw a party" and bill the client
6. Less front and more work
7. "If only they'd get off Madison and North Michigan avenues and find out what sells at the retail level throughout America"



"Uncle Elmer's Song Circle" on WEEL, with homespun philosophy and hymns, makes New England greeting card buyers aware of Gibson Art

GREETING CARDS on the air

Broadcast advertising

has created a new brand name consciousness

o-a-a! Sentiment is big business—witness over \$24,000,000 spent in radio this year to sponsor two dozen soap operas. The sentimental appeal which make daytime dramatic serials so popular is also big business for 300-odd U. S. greeting card publishers. Greeting card sales at the wholesale level in 1948 will top \$85,000,000. At retail, with an average mark-up of 100%, the sum will exceed \$170,000,000.

For years, the greeting card business has been one of strange selling contradictions. Broadcast advertising has done an outstanding job for a few greeting card manufacturers, notably the Kansas City firm of Hall Brothers, Inc. Radio has created "brand conscious" buying of

greeting cards where little such buying was done before. Surveys today show that as much as 50% of the customers at greeting card counters look first for trademarks, and then for style and price.

The largest firms (they're also the real advertisers) are in the so-called "dealer group" who sell via a large sales force to individual stores, or groups of stores. The four largest firms in this group are the four largest in the entire greeting-card industry—Hall Brothers, Inc.; Gibson Art Company; Norcross, Inc.; and Rust Craft Publishing Company. Together, their combined sales account for 40% of the dollar volume of the business. They are as keenly competitive as Macy's and Gimbel's during an August fur sale.

They steal ideas from each other with the tongue-in-cheek nonchalance of Hollywood gag writers. All four have used broadcast advertising with varying degrees of success, but the radio success of Hall Brothers since 1940 has been largely ignored by other industry leaders and by the greeting card industry in general.

This is surprising in view of the fact that Hall's air selling has benefited the year-round sales curves of the entire industry. When Hall Brothers first came to radio to do a network selling job eight years ago, the greeting card business still did a seasonal business, and marked time between the peaks in the sales charts.

Today, the greeting card business is firmly on a 52-week basis. Christmas

cards are a very sizeable portion of the business, but the 1948 breakdown of the greeting card sales of the average large store with a greeting card department will be a surprise to many:

1948	
Everyday Cards	45.1
Christmas	27.7
Valentine	9.4
Easter	6.7
Mother's Day	5.3
Father's Day	2.6
Graduation	1.5
Party Goods	1.0
Hallowe'en, etc.	0.7

Nearly half of the greeting cards sold today have little or nothing to do with seasonal events or national holidays! They are purely personal, everyday sentiments. Here is how the "Everyday" cards break down in selling popularity:

%	
Birthdays (gen'l)	31.4
Family members	18.8
Anniversary	9.6
Illness	9.0
Congratulatory	9.0
Gift cards	5.6
Packaged (party)	5.6
Thank You's	3.5
Sympathy	4.5
Friendship	2.5
Religious	.8
Travel	.7

Ever since greeting cards were first made and sold in the United States by Louis Prang of Boston, in 1875, the greeting card has been a product that appeals primarily to women. At least seven out of ten purchases today are made by the ladies, although there has always been a certain amount of business done in "masculine appeal" cards.

One greeting card executive, Robert J. Bender of Gartner & Bender, believes there is a psychological basis for the overwhelming percentage of women buyers. He has stated that the greeting card business is based primarily on a search for security, and that women's natural desire to cement personal ties is fulfilled temporarily in greeting cards. Since G&B's sales are mostly to jobbers, Bender does little consumer advertising, but in his trade promotions he stresses the fact that to sell greeting cards, you have to sell the women. That it pays off is evidenced by the fact that G&B's sales have increased 13 times from the 1935 level, until they now sell 200,000,000 cards a year for a gross of nearly \$4,000,000.

This basic selling factor was one of the major reasons for the success of Hall Brothers, Inc., now the world's largest greeting card designers, publishers, and distributors. Their rise to this position has been rapid and recent, but it has been as a result of sound merchandising tactics that the public has become "brand name conscious" of Hallmark cards.

The Hall Brothers firm started in a small retail book store in Norfolk, Nebraska. The time was 1913. Most of the

(above) Luana Patten, Hallmark's paper doll cover girl, shows her dolls (right) Miss Patten shows doll book to Lionel Barrymore at rehearsal (below) James Hilton, Hallmark mc, knows how to handle sentiment



(Please turn to page 58)

Ever since greeting cards were first made and sold in the United States by Louis Prang of Boston, in 1875, the greeting card has been a product that appeals primarily to women. At least seven out of ten purchases today are made by the ladies, although there has always been a certain amount of business done in "masculine appeal" cards. One greeting card executive, Robert J. Bender of Gartner & Bender, believes there is a psychological basis for the overwhelming percentage of women buyers. He has stated that the greeting card business is based primarily on a search for security, and that women's natural desire to cement personal ties is fulfilled temporarily in greeting cards. Since G&B's sales are mostly to jobbers, Bender does little consumer advertising, but in his trade promotions he stresses the fact that to sell greeting cards, you have to sell the women. That it pays off is evidenced by the fact that G&B's sales have increased 13 times from the 1935 level, until they now sell 200,000,000 cards a year for a gross of nearly \$4,000,000. This basic selling factor was one of the major reasons for the success of Hall Brothers, Inc., now the world's largest greeting card designers, publishers, and distributors. Their rise to this position has been rapid and recent, but it has been as a result of sound merchandising tactics that the public has become "brand name conscious" of Hallmark cards. The Hall Brothers firm started in a small retail book store in Norfolk, Nebraska. The time was 1913. Most of the



Mr. Sponsor asks...

"To be fully effective, network or spot commercial programs often need good promotion and merchandising by stations carrying them. How much in the way of such services should networks and stations provide?"

R. G. Rettig | Vice-President
Whitehall Pharmacal Company, N. Y.

The Picked Panel answers Mr. Rettig



The question of how much money or rather what percent of its gross revenue a station should spend in promoting commercial programs is really the \$64.00 one. During the course of a business week this question comes up at least

a dozen times and quite frankly after years of experience there still seems to be no single yardstick to apply. However, no business has ever been successful that does not use merchandising as a tool for selling. There are two excellent reasons why stations and networks should promote programs:

1. The only way to build audience is to tell prospective listeners what you have to offer them.

2. Increased audience means increased ratings which mean increased business.

It generally follows that programs which seem to have the greatest potential for capturing audiences are those which are promoted the most. There is a direct relationship of radio promotion to, for example, department store advertising. A department store will advertise its most saleable goods to attract buyers into its store. While in the store the buyer is exposed to other merchandise for sale.

The same holds true for radio promotion. A strong program promoted to its fullest will attract listeners to a station and while at the dial setting the listeners are in a better position to be exposed to following programs.

A study of stations shows that those who in the past have been heavy promoters are the ones who are now in the enviable position of being commercially the most profitable. The alert station manager uses program promotion as a tool not only to secure audience, but also to promote the sale of time on a station locally. His call letters prominently displayed on all types of promotion lead local advertisers to believe that his is a wide-awake strongly-saleable advertising medium.

TED OBERFELDER
Director, Advertising & Promotion
ABC, New York



It is our policy here at WDSU and WDSU-TV never to use ads in local newspapers to promote national selective programs, or any other programs for that matter. The newspapers do

allocate a limited amount of space on a courtesy basis to us for a "Radio Highlights" column.

WDSU does place ads, shorts, features, pictures, etc., in a weekly publication devoted exclusively to radio and widely circulated among our listening audience. We have found this medium, *The Illustrated Press*, to be most effective and we employ it more extensively than does any other local station. The material used in

the *Press* is aimed at ballyhooing programs and special events.

Perhaps the most potent reason for our not promoting national selective advertising is that our rates for this type of radio advertising are comparatively low in proportion to our advertising budget. If we were to have our "praisery" plug it, naturally the sponsors' costs would increase since our own operational cost would increase.

This policy with regard to national selective promotion is based on cold business experience. Actually, the sponsor loses little or nothing. WDSU maintains a consistently excellent Hooper rating.

CHARLES PRICE
Advertising Manager
WDSU, New Orleans



How much program promotion should a network provide its advertisers? There's really no answer other than this generality: "more than the program needs."

Speaking for most networks, but particularly for CBS, an advertiser can expect a complete promotion campaign for his program, whether it be fifteen minutes daytime, once a week; a half-hour strip, or an evening full-hour once a week.

Program promotion—merchandising of a program to prospective audiences—is a service of radio over and above its rate card. It's for free. And an advertiser should come to radio ready to capitalize on this service—and at the same time, prepared to accelerate the efforts of a net-

(Please turn to page 46)

**.. YOU CAN
REDUCE YOUR
1949 SALES COSTS**
in the **DETROIT** *Area*



See how much **MORE** *results you get on*

CKLW

*We're Going 50 kw. at 800 kc.
early in '49*

This Greater Voice, fostering Good Will on both sides of the border, will give the Detroit Area's Best Radio Buy a new selling wallop beyond duplication in this region!

*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

RADIO AND TV SETS

SPONSOR: Hoffman Radio Corp. AGENCY: Dan B. Miner

CAPSULE CASE HISTORY: *To increase traffic among dealer outlets, Hoffman is spending \$500 a week for time and talent for his weekly, 15-minute sportcast, "Hoffman Huddle" and weekly forecast contest. Outstanding football figures are interviewed and predictions for the week's games are made. Viewers pick winners on contest blanks obtainable only from Hoffman dealers. In four weeks, 2,695 entries were received from the 35,000 TV sets currently in greater Los Angeles. Cost per inquiry is less than \$1.*

KFI-TV, Los Angeles PROGRAM: "Hoffman Huddle"

TV
results

TV SCREEN FILTERS

SPONSOR: Pioneer Scientific Co. AGENCY: Cayton, Inc.

CAPSULE CASE HISTORY: *On Friday, 15 October 1948, Pioneer used a one-minute announcement on WBEN-TV to introduce their Polaroid filter to TV set owners. National Television Co. was identified as the Buffalo retail outlet. Sales were so satisfactory that on Sunday, 17 October NTC repeated the spot at their own expense. Result: NTC sold 75 Polaroid filters at prices ranging from between \$10-\$20. Ten TV screen-enlarging lenses were also sold to persons visiting the store to see filters.*

WBEN-TV, Buffalo PROGRAM: 1-minute announcements

CLOTHING

SPONSOR: Young-Quinlan AGENCY: Placed direct

CAPSULE CASE HISTORY: *Young-Quinlan, Minneapolis class specialty store, joined forces with KSTP-TV to telecast first fashion show in Northwest. Plot revolved around a dowdy secretary, who having attended a Young-Quinlan fashion show, learned how to dress and married the boss. Dramatic action was pantomimed by local models and store personnel and narrated by KSTP's male and female fashion commentators. The one-shot half-hour show received hundreds of favorable comments and directly traceable business ran into the thousands.*

KSTP-TV, Minneapolis PROGRAM: Fashion Show

PAINT

SPONSOR: Sustaining

CAPSULE CASE HISTORY: *"Vanity Fair," which features fashion, personalities, and "how to do it yourself" information, premiered on Tuesday, 14 October. Peter Hunt, artist, during a ten-minute segment of the first program, demonstrated how to paint decorative peasant-style designs on plain furniture. He offered a booklet, published by du Pont, describing his methods of decorating furniture and paints used to the first 500 viewers requesting it. By the end of the week, he had received 1,482 letters.*

CBS-TV PROGRAM: "Vanity Fair"

GAS AND OIL

SPONSOR: Texas Company AGENCY: Kudner Agency, Inc.

CAPSULE CASE HISTORY: *In about eight months Texas Company's "Texaco Star Theatre" has become the highest rated regularly scheduled network program in the history of radio or TV with a tolerating of 63.2. Program opens and closes with a service station quartet who stress Texaco service. Commercials are woven into program format by street pitchman, a formula that has pushed sponsor identification up to 95.5—an all-time high. Of the viewers who write in, 75% say they're switching to Texaco products.*

NBC-TV PROGRAM: "Texaco Star Theatre"

MEN'S HATS

SPONSOR: Disney, Inc. AGENCY: Grey Advertising

CAPSULE CASE HISTORY: *Disney, makers of medium and high-priced men's hats, entered television by sponsoring a ten-minute weekly newscast, "NBC News Review of the Week." Response from the retailers in the 21 cities where the program is telecast has been gratifying. Nine retailers have bought tie-in announcements either before or after the newscast. Others are expected to follow. The trend in hat sales volume for the field in general has been down. But not for Disney.*

NBC-TV PROGRAM: "NBC News Review of the Week"

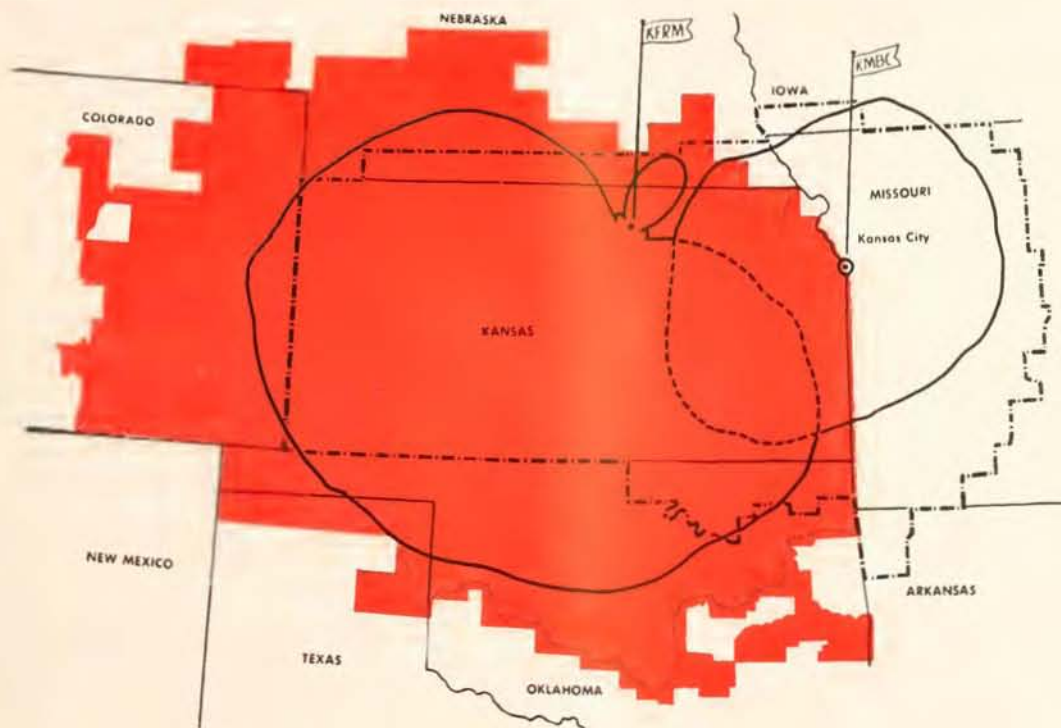
TOOTHPASTE

SPONSOR: Whitehall AGENCY: Dancer-Fitzgerald-Sample

CAPSULE CASE HISTORY: *Starting in October, Whitehall Pharmaceutical sponsored the second half of the MWF half-hour program, "Small Fry Club." Show features cartoons on film with live narration by Bob Emery. Children are encouraged to submit cartoons on safety subjects and these are shown on slides to the TV audience. Once each program, Bob Emery announced that Indian Skull Caps would be sent to children sending in 25 cents and a Kolynos boxtop. By the end of the 12 telecasts, orders for 15,000 caps had come in.*

WABD, New York PROGRAM: "Small Fry Club"

The **KMBC-KFRM** Team Provides **COVERAGE!**



Broken line shows Kansas City's primary trade territory as determined by Dr. W. D. Bryant, Kansas City researchist.

Black lines show the proved .5 millivolt contour of KMBC and KFRM.

Red shows concentrated KFRM listener area as determined by summer mail count on this station only. Mail received from 253 counties in 11 states.

The KMBC-KFRM Team is the only single Kansas City broadcaster to provide complete, economical coverage of the great Kansas City trade area.

With programming from Kansas City, the Team has a potential audience within the proved 0.5 mv/m contour, as illustrated, of 3,659,828 people... all important consumers in this rich Heart of America market.

The KMBC-KFRM Team provides, too, for the first time, valuable service to the listeners in this territory. Market broadcasts come direct from the Kansas City Stockyards, grain, poultry and produce quotations are right up to the minute, and practical programs on agricultural problems are daily features direct from the KMBC-KFRM Service Farm.

The KMBC-KFRM Team Serves 3,659,828* People

* 1940 Census

7th Oldest CBS Affiliate

KMBC

OF KANSAS CITY
5000 on 980



Represented Nationally by
FREE & PETERS, INC.

Programmed from Kansas City

KFRM

For Kansas Farm Coverage
5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



"Is there a heart that music cannot melt?" James Beattie, the Scottish poet, asked the question some 200 years ago. It was purely rhetorical, of course. He knew, as smart advertisers have since learned, that music melts all hearts... and lots of sales resistance, too. Ask the advertisers who use WQXR... the station that's all music and such good music that more than half a million New York families can't tear their ears away from it. They're choice families... the choicest in this choicest of all markets. They love good things as they love good music... and can afford to buy them, too. If you've got something you'd like melted into the pure gold of profit... call Circle 5-5566.

WQXR

AND WQXR FM

RADIO STATIONS OF THE NEW YORK TIMES

THE FARM CIRCLE

(Continued from page 28)

ites, and novelty selections, with little or no swing or "cocktail" music. Live talent groups such as The Melody Rangers; The Columbian Singers (twelve-voice colored male chorus); The Crawford Brothers (gospel singers); Al Rogers (ballad singer), etc. together with records and two transcription libraries enable the station to keep their music like their listeners want it.

The Rural Radio Network (Ithaca, N. Y.) is a major operation to reach rural audiences through FM broadcasting with programs designed strictly for them. RRN's whole approach to the programing problem is based on the study of local tastes and preferences.

RRN, which carries no soap operas, has found their listeners like folk and western tunes provided they're well-performed and straight. To most of us, hillbilly, and folk or western, are identical, undistinguishable. Yet to lovers of *Happiness*, or *Home on the Range* the difference is marked and decided. But RRN audiences also like a certain amount of classical, semi-classical and popular music.

It is worth noting that despite the overwhelming popularity of "oldtime" and religious music, there is much evidence of considerable listening among farm people to both classical and semi-classical music.

A recent check of 20 of its stations on rural program preferences by the Paul H. Raymer Company, Inc., station representatives, brought out some interesting facts. The program research department tabulated results as follows:

Western-hillbilly music took first place on 55% of the stations, while dramatic shows were first with 25% of the stations. Disk jockey programs of popular music were first on 10% and news and classical music on 5% of the stations. This is a significant variation of the national popularity ranking of such programs in the Department of Agriculture survey of 1945, and serves to point up the important differences by individual areas.

On second-place listings in the Raymer survey 35% of the stations named drama, 15% named news in a tie with hillbilly-western and popular disk jockey music. Ten per cent named classical music as second most popular. Another 10% of the stations reported classical music as third most popular with rural listeners.

It is generally conceded by many station program people that popular network dramatic and variety shows pull the lion's share of rural audiences as they do

in most other cases except where independent stations compete strongly with major sport attractions.

Famous shows like *The National Barn Dance* (WLS), *Grand Ole Opry* (WSM), and others equally potent but less publicized don't compete against strong network lineups, since the hayride-hoedown type of show is commonly a Saturday night feature. They run from one to three hours with many different sponsors underwriting the various segments. This phenomenally successful format features a hearty give-and-take humor closely tied-in with the music.

Farm audiences generally show a distinct bias in favor of the less sophisticated, "cornier" type of drama and variety show*.

*A January SPONSOR report will explore this point.

SMITH BROTHERS

(Continued from page 25)

that after years of selling their products together they would sell them separately. That policy is not likely to change.

The lesson that Smith Brothers learned from their use of the Godfrey show was just the latest of a long series of trial-and-error experiences in radio. For Smith Brothers, their use of radio in most cases has been determined more by what they *shouldn't* use, than what they should.

Actually, the Smith Brothers firm is one of radio's earliest advertisers. They came to radio in 1927, with an NBC show featuring "Scrappy" Lambert and Harry Hillpot, a Jones-and-Hare-type duo that sang comic ditties and did "blackout" routines for a half-hour each week. The show lasted through the seasonal cough cycles of '27-'28, '28-'29, '29-'30, and came back in '31-'32.

In 1931 they added another show, *Trade and Mark*, on CBS (and later on Blue) to bolster their campaign to try to make their cough syrup the number one seller. *Trade and Mark* were a pair of now-forgotten comics who acquired their radio names from the famous "Trade and Mark" pictures of the original bearded brothers, William and Andrew, that have been a standard item of Smith advertising since the 1870's.

Both shows, like all Smith advertising, were on a purely seasonal basis. This was determined by the fact that the incidence of colds in the U. S. goes up to nearly 20% in the months between October and April, and drops back to 5% the rest of the year, almost disappearing in summer.

Still another show made a brief appearance in that same '31-'32 season. It was the *National Radio Forum*, a Saturday (Please turn to page 56)

WJZ

offers you ready-made audiences for your sales story with these popular programs of New York's first station

CO-OP PROGRAMS

You get the benefits of a big-time, coast-to-coast network show, yet you pay only the WJZ share of the total cost! The varied appeals of these shows give you almost pin-point selectivity.

PIANO PLAYHOUSE 12:30 pm Sunday—Sparkling piano music played by outstanding artists Cy Walter, Stan Freeman, Earl Wild and guest stars. Milton Cross, opera's distinguished commentator, emcees. Now in its fifth year, this brilliant show has a big and steady following.

MY FAVORITE STORY 3:30 pm Sunday—Ronald Colman is host and narrator, as well as star, in these dramatizations of literature's greatest stories, chosen as their favorites by famous folk of Hollywood. Mr. Colman has a supporting cast of outstanding screen and radio stars in this exciting, glamorous show.

BREAKFAST IN HOLLYWOOD 2:00 pm Monday-Friday—Almost 10,000,000 people, an audience built up in seven years on the air, are daily listeners to this fun-fest. Jovial 250-pound Jack McElroy is mc on a half-hour frolic. It's a program that assures your message a warm, friendly reception.

BAUKHAGE TALKING 1:00 pm Monday-Friday—Superb reporting skill, accuracy and listenable delivery have won this distinguished commentator his loyal following. 60 per cent of his sponsors are in their second, third or fourth year—because they've found how well this program sells for them.

PARTICIPATING PROGRAMS

You can link your product with exciting names and glamorous places—yet the cost is surprisingly low. And these popular WJZ shows produce results for you!

LUNCHEON AT THE LATIN QUARTER 1:35 pm Monday-Friday—Maggi McNellis and Herb Sheldon pack 'em in at the Latin Quarter—and they pack a terrific sales punch, too. They have a sincerity that puts your product across to their live and listening audience in a solid, convincing way.

THE FITZGERALDS 8:15 am Monday-Saturday—Ed and Pegeen originated a bright and spontaneous style that weaves effective selling messages into interesting conversation. Their audience is not only large and loyal—but, what's most important, listeners go out and buy what the Fitzgeralds recommend!

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

WJZ—New York 50,000 watts 770 kc

KECA—Los Angeles 5,000 watts 790 kc

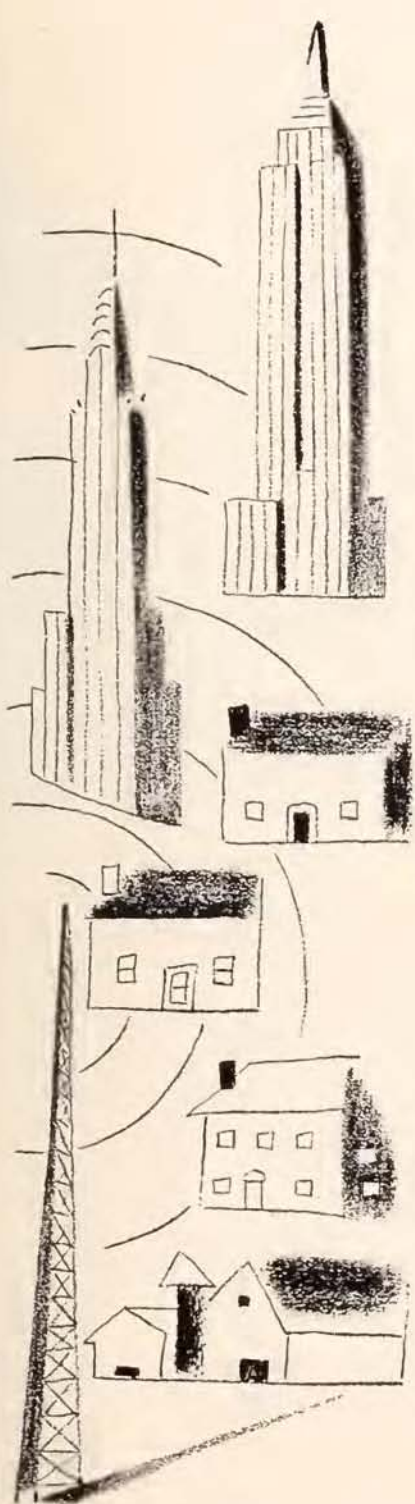
WENR—Chicago 50,000 watts 890 kc

WXYZ—Detroit 5,000 watts 1270 kc

KGO—San Francisco 50,000 watts 810 kc

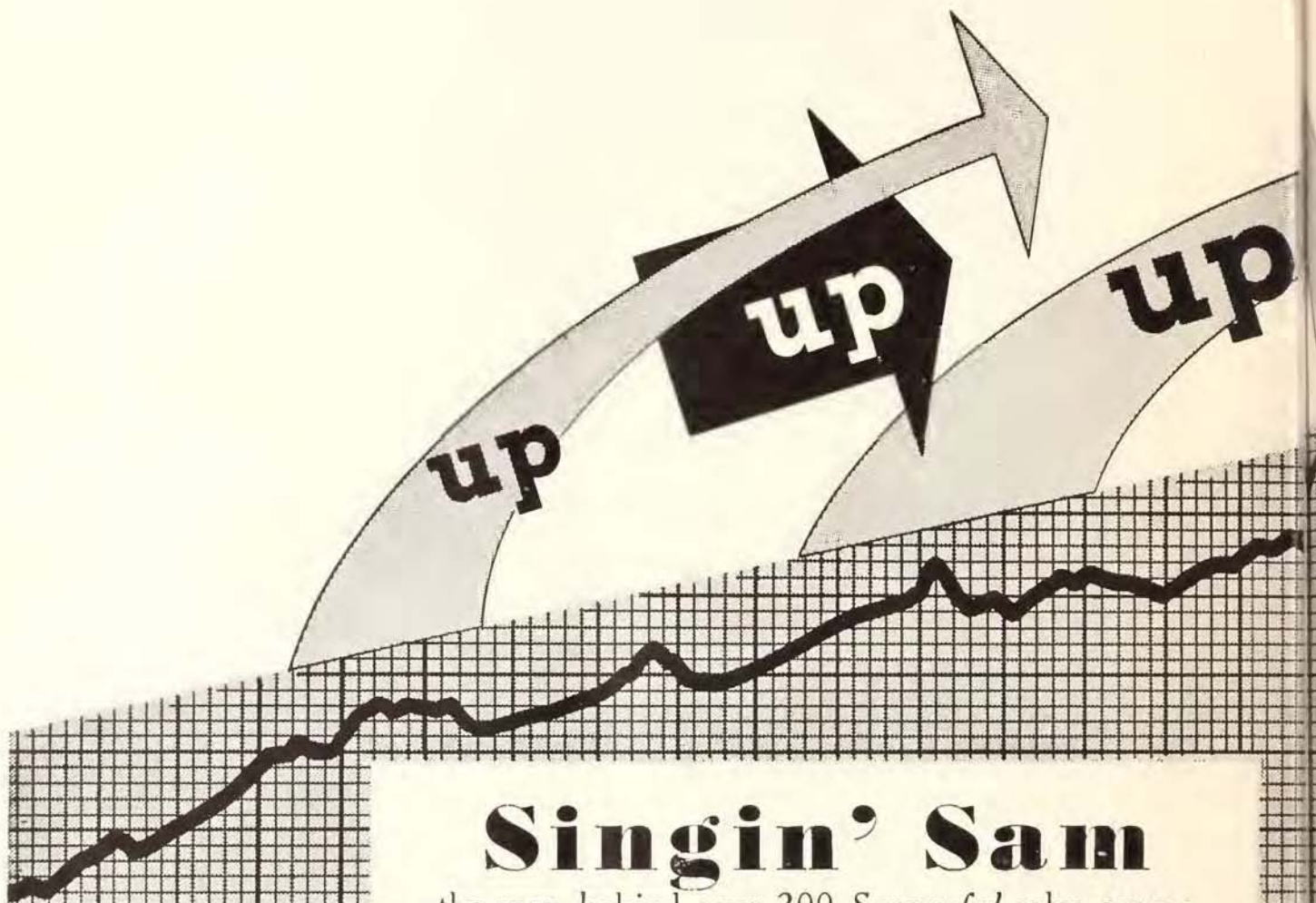
WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network



ABC

American Broadcasting Company



Singin' Sam

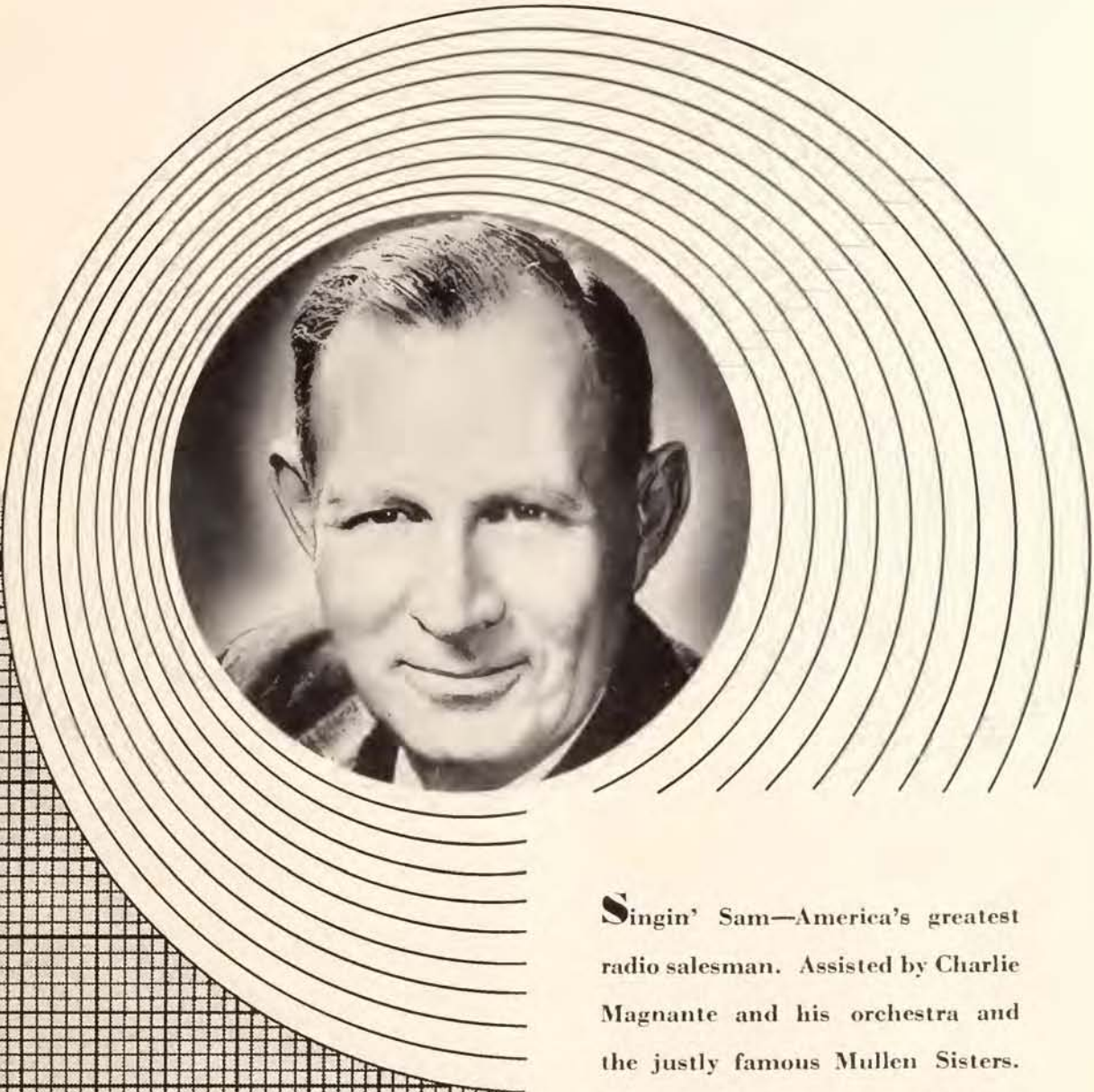
the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.





Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Co. 5-1544

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

WMBD

dominates
PEORIA AREA



Local advertisers base their advertising on RESULTS . . . and in the highly competitive Peoria market, local retailers buy more program and announcement time by far on WMBD than on any other Peoria station. Here's why . . .

● **SHARE OF AUDIENCE**

Greater than all other Peoria stations **COMBINED!** (Hooper Peoria III, Fall - Winter Report, Oct., 1947 - Feb., 1948).

● **PROGRAM Know-How**

Full staff orchestra . . . 4 veteran newsmen . . . 23 other program personalities presenting 14 hours live entertainment weekly. Total staff of 65 trained personnel.

● **PROMOTION AND MERCHANDISING**

FULL SCALE! 70 Announcements weekly . . . newspapers . . . car cards . . . displays . . . direct mail . . . merchandising publication.

● **NEW FACILITIES**

New AM and FM power (5,000 watts AM with 20,000 watts FM at no extra cost) . . . increased coverage . . . new, modern theatre & studios.

ASK FREE & PETERS

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

40 West 52nd

continued from page 6

SPONSOR'S EBB

Here I've been bragging about SPONSOR being the tops in its field. I have stated, without fear of contradiction, that the magazine's articles and editorials were to the point, excellently written and reflected the considered opinions of extremely erudite gentlemen.

Now, look what I find! The phrase ". . . murder broadcasts at a high ebb." I am utterly confused by the term "high ebb." Just what is a high ebb? Is it a new figure of speech with an indeterminate meaning? Perhaps it could be applied to the columnists and commentators who predicted a Dewey victory. Maybe you could say ". . . they received the news of Truman's victory in silence and their feelings were at a high ebb." This, of course, would mean that they didn't know which end was up (or down).

Perhaps you can enlighten me, for if it's a good phrase, I want to use it and not have people pointing me out as "that dumb cluck who doesn't know what high ebb means."

C. WYLIE CALDER
Manager

WHAN, Charleston, S. C.

► SPONSOR's face is ebb red.!

MUSIC LIBRARIES

As an executive of one of the transcription companies that was honored in the article entitled *Don't Overlook the Music Library* that appeared in your October issue I think it would be rather thoughtless of me were I not to write and express my sincere thanks to you and SPONSOR.

I am sure that other companies in the library business who were included in the article feel the same as I do and that they, as I, realize that this well-prepared article will go a long way towards correcting the misunderstanding that many radio stations have regarding the use of library service. In my opinion, SPONSOR, through publication of this article, has done a great deal for radio.

BERT LOWN
Station Relations Director
Associated Program Service
N. Y.

SKIPPY

That's a terrific story you have in your September issue of SPONSOR on the success of the Rosefields in boosting Skippy Peanut Butter to the top on the sole strength of Skippy Hollywood Theatre.

We could certainly make good use of this article here in Canada to advance the use of transcribed shows on a regional or national basis. For that reason, we would like to order 200 reprints if they are available, or ask your authorization to reproduce the story with publication credits on our own.

DON MCKIM
Promotion Manager
All-Canada Radio Facilities Ltd.
Toronto

► Reproduction rights (without deletion) have been granted All-Canada.

RESEARCH?

Whose Face is red?

"Beating the Gun" is a favorite American pastime. Among others, many a publisher was caught with his "pants down" in advertisements and material prepared in confident anticipation of a Dewey victory.

The public, as well as the trade, has lost much of its faith in political polls. The natural aftermath of the poll prediction fiasco is bound to have serious repercussions on non-political research investigations which have greatly benefitted American industry. For the moment the pendulum swings in the wrong direction. This is natural and understandable.

For years, the three well-known political pollsters have enjoyed the popularity and prestige associated with accurate political preference measurements, despite their oft-expressed private opinion that some unexpected development or last minute change in the attitude of the voters might seriously upset their predictions.

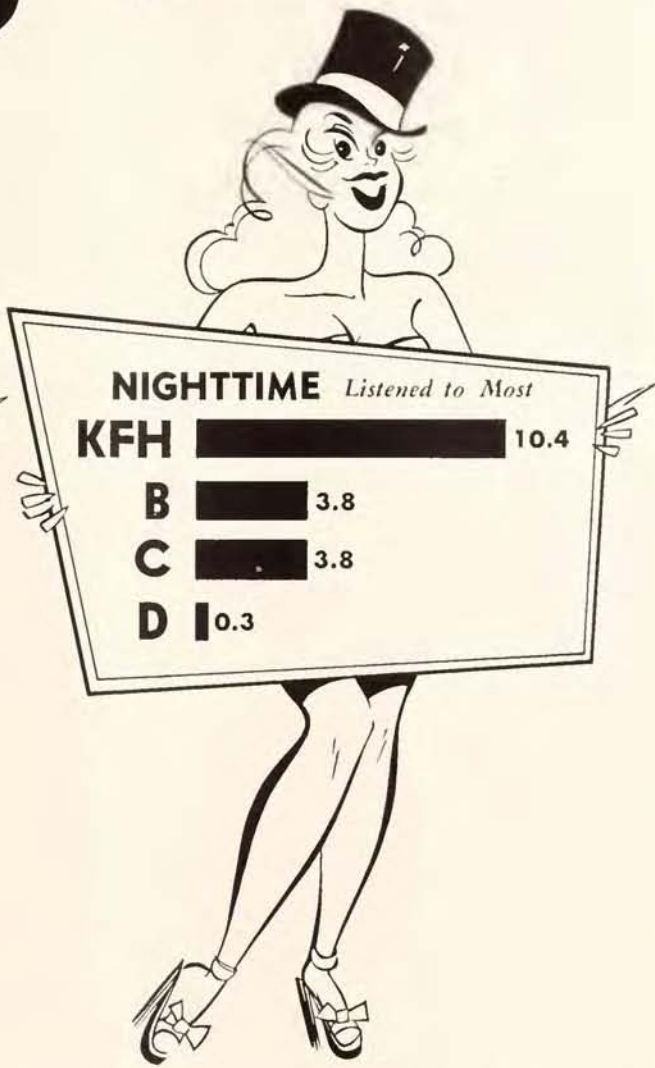
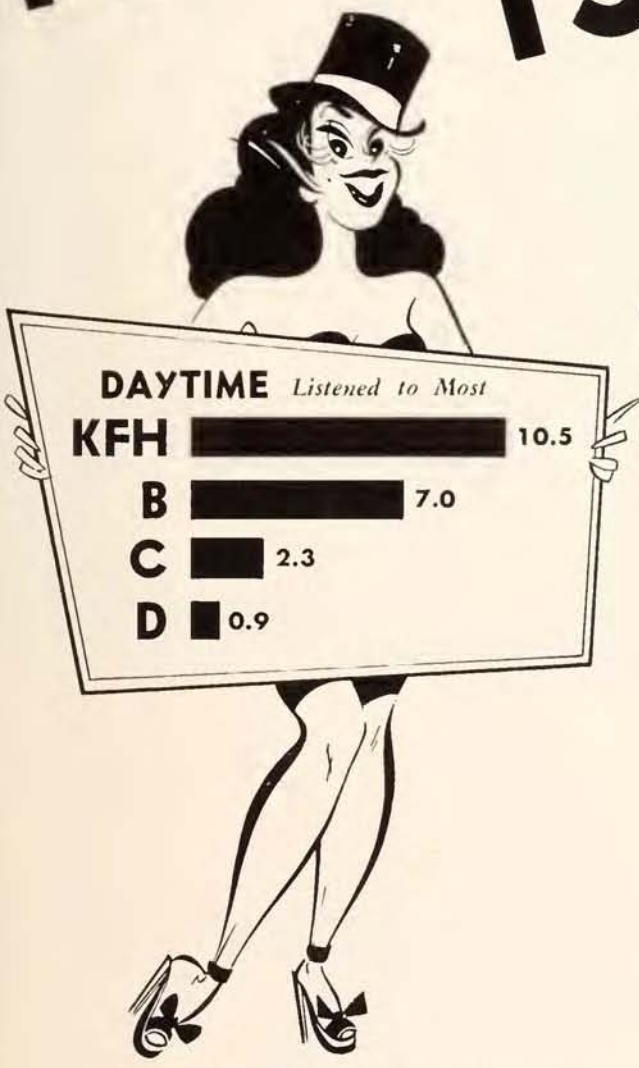
These pollsters were well aware that it is extremely difficult to measure the emotional impulse of the public.

The study of the human mind is in its infancy. It was only during the past century that science was able to solve the mystery of the location of man's brain. The practice of psychiatry is a comparatively recent field of medical specialization.

It is unfortunate that commercial research may be somewhat temporarily retarded in its development because of the standpattness of the political pollsters in their prediction of a Dewey victory. But, it is conceivable that this situation may yet prove to be a blessing in disguise, and may eventually result in more sound methods to evaluate public opinion on issues which are exclusively emotional.

A. EDWIN FEIN
General Manager
Research Company of America
New York

KFH IS TOPS



There is no 2-way stretch in KFH coverage — it's 5,000 watts ALL the time and it's the TOP audience station day and night. Every unbiased survey of listening habits gives KFH the TOP rating in the Wichita trading area by a large majority.

Source of Data: THE KANSAS RADIO AUDIENCE OF 1948
 • An unbiased survey of the entire state conducted by Dr. F. L. Whan in one out of every 75 homes in Kansas • 6,633 families reporting divided: 2,256 on farms, 1,762 in villages, 2,614 urban

5000 Watts - ALL the time

KFH

CBS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

WICHITA, KANSAS

WIP

Produces

Example #9

The Huberman Jewelry Stores in Philadelphia, Lebanon, Pa., and Camden, New Jersey, have sponsored "Midnight Bandwagon" on WIP since 1944. A full hour, midnight to 1 a.m. Monday through Saturday, the program has not only definitely increased traffic in all three stores but has stepped up the sale of higher priced merchandise.

WIP

Philadelphia Basic Mutual

•
*Represented Nationally
by
EDWARD PETRY & CO.*

MR. SPONSOR ASKS

(Continued from page 36)

work and its affiliated stations with concentrated promotion of his own radio program.

A case in point: CBS recently prepared a promotion campaign for a hard-goods advertiser. Our campaign was complete. It included on-the-air promotion: announcements, recordings, promotion programs, tie-in announcements, etc. It included visual promotion: newspaper ad mats, billboards, car cards, taxi cards, bus cards, posters, window displays, etc. It included national exploitation. It included a full-scale local publicity campaign, supporting the national campaign conducted by our own Press Information Department. And it included some product merchandising helps for stations.

In turn, this advertiser paid for and distributed about 200,000 copies of a merchandising piece we had prepared for his use. He took newspaper spotlight ads, backing up the newspaper advertising our stations had given his show. He used magazine advertising to promote his show. He used gimmick mailing pieces; he used direct mail pamphlets; he prepared posters for his dealer's use.

The result: his program now rates among the ten most popular programs on the air. And he's been sponsoring it less than six months.

NEAL HATHAWAY
*Director of Program Promotion
CBS, New York*



Advertising can create the desire for a product or a service in the mind of the consumer. Merchandising can convert desire into action—the follow-through at the point of sale—and since sale of

merchandise or service is the ultimate goal of media, a well-rounded plan of merchandising is the answer to many clients' problems.

Each product or service has a definite need for one or more types of merchandising service. Perhaps, a point-of-sale display installed in the individual retail outlets featuring product, price, and advertising is the answer, or, a call on the retailer to tell the client's product story, plans, and media tie-in. Cooperative ads with groups or associations of retailers

(Please turn to page 50)

*"Radio advertising
means increased demand
in my business"*

**Austin K. Noblitt
Noblitt Hatchery
Rockville, Indiana**



THE name of Austin Noblitt's store in Rockville, Indiana, is misleading. Actually, "hatchery" represents but a small part of the business. Starting with a hatchery in 1941, Noblitt has since added home appliances, hardware, garden tools, radios, feeds and seeds, building supplies and toys! Today, the Noblitt Hatchery store is a tribute to a man's—and a town's progressive belief in the future.

Mr. Noblitt, after leaving Purdue University in 1928, worked on farms and in towns catering to rural folks. Prior to opening his own store he lived for five years on a farm in Parke County, of which Rockville is the county seat. He knows the people—their likes, habits and ambitions. He knows, too, the power of WLS among these people. That's why in his present business he makes a point of stocking WLS-advertised products. According to Mr. Noblitt, demand increases when products are WLS-advertised.

Figures bear out WLS popularity in Parke County. BMB gives WLS number one spot—86% day, 82% night. In 1947 the 3,840 radio families in this county sent WLS 2,559 letters . . . 67% response! Parke County represents a thriving market—over 8 million dollars in retail sales, \$14,200,000 effective buying income.

Like Austin Noblitt, WLS, too, *knows* these people. For over 24 years this typical Midwestern county has been served, entertained and advised by the powerful voice of WLS. They have reacted with loyalty, acceptance and belief—the basic ingredients of advertising results.

WLS has 567 such counties in its BMB daytime coverage area. Any John Blair man can tell you the complete market story.



Thanks for the orchids



THANKS to Broadcaster's Guild, Inc., for making its own survey among a large, representative group of radio stations . . . a survey which determined the relative position of transcription library services on several different points. And...

THANKS to *Billboard* magazine for printing the results.

According to the Billboard article:

STATIONS, WHEN ASKED
WHICH SERVICE THEY
WOULD ADD, VOTED:

1st choice — **LANG-WORTH**
2nd choice — Library A
3rd choice — Library B
4th choice — Library C
5th choice — Library D
6th choice — Library E

STATIONS, WHEN ASKED
WHICH SERVICES THEY
MAY DROP, RATED:

1st choice — Library E
2nd choice — Library B
3rd choice — Library G
4th choice — Library A
5th choice — Library H

**In the Billboard report Lang-Worth was not even listed
among libraries which may be dropped**

ENDORSED BY 826 ADVERTISERS!

SALES have been sensational for every item advertised . . . automobiles, food, drugs, dry goods, tires, insurance, jewelry, paints, clothing, radios and many others . . . all promoted by LANG-WORTH programs! 826 advertisers endorse the selling power of these shows . . . they've heard them in action. Everything about them is NETWORK CALIBRE . . . everything but their local station cost.

To begin with, LANG-WORTH talent is tops! The stars that sell your product are nationally recognized, big-time names, with tested and proven audience appeal. Furthermore, the basic idea and program format are both solid and surefire . . . while production and writing sparkles with showmanship . . . the kind of "know-how" that lifts your show right up alongside the finest running mate you'd hear anywhere on the air, coast to coast.

Small wonder, then, that among radio station operators . . . "with men who know transcriptions best" . . . it's Lang-Worth!

Foremost in a series of special production shows offered to all LANG-WORTH stations are:



THE CAVALCADE OF MUSIC

Top-flight entertainment featuring 35-piece pop-concert orchestra and 16-voice chorus under the direction of D'Artega. Spotlights a galaxy of all-star guest acts, such as Tommy Dorsey, Anita

Ellis, Vaughn Monroe, the Modernaires, Tito Guizar, Frankie Carle and many others. The most dynamic musical show on transcription. 30 Minutes, once weekly.



THE EMILE COTÉ GLEE CLUB

A class-appeal program with a universal audience, as shown by the most consistently high Hooper ratings of any transcribed feature. A male Glee Club of 16 voices,

with soloists Floyd Sherman, Stanley McClellan and Percy Dove, presents a repertory of more than 200 best-loved popular melodies. 15 Minutes, 5 times weekly.



MIKE MYSTERY

Murder, mystery, suspense and music . . . an irresistible audience potion combined in a 15 minute, 5 weekly format that's guaranteed to blow the top off your sales chart! A snappy two-minute "Whodunit", incorporated in the

show, gets itself solved right after your advertiser's product is sold. Written exclusively for Lang-Worth by Hollywood's Howard Brown.



THROUGH THE LISTENING GLASS

Another favorite musical hit show, with the "Silver Strings", under the direction of Jack Shaindlin and featured weekly appearances of those musical stars, the LANG-

WORTH Choristers and a pageant of guest artists: Dick Brown, Joan Brooks, Johnny Thompson and others. 30 Minutes, once weekly.

For a full listing of Lang-Worth affiliated stations, see your representative or write

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL • 113 WEST 57th STREET • NEW YORK 19, N. Y.

MR. SPONSOR ASKS

(Continued from page 46)

and chains are of material help. Publication of a trade merchandising newspaper featuring displays and merchandising aids to the retail outlets in the sale of all products helps promote better merchandising on all products. Special retail and wholesale mailings telling the media support story on the product will help make the retailer more conscious of the things to come and help him to become merchandising conscious and increase sales. Distribution checks, consumer and dealer

attitude surveys, competitive position checks to help the client to better understand his position in the area, materially help for a better understanding on local problems, which, when corrected, add stimulus to sales.

These are a few of the 25 merchandising services that we of WLW offer our clients and which we have found to be of great value in promoting the sale of products and services using our facilities, either local or network.

J. M. ZINSELMEIER
Director of Merchandising
WLW, Cincinnati

SALES MANAGERS

(Continued from page 33)

the latter must continue to be an after-the-fact report. They look upon CBS's "TV test city" and Newell-Emmett's "Video City," as good ideas for pre-testing television's commercial approaches, but adding up all available research facilities for pre-testing of sales-impact of broadcast advertising, art, and copy, discover at the best only "straw-in-the-wind research."

"We must stop using expensive programs and costly air time to experiment with our broadcast advertising," explains a drug sales manager. "We can't go on indefinitely like Standard Brands with big audiences and little direct sales impact. (SB decided they can't do it either this year.) As we get closer and closer to an all-out buyers' market, the need for testing commercial appeal, before we air our programs, becomes more and more vital. Most of the advertising men we've had with us feel that broadcasting is a creative art that mustn't be shackled by research or sales. I think they're plain nuts," he concluded.

"There's something vitally wrong with
(Please turn to page 54)

"LET'S PUT THE THREE-CAR GARAGE OVER THERE!"



Yup, our North Dakota yokels have it *good* in the Red River Valley—big crops that make an average Effective Buying Income of \$5599 per family, compared with \$4567 for the counties we don't cover in this State! (Sales Management, 1948.)

Right now, farmers around Fargo buy more than 125 national products advertised *over* WDAY.

Whatever you've got to advertise, WDAY in its 26th year continues to be the *top-notch medium* in this fabulous North Dakota Area. Write us for details today.



FARGO, N. D.

NBC • 970 KILOCYCLES
5000 WATTS



LOOKING FOR
PROGRAMS?

Most Local
Shows Beat
Network Shows
on High-Hooper

KOIL

SERVING

OMAHA &
Council Bluffs

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

UNIFORM TV RATE CARDS

for

RATE CARD No. 3
Effective Sept. 22, 1948

Paramount Television Station

WBKB

BALABAN & KATZ CORPORATION
CHICAGO

CHANNEL 4 • FREQUENCY 66-72 MC.
Licensed to operate full time

and

RATE CARD No. 2
Effective Nov. 1, 1948

Paramount Television Station

KTLA

YOUR STAR SALESMAN IN
HOLLYWOOD

CHANNEL 5 • FREQUENCY
Licensed to operate full time

IN AMERICA'S No. 2 and No. 3 RETAIL MARKETS

Don't overlook the sales promotional punch that Paramount TV Stations—backlogged by 36 years of entertainment know-how—can deliver *as needed* in the important Midwest and Southern California trading areas. Paramount Video Transcriptions—sight-and-sound film-recordings of your tele-shows—make *selective* TV schedules possible and budget-smart.

If our Rate Cards have not reached your desk, please ask for them.



WBKB

Balaban & Katz TV Theatre

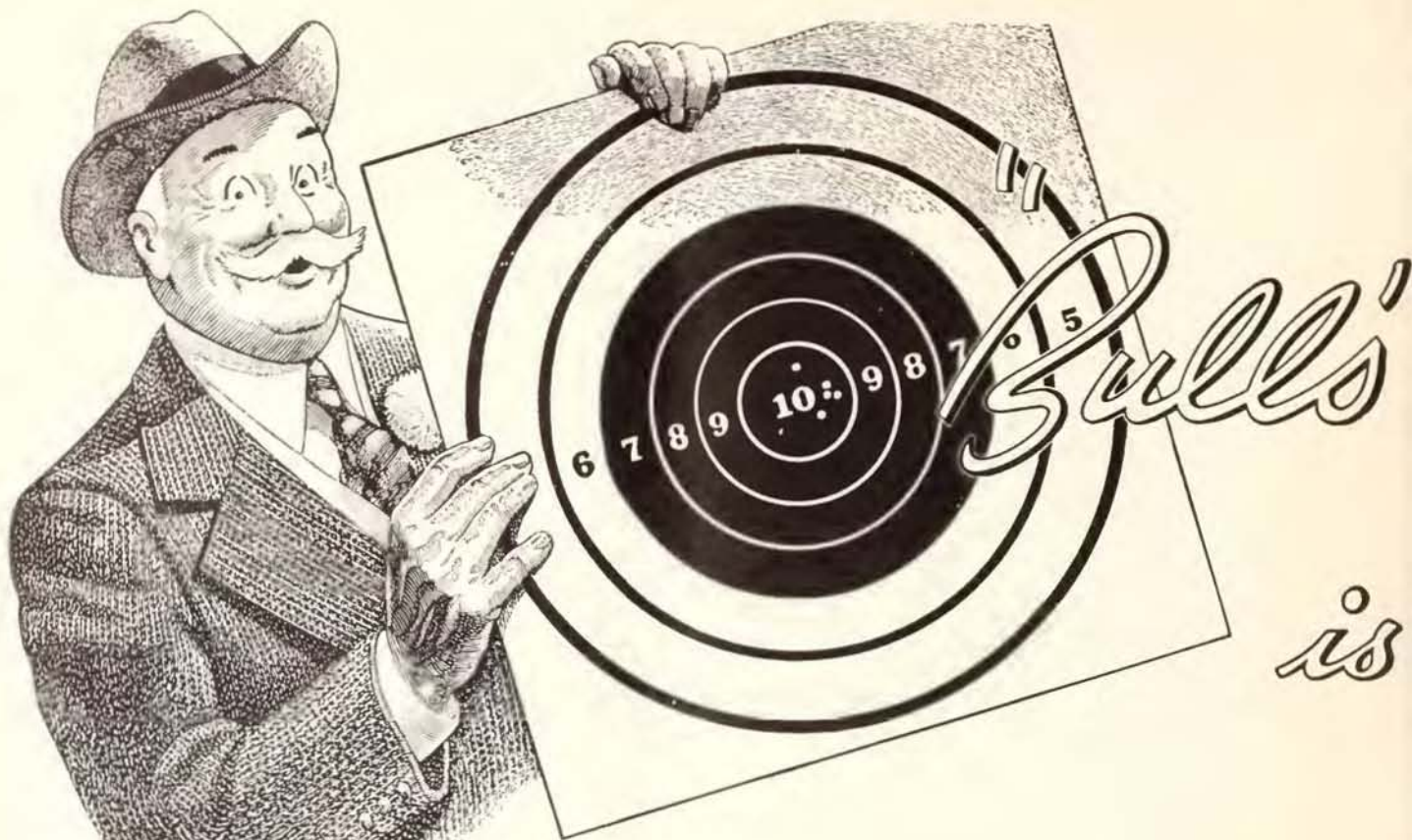
Hollywood Studios • 5451 Morathon Street • HOLLYWOOD 6363
Chicago Studios • 190 North State Street • RANDOLPH 6-8210
New York Offices • 1501 Broadway • BRyont 9-8700

KTLA

Your Star Salesman in Hollywood

KEY STATIONS OF THE PARAMOUNT TELEVISION NETWORK

Represented Nationally by Weed and Company



Albuquerque
 Beaumont
 Boise
 Buffalo
 Charleston, S. C.
 Columbia, S. C.
 Corpus Christi
 Davenport
 Des Moines
 Denver
 Duluth
 Fargo
 Ft. Worth-Dallas
 Honolulu-Hilo
 Houston
 Indianapolis
 Kansas City
 Louisville
 Milwaukee
 Minneapolis-St. Paul
 New York
 Norfolk
 Omaha
 Peoria-Tuscola
 Portland, Ore.
 Raleigh
 Roanoke
 San Diego
 St. Louis
 Seattle
 Syracuse
 Terre Haute

KOB
 KFDM
 KDSH
 WGR
 WCS-C
 WIS
 KRIS
 WOC
 WHO
 KVOD
 WDSM
 WDAY
 WBAP
 KGMB-KHBC
 KXYZ
 WSH
 KMBC-KFRM
 WAVE
 WMAW
 WTCN
 WMCA
 WGH
 KFAB
 WMBD-WDZ
 KEX
 WPTF
 WDBJ
 KSDJ
 KSD
 KIRO
 WFB
 WTHI

NBC
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Television

Baltimore	WAAM
Ft. Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
New York	WPIX
Peoria	WAIBT
St. Louis	KSD-TV

"Eye Radio"

SALES-MINDED RADIO

Ask your Sales Manager (or any client's Sales Manager) "how things are going" and you'll probably find that there are (1) some markets where everything is perfect, (2) some on which he is dubious, and (3) some about which he is frankly worried.

If he had extra sales-personnel available, he would undoubtedly *spot* it, with greatest care, in those markets

where greatest effort is needed.

Why isn't it possible to do the same with radio? *It is.* That kind of radio is called "national *spot*." It is *sales-minded* radio, the kind in which Free & Peters has specialized since 1932. If you'd like to discuss national spot for any of the markets listed at the left, you'll find that we are sales-minded, too—for your sales.

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since May, 1932

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

The Swing is to WHB in Kansas City



IT'S A GIFT!

Sure there's a Santa Claus, and don't let anybody talk you out of it!

As a buyer of radio time, how'd you like to wake up to find thorough, wide coverage, ace showmanship, comprehensive merchandising and promotion — all in one stocking?

Try this on your Christmas tree: WHB is a 10,000-watt station spang in the heart of the golden Kansas City Marketland, dominating a listening area of 120 counties in 5 states. The enviable WHB reputation for sales results is founded on fact.

Santa Claus? Why, considering what you get, WHB is practically giving time away!

P.S.—For a Happy New Year, see your John Blair man!

10,000 WATTS IN KANSAS CITY

WHB **FM**

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

SALES MANAGERS

(Continued from page 50)

market research's integration with broadcast station coverage information," points out another sales manager. "If this weren't so, how can you account for a spot radio (sponsor calls it selective radio now) campaign being planned by our agency which covers only 60% of our important sales territories?"

"It was only after we had been on the air for four weeks that our district sales managers began to file vigorous objections to the fact that there were districts in which our announcements weren't being heard. Our district men in a great number of cases started promoting our 'wide' broadcast advertising coverage to jobbers only to have the jobber say 'we haven't heard any radio advertising in our area.' When the district man pulled our station line-up out of his pocket, the jobber frequently gave him the needle with 'who told you anyone around here listens to that station.'

"When I go to our advertising manager with our district manager's complaint, he checks with our agency and discovers that the station's BMB (Broadcast Measurement Bureau) figures prove that the station has an audience in the area. I've checked personally and found that the station in question frequently does have a relatively high BMB figure and yet appears to have no acceptance with our wholesalers or dealers. I don't care what a station's rating is on a once-a-week listening basis, I want to use stations that have a consistent day by day, hour by hour audience. (Daily listening figures are part of the data being gathered in BMB's second survey, 1949.) If our advertising department is to have the respect of our field sales staff, it can't afford to buy media which don't cover a sales area."

Few sales managers like the programs or announcements their firms purchase. They admit they have the "last word" but that they aren't advertising men and must accept the recommendations of their agencies and ad-heads.

"If I upset the advertising department's apple cart, I usually end picking up damaged fruit," reported the sales manager of an automotive accessory advertiser. When it comes to attempting to carry both the sales and the advertising burden, it's the smart sales executive who battles with his advertising department but who doesn't attempt to take over 100% of the ad-responsibilities. No matter how ad-minded he is, he's far too close

(Please turn to page 56)

To help you sell
the great Albany, Schenectady, Troy market

WPTR offers YOU
Radio's First Special Representatives

William G. Rambeau Co.

OFFICES IN
NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO

JOSEPH R. FIFE
Commercial Manager
WPTR



WPTR

PATROON BROADCASTING COMPANY • HOTEL TEN EYCK • ALBANY, N. Y.

SALES MANAGERS

(Continued from page 54)

to sales picture to be objective about promotion. Since he sits in the driver's seat, he can yell for what he wants and let the other fellow do it. When a sales manager finds himself falling short of his quota, he's liable to forget everything but — 'sell that product,' which I'll admit often isn't good long term policy. However, advertising managers seem too captivated by a nicely turned phrase and a beautiful air performance than by what the commercials do. There can be only one marker

for any advertising—that's sales effectiveness."

Sales managers want results. What impresses them is the acceptance which their advertising achieves with jobbers and retailers. They like high rating programs, even if they won't admit the fact. If they did they'd have to admit that advertising was as important as salesmanship. Prestige is admired but as something extra—something to be polished for "top brass." "Broadcast advertising," say a number of hard working sales managers, "must be important. My wife listens to it all the time." * * *

SMITH BROTHERS

(Continued from page 40)

night 15-minute round table on current events. It was an attempt by Smith to reach another segment of listeners with a show that was a direct contrast to the other two. The show was much too talky for listeners' tastes. Its rating was microscopic.

In 1934, Smith Brothers did an about-face in their air advertising. The late Arthur G. Smith, father of the present brothers (William H and Robert) who run the business today, decided that the *Trade and Mark* show was not in keeping with the dignity of a firm like Smith Brothers.

When the new year came around, Smith Brothers were sponsoring *Nat Shilkret's Orchestra*, a 15-minute capsule musical show on Sunday nights. This was more to the liking of the elder Smith, but it was not much in the way of a sales producer. The main fault of the show was that it was colorless, plus the fact that it came at an hour that was too late to attract much listening. Its 13-week run on Blue lasted from January through March 1934.

In 1934, business was better for the Smith Brothers, and for the cough drop industry in general. The post-crash
(Please turn to page 78)

There's Plenty of "Cream" in America's Dairyland

and you can get your
share with

WISCONSIN'S MOST POWERFUL RADIO STATION

Here is the station that, without any additional help, can tell your story, sell your products in the rich dairylands and the capital city of Wisconsin.

WKOW

M. B. S. AFFILIATE

MADISON, WISCONSIN


For the facts on the WKOW market write
Monona Broadcasting Co., Madison 3, Wis.

Represented by HEADLEY-REED COMPANY



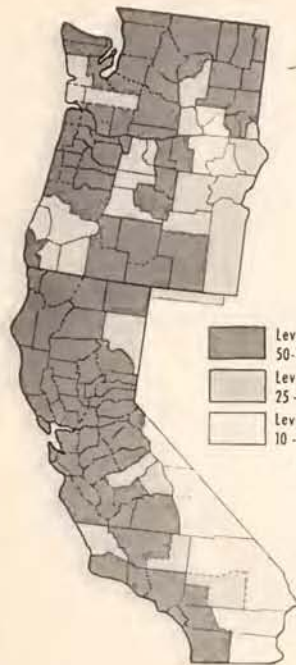
NOW!

5000
WATTS
KHMO
HANNIBAL
COVERING THE
HANNIBAL-QUINCY
TRI-STATE
MARKET



42 COUNTIES OF
PROSPEROUS *Mark Twain Land*
ILLINOIS • IOWA • MISSOURI
NATIONAL REP. — JOHN E. PEARSON CO.

KHMO Mutual Network
1070 KC
SERVING THE RICH
TRI-STATE AREA
1000 WATTS of WIFE



Nighttime

Level #	Radio Fam.	%
Level #1 50-100%	3,512,750	95.2
Level #2 25-49%	125,100	3.4
Level #3 10-24%	43,750	1.2
Total	3,681,600	99.8

ANYONE can see from this map how ABC covers the Coast. Darkest areas indicate counties or sub-county areas where impartial, published BMB figures show that 50% or better of all radio families listen regularly to ABC. (That lonely white spot is the one county out of 144 where less than 10% of the radio families have the ABC habit



* Additional cities and towns in which ABC Pacific now has an estimated 50% (or more) BMB penetration due to new stations and improved facilities.

BUT THAT ISN'T ALL! See how ABC delivers the trade centers—big and little, outside and inside. Here we show 42 towns listed by BMB where 50% or more of all radio families listen regularly, day or night to ABC... plus 8 towns where ABC station improvement has raised listening levels to an estimated 50% or better,



COVERAGE of all the Coast audience worth having is assured by the strategic location of ABC stations. And of the two networks currently offering worthwhile availabilities, ABC is the one that leads in average Hooper ratings, audience promotion and number of high-ranking shows. It's smart to talk to ABC before you buy.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network... a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low as or lower than any other Pacific Network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700—DETROIT: 1700 Stroh Bldg. • Cherry 8321—CHICAGO: 20 N. Wacker Dr. Delaware 1900—LOS ANGELES: 6363 Sunset Blvd. • HUDSON 2-3141—SAN FRANCISCO: 155 Montgomery St. • ENbrook 2-6544

GREETING CARDS

(Continued from page 35)

plant and started advertising in earnest using magazines and newspapers. They plugged their cards in women's magazines, and promoted their "Eye-Vision" display fixtures (now standard in 85% of America's greeting card shops) to both the trade and the public.

By 1939, Hall Brothers had come up with several innovations. They were the first (and still the only) firm to obtain licenses to use the Walt Disney characters on their cards, as well as famous

comic strip characters like *Blondie*, *L'il Abner*, *Mopsy* and others. They were the first major company to design and promote a line of cards that appeal to men. At this point they were among the largest firms in their field. They could have stopped there, just as other greeting card companies stopped.

Joyce Hall, for all his conservative, mid-Western dignity, is a great salesman. He began to look around for a selling tool that would boost his sales even higher. He found it in radio.

In October of 1940 he bought *Tony Wons' Scrapbook* on a small network of

NBC stations. Wons' dreamy style of reading poetry to the accompaniment of organ music looked as though it might be a natural tie-in. Didn't Hallmark cards have verses on them? Wons began to read Hallmark greeting card verses in a come-hither voice to his predominantly female audience. Hall Brothers, who were virtually getting a 15-minute commercial out of the 15-minute show, began to note sizeable sales increases. The show continued to pull well up to the time it left the air in May of 1941. Then the war came, and Joyce Hall, realizing that war-separated families would probably be sending each other a lot of greeting cards, bought a half-hour show on the old Blue Network (now ABC) called *Meet Your Navy*. He was right. Sales nearly doubled for the greeting card industry during the war, and were it not for the paper shortage, would have gone even higher.

In 1944, Hall Brothers decided to try a big-time comedy show, and bought the *Charlotte Greenwood* program on ABC. For two years it did fairly well, until Hall had a chance to buy the *Radio Reader's Digest*, a half-hour dramatized version of the *Digest's* current stories on

(Please turn to page 64)

**OKLAHOMA CITY'S
ONLY....**

**50,000 WATT
STATION**

KOMA

For best results in the rich central and western

sections of Oklahoma tie your message to a 50,000

watt signal that is heard by OVER 1,370,000 Okla-

homans who spent OVER \$855,739,000 in retail

sales during 1947.

**JOE BERNARD
GENERAL MANAGER**

**AVERY-KNODEL, Inc.
NATIONAL REPRESENTATIVES**

**Just What The
Doctor Ordered**

**Rx 1000 Books
SOLD each month
OVER WDNC**

MODERN HOME PHYSICIAN publishers bought WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? 1000 books sold per month!

What do you want to sell more of at lower cost?

WDNC

DURHAM, NORTH CAROLINA

The Herald-Sun Station
COLUMBIA BROADCASTING SYSTEM

Rep. Paul H. Raymer

LEAP YEAR

(Westinghouse style)

Westinghouse radio stations... every one of them... *leaped* ahead in a decisive way in 1948.

AHEAD in number of radio homes (potential audience) reported in every station area. (5 to 16 percent ahead!)

AHEAD in program-building, to attract and hold bigger audiences.

AHEAD in the down-to-earth selling which keeps renewals coming in, year after year.

AHEAD with Stratovision... blazing the television trails of the future.

AHEAD with Boston's magnificent new Radio and Television Center, one of the first to bring all facilities under a single roof; and with the first television service in New England.

AHEAD with expanded FM service on all six stations, and with lofty new towers for KDKA-FM in Pittsburgh and KYW-FM in Philadelphia.

AHEAD in Portland—KEX is the only 50,000-watt station in Oregon.

AHEAD in the Midwest; at WOWO in Fort Wayne, alert, heads-up programming and promotion have averaged one Industry Award every 7 weeks for more than 30 months.

Advertisers, some of them with us for more than 16 years, saw *sales* leap ahead, too! If you were not one of them, make a resolution to peg time on these fast-moving Westinghouse stations before it's too late. NBC Spot Sales has full information.

WESTINGHOUSE RADIO STATIONS Inc

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

National Representatives, NBC Spot Sales
except for KEX; for KEX, Free and Peters



STRATOVISION

KYW

KEX

WOWO

KDKA

WBZ-TV



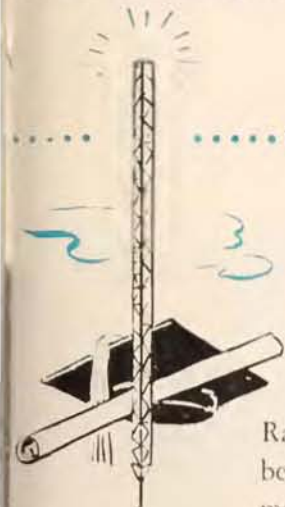
another WHAS First!

College by Radio



and therefore *Selling*
the only radio station **SERVING** all of the

The **FIRST** Credit Earning College Course broadcast by a Standard Commercial Station



Radio has tried but at best has enjoyed only modest success in educational broadcasts. To meet this challenge the University of Louisville and WHAS undertook a radical innovation in broadcasting—"College by Radio."

The idea was logical, but the pre-course preparation represented months and months of hard work. Starting in 1947, actual classroom sessions were painstakingly recorded and re-recorded until at last the idea shaped into a workable format . . . eight months later "College by Radio" went on the air.

No one at WHAS had any illusions about these broadcasts rating high in a Hooper report. But at WHAS we take "Service" seriously. With "College by Radio" another service has been given our listeners, and we hope, a pioneering step taken toward making radio more effective and useful to its audience.

REPORT CARD

WAYNE COY, Chairman of Federal Communications Commission.

"This is a notable first for WHAS and for the University of Louisville. It is radio-educational pioneering of a high order."

DR. GEORGE ZOOK, President of American Council of Education and Chairman of President Truman's Commission on Higher Education.

"This is a great opportunity and a great responsibility to extend the facilities of a college education far more widely than is commonly true at the present time."

DR. EARL McGRATH, Dean of College of Arts and Sciences, University of Iowa.

"This new adventure in educational broadcasting is of great social significance."



WHAS

Louisville, Kentucky

ch Kentuckiana Market

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

Victor A. Sholis, Director

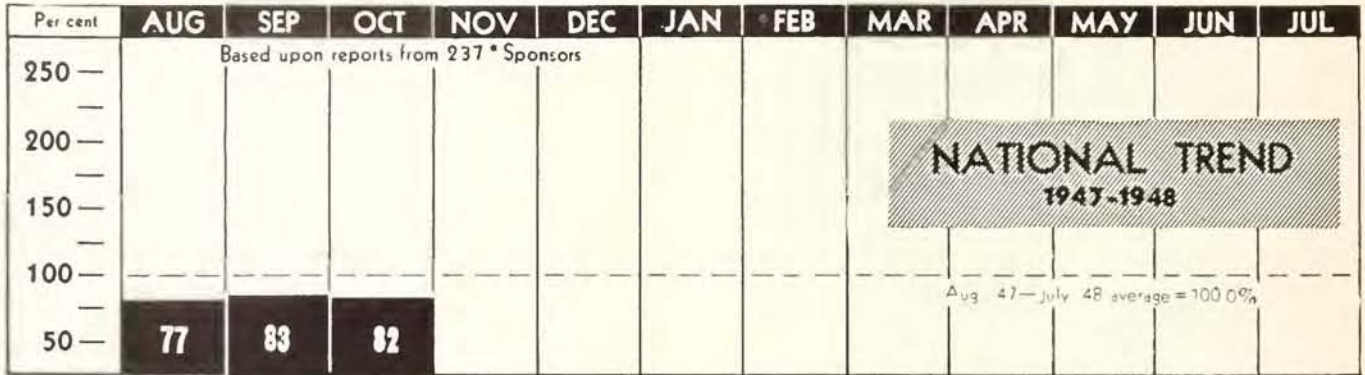
J. Mac Wynn, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY

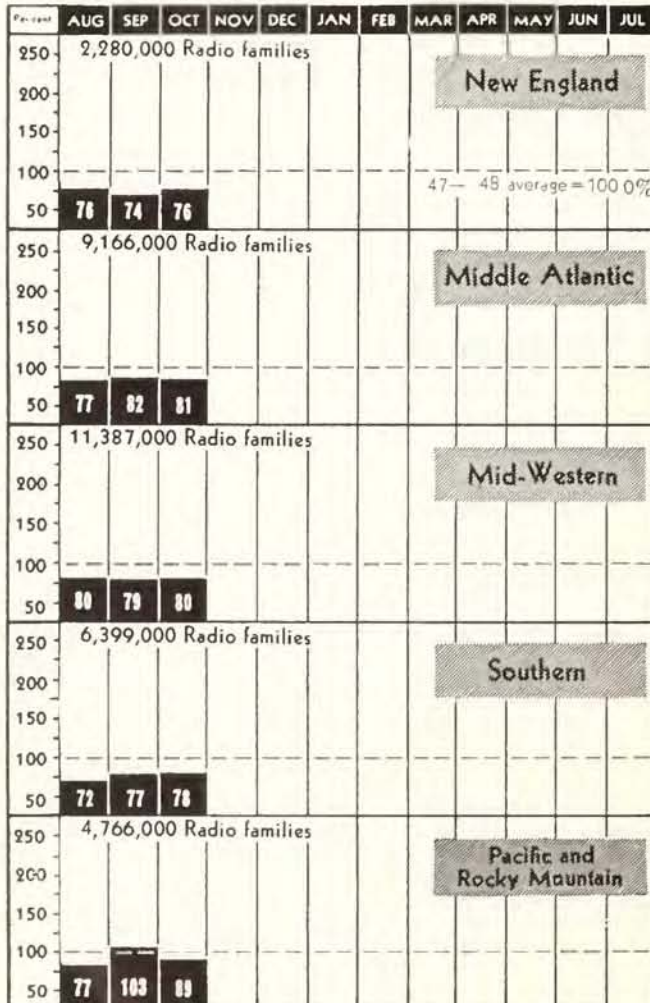
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

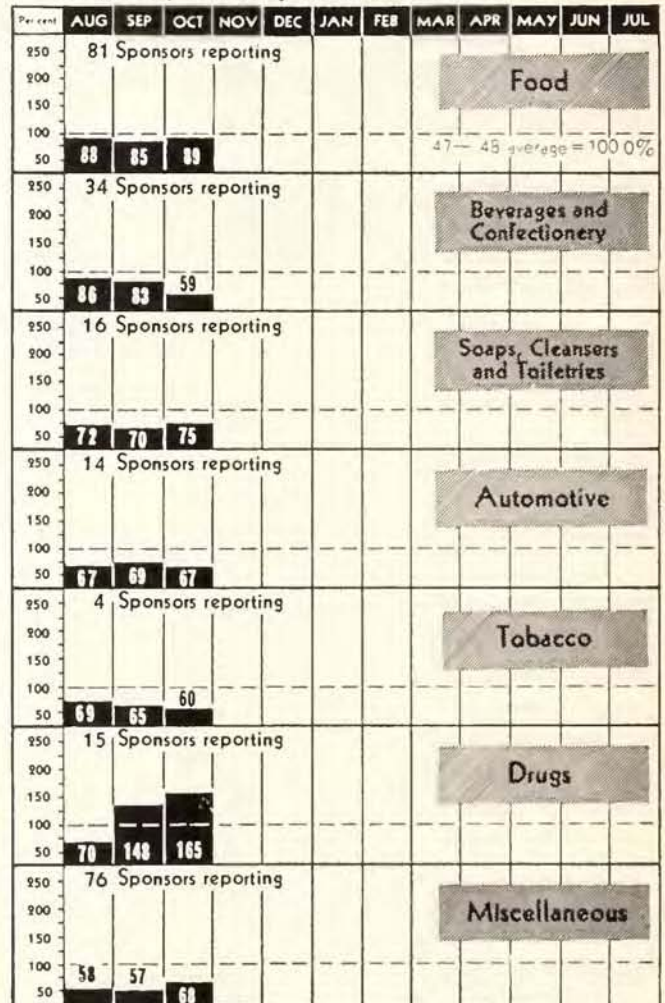
Expected upsurge in selective broadcast advertising did not materialize in October. Nationwide the index was off 1 point from September. Drugs and Miscellaneous increased their use of the medium to offset the usual seasonal decrease in the Beverages and Confectionery classification. Food regional and national selective broadcasting has steadily declined since August from 88% of the 12 month 1947-1948 average to the October figure of 81. There is little expectation that the food trend will reverse itself during the next few months. Decrease in business placed in the Pacific and Rocky Mountain areas was offset in part with moderate increases in the New England, Mid-Western and Southern territories. Fact that October was a pre-election month may account for unsatisfactory showing. November looks better but . . .



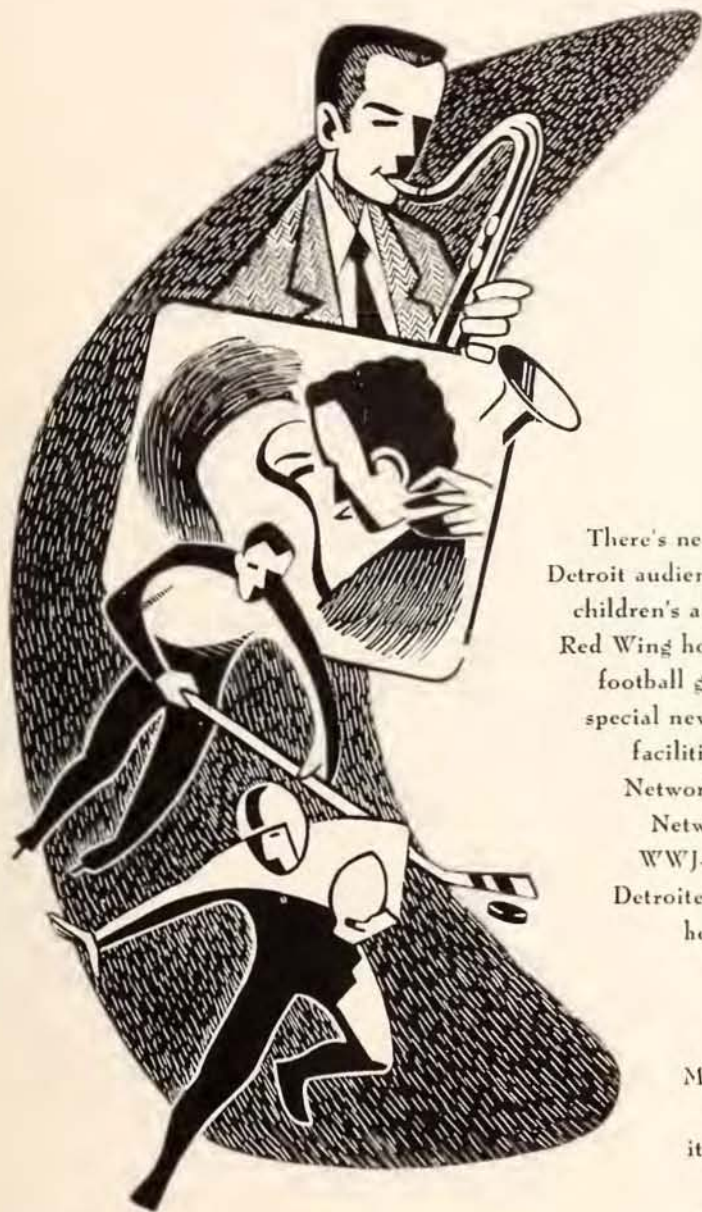
Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*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.



from music
and movies . . .
to pucks
and pigskins

There's never a dull moment for WWJ-TV's Detroit audience. Symphony and popular music, children's and women's programs, full length movies, Red Wing hockey games, University of Michigan football games, wrestling matches, prize fights, special news events . . . through WWJ-TV's own facilities, through the NBC Midwest Television Network, and soon through the NBC National Network. Every day is a busy day for WWJ-TV's staff, and an enjoyable one for Detroiters who are keeping television manufacturers hopping to catch up with the demand.

WWJ-TV, first television station in Michigan, is an ESTABLISHED advertising medium producing gratifying results for its many advertisers in a market that is currently one of the High-Spot cities of the nation . . . with a backlog of orders for new cars that foretells a prosperous future, as well. IT'S WORTH
LOOKING INTO!

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

GREETING CARDS

(Continued from page 58)

CBS. This continued until June of 1948. During the summer vacation of the show, the replacement, *Hallmark Playhouse* with James Hilton, did so well ratingwise that Hall decided to keep on with *Playhouse*.

The show is done in somewhat the manner and style of *Lux Radio Theater*, featuring half-hour adaptations of famous stories Hilton has selected with Hollywood stars playing the lead roles. Hilton acts as host-narrator on the show,

and helps out on the commercials, which stress the Hallmark theme of "When you care enough to send the very best." It is primarily a low-pressure, reminder-type of advertising. Only the Hallmark Dolls are promoted in anything other than general terms.

The show costs Hall Brothers about \$1,500,000 a year for time and talent. This is about half of the Hall ad budget. The remainder is spent in magazine advertising in *Post*, *Life*, *Esquire*, *Vogue*, etc., and in some newspaper spreads around Christmas. Hall Brothers will gross around \$15,000,000 this year, so

the advertising budget amounts to 20%. This may sound high, but Hall feels that results justify it.

Although Joyce Hall is no seeker for personal publicity, he is a great believer in publicity and promotion for his firm and its products. Carl Byoir, New York and Hollywood press agent, is under contract to Hall, and many of the Byoir-inspired Hall publicity stunts have paid off well in industry prestige.

Last Christmas, Hallmark cards were featured in a WCBS-TV show called *CBS Christmas Card*, which sent rhymed greetings to everybody from CBS sponsors to the United Nations. Each rhyme was illustrated with a Hallmark card, the first promotional tie-in for a greeting card firm in television. More recently, Hallmark displays have been set up at teachers' conventions (to plug the Hallmark dolls as an aid in teaching geography) and the small fry members of the U. N. Club of Washington have been photographed dressed in the style of their parent country featured on the Hallmark cardboard dolls. Luana Patten, cover girl of the Hallmark album in which the dolls are collected (The album sells for 50c, the dolls for 25c), has been featured in movie lobbies in connection

(Please turn to page 72)

B M I



Your Favorite PIN UP

There are blonde pin ups, brunette pin ups, and just pin ups . . . all have their special appeal.

But one PIN UP—a favorite every time—is the BMI PIN UP SHEET of current "hit tunes" and "coming up" numbers. You'll find it conveniently "pinned up" in your station's music library.

BMI PIN UP TUNES meet the highest standards among popular hits . . . they are songs the disc jockeys have helped bring to the top.

Look for the monthly bulletins—issued the first week each month—one containing the PIN UP SHEET of popular hits . . . the other containing BMI FOLK TUNE LEADERS.

You can continue to create the Pin Up Hits by giving attention to these in the "Coming Up" bracket.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD



MORNING
AFTERNOON
AND
NIGHT

WHHM

DELIVERS
MORE LISTENERS
PER DOLLAR

IN
MEMPHIS



WFAA

**BLANKETS THE
DALLAS-FT. WORTH MARKET!**

And our good friend Mrs. Broadbeam only proves how *complete* coverage can be. Certainly she needs better facilities. In Texas there's a rich and fast-growing market, modern engineering and transcription facilities and 26 years' experience in programming. So whether you're selling cosmetics, tractors, or dog food, you'll choose WFAA.

Represented Nationally
EDWARD PETRY and COMPANY

820 NBC • 570 ABC
DALLAS
WFAA
TEXAS QUALITY NETWORK and **WFAA**
Radio Service of the Dallas Morning News FM

By Order of FCC, WFAA Shares Time on Both Frequencies



Yeah, but can he lift a sales curve?

Sure he can. But Mr. Claus does it only once a year for his clients, whereas CBS, by delivering from 8 to 57% more listeners per dollar invested than any other network in radio, helps lift the sales curves of its advertisers week in and week out the year round.

The Columbia Broadcasting System

CBS



Table with 2 columns: Station Name and Rate. Includes stations like ABC, CBS, MBS, NBC, and various program rates.

Main program schedule grid. Columns: Day (SUNDAY to SATURDAY), Time (8:00 to 3:45), and Station (ABC, CBS, MBS, NBC). Rows contain program titles and descriptions.

Table with 2 columns: Day and Time. Shows the day of the week and the corresponding time slot for each row.



Table of program listings for the first part of the week, including times (4 PM, 4:15, 4:30, 4:45, 5, 5:15, 5:30, 5:45, 6) and various program titles like 'The Shadow', 'The Duke', 'The Duke', etc.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC

Main grid of program listings for the week, organized by time slots (6 PM, 6:15, 6:30, 6:45, 7, 7:15, 7:30, 7:45, 8, 8:15, 8:30, 8:45, 9, 9:15, 9:30, 9:45, 10, 10:15, 10:30, 10:45, 11, 11:15, 11:30, 11:45) and network channels.

Vertical text on the left side of the bottom section, likely containing additional information or a disclaimer.

Vertical text on the right side of the bottom section, likely containing additional information or a disclaimer.



“Citation” at America’s Tracks, —* Station WHEC In Rochester.....

.....FIRST BY LENGTHS!

*

“Citation”, wonder horse of the turf, this year swept all three of America’s top classics—the Kentucky Derby, the Preakness, the Belmont Stakes—and each by lengths—and then continued on to set an unmatched record in the annals of racing! WHEC sweeps the Rochester Hooper—all three—morning, afternoon and evening—and by lengths—an unmatched record in Rochester!

WHEC is Rochester’s most-listened-to station and has been ever since Rochester has been Hooperated! Furthermore, Station WHEC is one of the select Hooper “Top Twenty” stations in the United States!

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	38.8	25.7	8.3	3.9	15.0	6.8
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	37.5	30.0	11.4	5.0	10.4	5.2
EVENING 6:00-10:00 P.M. Sunday through Sat.	31.6	27.2	10.6	9.0	13.9	

AUGUST-SEPTEMBER HOOPER, 1948

Latest before closing time.

Station Broadcasts till Sunset Only

BUY WHERE THEY’RE LISTENING: —



WHEC

MEMBER GANNETT
RADIO GROUP

of Rochester

N. Y.

5,000 WATTS

Representatives: J. P. McKINNEY & SON, New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

GREETING CARDS

(Continued from page 64)

with her part in Disney's *Melody Time* and has been a guest on KTLA's telecast *Who's That Girl?* where one of the clues to her identity was a shot of the doll album with her name masked out.

The company's contract artists come in for their share of publicity too. On Grandma Moses' 88th birthday not long ago, she and fellow-Hallmark artist, Norman Rockwell, were featured in a big-full-color spread in *Life*. The piece even featured a Hallmark Gallery Artist card

by Grandma Moses, with a name-credit for Hall.

Hall's latest promotion effort is the "Hallmark Art Award," a total of \$25,000 which will be given, like the Nobel Prize, to the best American and French contemporary paintings of 1949. The awards will in all probability be announced on *Hallmark Playhouse*, and the tie-ins with Hallmark cards will be considerable. Joyce Hall is well aware that such promotion stunts, keyed carefully to his air and space advertising, are necessary to insure the continued success of the firm as the industry sales leader.

The firm that is the runner-up for top sales honors, the Gibson Art Company of Cincinnati, is also a successful user of air advertising—on a national selective basis. Gibson, like Hall, makes and sells a wide line of greeting cards and gift wrappings, and expects to gross some \$9,000,000 this year.

Its advertising appropriation of \$250,000 is for the most part spent in 176 newspapers, but in one market, Boston, it uses little or no newspaper advertising and concentrate its efforts on an air show that is as much a part of Boston as the Old North Church. The program is WEEI's *Uncle Elmer's Song Circle* which Gibson has sponsored continuously in its Sunday morning 8:30-9 a.m. slot since August, 1945. Gibson has had previous radio advertising in a few markets, using women's participating shows, but has never had anything like the success it has had with Uncle Elmer.

The show is a blend of cracker-barrel philosophy and nonsectarian hymns by a choir of 18 voices. Elmer Herskind, who is host on the show, receives more mail than any other WEEI show—commercial, sustaining, network or local. Before Gibson bought it in 1945, the show

(Please turn to page 74)



TEXAS' No. 1 SPORTS STATION

- 34 HIGH SCHOOL FOOTBALL GAMES—*The Ford Motor Company*
- WORLD SERIES—*Gillette*
- ALL-STAR FOOTBALL GAME—*Wilson Sporting Goods Company*
- "FISHING & HUNTING CLUB OF THE AIR"—*Pearl Beer*
- ALL-STAR BASEBALL GAME—*Gillette*
- EAST-WEST FOOTBALL GAME and NORTH-SOUTH FOOTBALL GAME—*Gillette*
- 12 SOUTHWEST CONFERENCE FOOTBALL GAMES—*The Humble Oil & Refining Co.*
- 8 NATIONAL FOOTBALL GAMES—*Mutual Broadcasting System*
- THE MEL ALLEN SHOW—*U. S. Army Recruiting*
- FOOTBALL PREDICTIONS by LEAHY OF NOTRE DAME
- HORSE RACES—*Every Week from Mutual*
- EDDIE BARKER'S "SCOREBOARD" (Six Nights Weekly)—*M. F. Fischer & Son*
- TEXAS OPEN GOLF TOURNAMENT—*Canada Dry*
- NATIONAL GOLDEN GLOVES FINALS—*The U. S. Army and U. S. Air Force*
- NATIONAL PRIZE FIGHTS—*Ballantine's Ale and Beer*
- ANNUAL NATIONAL 500-LAP MIDGET AUTO CLASSIC
- INDIANAPOLIS 500-MILE RACE—*The Perfect Circle Company*
- BROADCASTS DIRECT FROM THE OLYMPICS
- TEEN-AGE RODEO—*The Twenty-Thirty Clubs*

Mutual in San Antonio KMAC-KISS

Howard W. Davis, owner

Represented Nationally by
JOHN E. PEARSON CO.

THE KEY TO *Southern Minnesota*



MINNESOTA'S TRIPLE MARKET

- ★ 350,000 INTERNATIONAL visitors
- ★ 34,000 METROPOLITAN residents
- ★ 87,200 RURAL consumers in the primary coverage area.

EVERYONE **KROC** Minn. Network
DIALS TO N. W. Network
Southern Minnesota's Oldest Radio Station
Established 1935

IN ROCHESTER, MINNESOTA

Nationally represented by the John E. Pearson Co.

we're ready to sing YOUR sales song too!

SWAN SOAP
 "Program and publicity has increased sale of Swan soap approximately 50%."
 Don E. Kinderman

BLU-WHITE FLAKES
 "Stock checks definitely show increase in sales up to 300%."
 J. T. Lanthier

CARNATION MILK
 "In six retail outlets where survey was initiated, we found sales increased as much as 50%."
 D. J. Irvin

HONEY-MAID GRAHAMS
 "Our sales increase was over 87% the first week and 56% during the week following."
 L. M. Bunting

GOLD SEAL WAX
 "Our sales on Gold Seal products have more than tripled for the past 3 months."
 E. B. Ryan

Our favorite music...

is composed of the success notes of our advertisers. The underlying scores of sound advertising, blended with grace notes of extra merchandising support, result in melodies of cash register sales that are sweet music to your ears.



WITH A SINGLE CONTRACT four sales messages on the PNB stations reaches a potential listener audience of 3,835,800 people in four rich Northwest markets. A daytime spot on these combined stations costs \$40.37. Here's radio value unmatched - plus aggressive merchandising and point of sale support for bonus results.

PACIFIC NORTHWEST BROADCASTERS

WASHINGTON SEATTLE-KING ELLENSBURG-KXLE SPOKANE-KXLY OREGON PORTLAND-KXL
 MONTANA Z NET BUTTE-KXLF HELENA-KXLJ BOZEMAN-KXLQ GREAT FALLS-KXLK MISSOULA-KXLL

THE WALKER CO., 551 5th AVE., NEW YORK • 360 N. MICHIGAN AVE., CHICAGO
 841 National Building, Minneapolis, Minnesota • Little Building, Boston, Massachusetts
 15 West Tenth Street, Kansas City, Missouri • 333 Candler Building, Atlanta, Georgia

PACIFIC NORTHWEST BROADCASTERS
 6381 Hollywood Blvd. Hollywood, California • 79 Post Street, San Francisco, Calif.

GREETING CARDS

(Continued from page 72)

had been running continuously on WEEI since 1932. During that time, Elmer had been building up a tremendous local following for his show, traveling the members of the choir around to church groups and meetings.

It was the great popularity of the star that decided the purchase of the show by Gibson. The tie-in seemed like a good one, since listeners to *Uncle Elmer's Song Circle* were the type that did the greatest greeting card buying.

Gibson has found that many of their

sales results from *Uncle Elmer* have been of the indirect variety. The show has done a good job of breaking down sales resistance on the part of buyers and dealers in the New England area reached by WEEI. Elmer still travels hundreds of miles each year, singing at gatherings from Nantucket to Nova Scotia and he always adds a plug for Gibson. He usually drops in on the nearest Gibson dealers when he's on the road, and writes letters to them when he's in Boston. When he's not writing letters, Gibson's promotional staff is. Gibson features Elmer in nearly every major presenta-

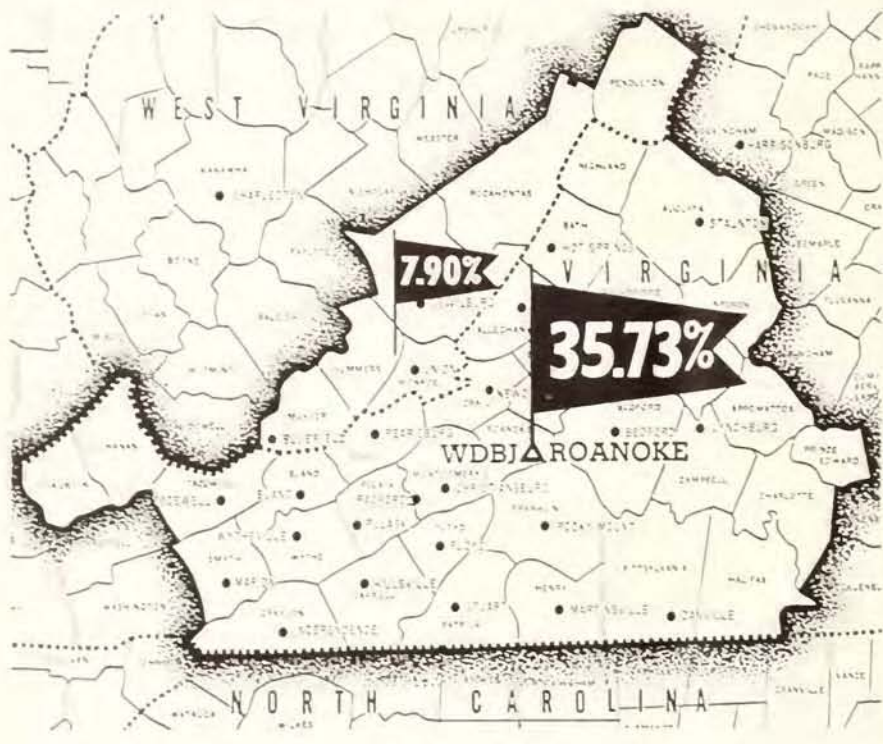
tion and merchandising push in the New England area.

Many have suggested to Gibson, at one time or another, that they transcribe Elmer's show and place it in several markets. Gibson has wisely refrained, even though they like the effect of Elmer on the New England sales curves. Elmer is a New Englander, and his brand of philosophy and his twanging accent would probably fall flat in the South or West. Just as network disk jockeys have laid a rating egg every time they've been tried, a show like Gibson's which depends on the personal success and popularity of a local personality frequently succeeds only in its own bailiwick. Gibson may add other local shows, but only if Gibson feels they can do the job locally that *Uncle Elmer's Song Circle* does in New England.

Like Hall Brothers, Gibson's have found that radio changes buying habits. Where people once shopped for their greeting cards by appearance only, now they look on the back of the card for the maker's name as well, and frequently ask to see only the cards made by the firm whose air commercials they have heard.

The third of the four major greeting card firms, New York's Norcross, Inc.,

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



The market in WDBJ's total BMB coverage area represents 35.73% of Virginia's total buying power. And 7.90% of West Virginia's.)

In 50% or better BMB coverage WDBJ sells to 23.7% of Virginia's buying power. Ask FREE & PETERS!

WDBJ CBS • 5000 WATTS • 960 KC
 Owned and Operated by the
 TIMES-WORLD CORPORATION
 ROANOKE, VA.
 FREE & PETERS INC. National Representatives

FIRST IN THE
QUAD Cities
 DAVENPORT
 ROCK ISLAND
 MOLINE
 EAST MOLINE
 The 40th Retail Market

WOC AM 5,000 W., 1420 Kc.
 FM 47 Kw., 103.7 Mc.
 TV C.P. 22.9 Kw. Visual and aural, Channel 5

BASIC NBC Affiliate
 DAVENPORT, IOWA
 National Representatives
 Free & Peters, Inc.

is adding the plus of sight to sound broadcasting. The big firm, which is expected to gross around \$7,000,000 this year, is the first greeting card company to buy TV time. Since last September, they have been conducting a series of test campaigns on three stations—Chicago's WGN-TV, Buffalo's WBEN-TV, and Milwaukee's WTMJ-TV.

Their video commercials have been one-minute announcements, using a series of slides showing Norcross cards, plus live narration. The results so far have been inconclusive, although a free offer of a booklet on WTMJ-TV brought a mail return that ran to 10% of the available TV sets at the time the offer was made.

The TV test campaign is also Norcross' first planned usage of broadcast advertising. Hitherto they had been a newspaper advertiser, spending up to \$175,000 a year for newspaper space, billboards, trade ads and mailing pieces. Norcross is not fully decided as to whether they intend to continue their TV selling on a year-round basis. Indications are that if the tests prove productive of sales, TV will be used on a wider scale.

Rust Craft Publishing Company, a division of the United Printers and Pub-

lishers, Inc., is the fourth largest greeting card company with annual sales this year expected to top \$5,000,000. Rust Craft has been a great believer for years in the "one-shot" type of advertising. This usually amounts to a pair of back covers in color on *Life* magazine, which costs Rust Craft some \$50,000 for the pair.

Rust Craft has used radio once. That was in the Christmas season of 1944, when Rust Craft took time out from its magazine advertising space was hard to buy in 1944 to sponsor a half-hour one-shot version of Dickens' *Christmas Carol*

on the morning of 24 December on 209 Mutual stations. The show cost Rust Craft \$7,925 for time, and about \$3,000 for talent, and was highly institutional in its selling approach. That it was no great success should not surprise most radio men. The Christmas one-shot show has worked well for Elgin National Watch Company for several years because Elgin has made it a tradition. Rust Craft's *Christmas Carol* was done with little prior promotion, and no radio tradition behind it. Since the 1944 trial run, Rust Craft has used no other radio.

Please turn to page 75.

for
HOT INFORMATION
on
TOP STATIONS
in
TOP MARKETS...

ask your
JOHN BLAIR
man!

**JOHN
BLAIR**
& COMPANY

REPRESENTING LEADING RADIO STATIONS
Offices in Chicago • New York • Detroit
St. Louis • Los Angeles • San Francisco

SURE,
some Chicago stations
can be heard in South Bend
... but the audience
LISTENS
to WSBT!

There's a whole of a big difference between "reaching" a market and *covering* it! Some Chicago stations send a signal into South Bend—but the audience *listens* to WSBT. No other station—Chicago, local, or elsewhere—even comes close in share of audience. Hooper proves it.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

Network TV business, due to increased activity on the middlewest webs, jumped to 250% of the base month (July) during October. Even in SPONSOR's constant base of 10 cities and 15 stations increase in business was over 100% from 59.2 to 129. (Base month had an index of 58.) This is the first month in which network-business increase was at a more rapid pace than local retail but even local-retail TV advertising practically doubled in October—jumping from 93.6 to 180.6. In SPONSOR's constant base for local-retail (10 cities 19 stations), the increase continued at the previous ratio from 75.9 in September to 93.6 in October. In National and Regional Selective TV advertising, where the use of the medium has been erratic, business jumped from September's 110 to 140.8 in October. Tobacco leads in the use of TV on a selective basis but Radio, TV, and Appliances leads the local-retail TV index and runs second to Soaps and Toiletries on networks.

BREAKDOWN OF TV BUSINESS BY CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8							
Food	11.7	19.5	27.5	20.0	12.0							
Clothing			4.2	17.0	6.1							
Magazines			13.4									
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7							
Soaps & Toiletries	6.7		8.4	6.7	23.4							
Tobacco	29.1	37.5	7.7	10.4	19.4							
Misc	2.5	7.0		9.8	8.8							
Beer & Wine					0.5							
Soft Drinks					1.3							
Total	100.0	100.0	100.0	100.0	100.0							
Automotive	11.9	11.8	8.1	6.9	5.9							
Soft Drinks	6.4	5.6	4.7	4.2	5.0							
Beer & Wine	13.7	14.1	13.3	10.8	8.6							
Drugs	0.2	0.2	0.3		0.5							
Food	3.9	2.8	3.7	4.2	6.4							
Clothing	7.2	6.2	5.3	5.8	6.2							
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5							
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8							
Tobacco	15.9	16.1	19.8	23.2	21.3							
Jewelry	17.3	21.8	25.6	25.4	23.8							
Misc	7.0	4.8	6.3	4.3	3.2							
Builders & Sup					1.7							
Home Furn					2.7							
Magazines					3.4							
Total	100.0	100.0	100.0	100.0	100.0							
Automotive	16.3	19.8	21.3	20.0	19.9							
Banks	0.3	3.6	2.9	2.5	3.0							
Builders & Sup	3.3	8.1	2.5	2.5	0.9							
Dept Stores	14.6	10.3	10.2	8.0	9.3							
Food	8.0	6.0	6.1	5.9	1.5							
Home Furn	3.7	3.6	2.7	4.3	2.8							
Hotels & Rest	2.3	2.2	2.8	1.4	3.6							
Clothing	11.0	6.5	7.3	11.2	7.6							
Personal Services	4.6	7.9	7.3	12.9	10.5							
Radio TV & Appl	26.3	29.5	29.8	24.5	31.7							
Misc	5.0	2.5	7.9	3.5	4.3							
Amusement				1.9	3.4							
Political				1.4								
Jewelry					1.5							
Total	100.0	100.0	100.0	100.0	100.0							

"TOTAL" AND TEN-CITY TRENDS



America's Model Television Station

WTMJ-TV

Reports on one year
of programming

Advertising and television men have called WTMJ-TV, "America's Model Television Station," because of:

1. The rapid growth of successful local programming.
2. High quality of picture transmission.
3. Fast climbing set sales in the one station Milwaukee Market.
4. The long list of successful television advertisers using WTMJ-TV.

On December 3, 1948, WTMJ-TV completed a full year of television service to the rich Milwaukee market. Examine for a moment the record that has made WTMJ-TV one of America's most successful, fast growing, television stations.



WTMJ-TV has built its programming on the premise that local and national spot programs were as important as network programs. As a result, many of the most popular WTMJ-TV programs originate in the television studios of Milwaukee's Radio City. They include . . .

THE GRENADIERS

Milwaukee's most popular radio program, skillfully adapted to television, occupies the Wednesday night 8:00 to 9:00 P.M. slot. Complete with a 16-piece orchestra, vocalists, and comedy. It captures the Milwaukee television audience with a format built to the City's tastes. Participating sponsorship.

"PLAY 'EM OR PAY 'EM"

This 15-minute Friday night musicale feature challenges the television audience to submit song titles which cannot be played by the Radio City Quintette. This heavy mail pull program is under participating sponsorship.

VIDEO VARIETIES

Top mid-western talent is featured on this Sunday night 7:30 to 8:00 P.M. feature, one of Milwaukee's favorite television programs. Participating sponsorship.

T.V. TRYOUTS

The proved pulling power of amateur programs is combined with skillful production to make top flight television entertainment out of this Saturday night 7:15 to 7:45 feature. Participating sponsorship.

OTHER LOCAL FAVORITE PROGRAMS

The same skill and production facilities that have built WTMJ-TV participating programs are also available to national and spot advertisers for the presentation of programs ideally suited to individual needs.



WTMJ-TV is a complete RCA Victor installation.

Because studio remote and transmission facilities are designed for one another, WTMJ-TV

is transmitting a picture that results in quality reproductions of programs and commercials.

The WTMJ-TV dial position on Channel 3 assures good reception with any standard type antenna.



Sales of television sets in the Milwaukee area have exceeded even the most optimistic predictions. As of November 1, there were over 9,000 sets in Milwaukee and total installations are expected to exceed 12,000 units by January 1. Combined with the high listenership in the Milwaukee area, this means an audience of in excess of 100,000, or 10% of Greater Milwaukee's total population for most evening programs. Little wonder then that television has grown far beyond the experimental stage in Milwaukee and is now recognized as an effective, economical hard-hitting sales medium.



Over two-thirds of the sixty national, spot and local sponsors who have tried WTMJ-TV today remain as successful television advertisers. All three of Milwaukee's leading department stores have been on WTMJ-TV since its inception and all have dramatic success stories using the station. Local and network advertisers selling everything from automobiles to food products are obtaining results from WTMJ-TV. With the bulk of installations being in middle income homes, WTMJ-TV is delivering a valuable and growing list of reception homes to its advertisers.

NETWORK AFFILIATIONS

WTMJ-TV is affiliated with NBC, CBS and ABC. As the link between the mid-west and eastern network closes, the facilities of WTMJ-TV will be available to the users of these three networks.

WORTH REMEMBERING

When making your plans for television, remember this . . . WTMJ-TV, Wisconsin's only television station delivers a large receptive audience to the network, spot and local advertiser.

WTMJ-TV

THE MILWAUKEE JOURNAL TELEVISION STATION

Affiliated with NBC, CBS and ABC

National Representatives Edward Petry & Company, Inc.

CHANNEL 3

CHANNEL 3

WNJR
presents
**THE JOHNNY
CLARKE SHOW**

9:05 A.M. to 12:00 Noon
Manday through Saturday
This outstanding selling team
of Johnny Clarke and WNJR
will carry your message to
a million North Jersey homes
... one of the richest mar-
kets in the country.
Represented by AVERY-
KNODEL, Inc.



GREETING CARDS

(Continued from page 75)

There was a historical basis, however, for Rust Craft's Christmas broadcast. In 1931, the Greeting Card Association of New York, a trade group, sponsored Charles Hackett, Tenor, on 24 CBS stations for two 15-minute broadcasts during the Christmas season. The show cost the Association \$4,288 for time, and a \$1,000 or so for talent. Hackett sang Christmas carols, and the commercials dealt with some institutional selling for greeting cards. It produced good results in a few markets, but the show was never followed up to form a once-yearly listening habit.

There have been few other uses of broadcast advertising to sell greeting cards. A few small firms, like the Merit Card Company of Chicago, have bought announcements during the Christmas season, instead of their usual classified ads, to seek door-to-door agents, usually offering to send a "kit" of supplies and instructions to those sending in a letter or postcard. The balance of the industry spends from a few hundred dollars to \$5,000 yearly for a few trade ads and newspaper ads in the Christmas and

Valentine seasons. Only the large firms can afford to print the full line necessary for a big business in "everyday" cards.

Just as radio and TV have helped establish mounting brand consciousness in the buying of Botany fabrics, Teen-timer dresses, and a list of other products and services where consumer purchasing in the past has been on a hit-or-miss basis, they have brought brand-name buying to the greeting card business.

The fact that more radio and TV should be used by the greeting card industry than is employed now is partly the fault of the broadcasting industry. The average greeting card publisher knows very little of what broadcasting can do for his product. Until he is shown direct sales results, broadcast advertising of greeting cards will be confined to the few large firms now using it. * * *

SMITH BROTHERS

(Continued from page 50)

slump reversed itself, and Smith had more money to spend. They bought another musical show, this time a better one, called *Songs You Love*. The show was much along the lines of the *American Melody Hour* and featured syrupy arrangements of old-time song favorites. It did better than the previous shows, because its Sunday night (9-9:30 p.m.) spot on NBC made for increased listening.

A third musical show, *Melody Matinee*, followed *Songs You Love* in the first part of '36, and later in '36-'37. This was a straight music show (no vocals) that held down a spot in NBC's Sunday afternoon schedule. It was again more successful than its predecessors, and due to better business conditions generally in the cough drop industry showed sales upturn that ran in some cases as high as 50%. But all in all the results were mild.

For the next two seasons ('37-'38, '38-'39) Smith Brothers decided on a change of pace in their advertising. For one thing, their network usage had not been particularly successful. For another, there was an industry recession that showed its beginnings in late '37 and continued through '38. The advertising budget, based at Smith Brothers on approximately 10% of the anticipated case sales in a good year, was curtailed to the point where they couldn't afford to try their hand again at network radio. At least, not for a while.

The recession ended during '39, and sales began to climb again to near-normal conditions for Smith Brothers in all sections of the country... except one.

In November of 1940, Smith Brothers



This is a little extra coverage we throw in!
All kidding aside, here's our formula--5000
watts on 550 kilocycles, and a 704 foot an-
tenna with a location right in the center of
the best soil conductivity area in the U. S.,
plus 23 years of good programming, give
us unbeatable coverage and listening.

KFYR 550KC 5000 WATTS
NBC AFFILIATE
REP. JOHN BLAIR
Bismarck, No. Dakota

A 1 1/2
BILLION
DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and 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.

KWFT

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

STEINMAN
STATIONS

build profitable sales

WDEL

Established 1922
WILMINGTON, DEL.

WGAL

Established 1922
LANCASTER, PA.

WKBO

Established 1922
HARRISBURG, PA.

WRWA

Established 1922
READING, PA.

WORK

Established 1932
YORK, PA.

WEST

Established 1936
EASTON, PA.

Represented by

**ROBERT MEEKER
ASSOCIATES**



Chicago
San Francisco

New York
Los Angeles

started sponsoring a cycle of regional newscasts on the Columbia Pacific Network that lasted seasonally through March 1943. The news shows were 5-minute evening reports, featuring in turn "name" newscasters like Knox Manning, Bob Anderson, Dick Joy, and Nelson Pringle. Results were quick in coming, and within six weeks sales of Smith Brothers cough drops on the West Coast started upwards.

Once the West Coast was holding its own saleswise, Smith Brothers shifted back to straight selective radio. This time they threw off another outmoded notion (a hangover from their days with the Tarcher agency) and stopped their "live" announcements in favor of e.t.'s.

One day, early in May 1948, Shaw came to New York accompanied by W. W. Smith for the weekly client-agency huddle over the results of some copy-testing. Smith left early, since he had an appointment downtown with the Smith Brothers at SSC&B. Shaw was talking with Jack Sullivan when Don Stauffer came in. Stauffer had some news. He had just been given the pitch for a new ABC-Lou Cowan package, *Stop the Music*.

Shaw, who has much more freedom than the average advertising manager (Smith Brothers is not run by a large board of directors and stockholders, but by the original family), was sold on the idea. At worst, he decided, they would only be out the cost of *Stop the Music* for a 13-week cycle, and they could always return to their national selective selling.

There has never been any question of dropping the show after a 13-week period. Smith Brothers expects to carry it for a full 26-week period well into 1949. The major problem currently for Smith Brothers, aside from the industry controversy over give-away shows, is one of holding their franchise on the show during the summer months of 1949. Vp Shaw says wryly that he feels like an apartment-dweller in a "No Vacancies" building whose lease may expire when he needs it most.

Smith Brothers' success with *Stop the Music* is the end of a long trail for the cough drop firm. They have learned in radio, often the hard way, that they must sell their products separately. They have learned that they must do their selling by means of an advertising medium in general, and a program vehicle in particular that has a mass appeal.

Above all, Smith Brothers has learned that radio, properly controlled and well handled, can produce sales for the smaller advertiser as well as the multi-product giants with eight-figure budgets. * * *

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

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gifford Botway	Julian Goss, Hartford Conn., radio dir	J. B. Sebrell, L. A., radio dir
Buell Brooks	---	Erwin, Wasey, L. A., media dir
Clarke R. Brown	---	Gardner, St. L., radio, TV dir
John Brush	KDAC, Fort Bragg Calif., part owner	Henry von Morigo, L. A., TV dept head
Pat Curry	WCAU, Phila., publ dept	Gray & Rogers, Phila., radio, TV dept
Charles O. Dabney	---	Presba, Fellers & Presba, Chi., radio, TV dir
Vic Decker	WCMW, Canton Ohio, comml mgr, sports dir	Vic Decker (new), Canton Ohio, head
Sherwood Dodge	Foote, Cone & Belding, N. Y., research dir	Same, vp in chge media, research
Mildred B. Dudley	WDWS, Champaign Ill., announcer, producer	John W. Shaw, Chi., timebuyer
Sydney B. Gaynor	Don Lee Broadcasting, L. A., gen sls mgr	Raymond R. Morgan, L. A., vp
Norman Gladney	Huber, Hoge, N. Y., radio dir, acct exec	Casper Pisker, N. Y., radio dir, acct exec
L. D. Griffith	---	Sherman & Marquette, N. Y., TV research dir
Henry Howard	---	Jack Berman, N. Y., TV dir
Glenn Kyker	---	Powell Grant, Detroit, radio, TV dir
Stuart D. Ludlum	McCann-Erickson, N. Y., radio, TV comml dept head	Marschalk & Pratt, N. Y., contact with Standard Oil Co (N. J.)
Jean Meredith	CBS, H'wood., asst dir press information	Benton & Bowles, H'wood., radio publ mgr
George R. Nelson	Leighton & Nelson, Schenectady N. Y., partner	George R. Nelson (new), Schenectady N. Y., head
James P. Newtown Jr	---	California Transit Advertising, L. A., acct exec
Arthur Pardoll	Young & Rubicam, N. Y.	Sullivan, Stauffer, Colwell & Bayles, N. Y., timebuyer
Ken Pearson	CVA Corp, S. F., mdsgr mgr	Same, gen mdsgr, adv mgr
G. Alex Phare	R. C. Smith, Toronto, radio dir	Same, managing dir
Peter Piper	Makefilm, H'wood., pub rel dir	Curt Freiburger, Denver, radio dir
Mort Posner	Friend, N. Y.	Mort Posner (new), S. F., head
Paul Radin	Buchanan, H'wood., vp in chge West Coast motion picture div	William Kester, L. A., vp
B. A. Reavis	Lynn-Fieldhouse, N. Y.	Federal, N. Y., acct exec
William J. Saugstetter	Stockman Magazine, Memphis, managing ed	Ritchie, Houston, acct exec
Bill Schurr	Packard, Phila.	Earle A. Buckley, Phila., acct exec
Norton H. Sobo	Ehrlich & Neuwirth, N. Y., acct exec	Same, vp
Gordon A. Speedie	---	Tippett, Jackson & Nolan, Boston, acct exec
Dale H. Theobald	Van Dorn Iron Works Co, Cleve., adv, sls prom mgr	Campbell-Sanford, Cleve., vp
Phil Waters	Homer Griffith, H'wood., acct exec	Butler-Emmett, Portland Ore., radio, TV dir
Harold H. Webber	Foote, Cone & Belding, N. Y., vp, natl media, research dir	Same, Chi., acct superv
W. A. Wilkinson	Foote, Cone & Belding, L. A., acct exec	Same, vp

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman R. Anderson	Telecoin Corp, N. Y., mdsgr mgr	General Foods Corp (Minute & Certo div), N. Y., sls, adv mgr
W. F. Armstrong	General Motors Corp, Detroit, vp in chge mfg, real estate	General Motors Corp (Chevrolet Motor div), Detroit, gen mgr
Frank T. Jacobs	William S. Merrell Co, Cincinnati, sls prom mgr	Same, adv, sls prom dir
Frederick M. Linder	Jacob Ruppert Brewery, N. Y., vp	Same, exec vp
Edward L. Mabry	Vick Chemical Co, N. Y., exec asst to pres	Same, pres
S. N. Mays	General Motors Corp (Chevrolet Motor div), Detroit, business management dept head	Same, sls prom mgr
Neil H. McElroy	Procter & Gamble Co, Cincinnati, vp, gen mgr	Same, pres
Howard J. Morgens	Procter & Gamble Co, Cincinnati, adv dept mgr	Same, vp in chge adv
William J. Nevin	Dorville Corp, N. Y., vp	Devoc & Reynolds Co Inc, N. Y., adv mgr
L. J. Noonan	Stokely-Van Camp Inc, Indianapolis, gen sls mgr	Same, vp
Joseph A. O'Malley	Chrysler Corp (Chrysler div), Detroit, asst gen sls mgr	Same, gen sls mgr
D. G. Russell	Superior Coach Corp, Lima O., acting adv mgr	Same, adv mgr
Olin A. Saunders	Borden Co, N. Y.	Nestle Co, N. Y., adv mgr
Charles A. Wiggins	General Foods Corp (Calumet Baking Powder div), N. Y., assoc sls, adv mgr	Same, sls, adv mgr

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Amos Baron	KSDJ, San Diego, sls mgr	KEGA, H'wood., sls mgr
William H. Ensign	Rural Radio Network, Ithaca N. Y., sls mgr	Transit Radio, N. Y., head, sls mgr
John S. K. Hammann	ABC, N. Y., acct exec	WABD, N. Y., daytime sls mgr
C. Gilman Johnston	Chi. Radio Sales acct exec	KMOX, St. L., natl sls mgr
Frank G. King	CBS, H'wood., Western div asst sls mgr	KTTY-TV, L. A., sls mgr
William S. Murdock	WOL, Wash., sls mgr, asst gen mgr	WOIC-TV, Wash., sls mgr
Don Oakes	CFAC, Calgary, Alberta, Can., sls staff	CKRM, Regina, Saskatchewan, Can., sls mgr
Frank E. Pellegrin	KSTL, St. L., pres, gen mgr	Transit Radio, Chi., sls mgr
Bruce Pirle	CKRM, Regina, Saskatchewan, Can., sls mgr	CKRC, Winnipeg, Manitoba, Can., sls mgr
Joyce Rischmiller	---	Intercollegiate Broadcasting System, N. Y., sls mgr
Lee Van Nostrand	WMT, Cedar Rapids, Iowa, sls	Same, sls mgr

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

- Concentrated coverage • Merchandising assistance
- Listener loyalty built by local programming • Dealer loyalties

— IN GEORGIA'S FIRST THREE MARKETS

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

WHIZ saturates Zanesville



A NEW HIGH-WATER MARK
IN SOUTHEASTERN OHIO!

Yes—WHIZ floods Southeastern Ohio with an average evening share-of-audience of 64.6% (Conlan Survey week of May 23, 1948).

Here's a new high-water mark of audience domination—a "plus value" for all WHIZ advertisers.

Morning, afternoon and evening WHIZ averages 62.2% share-of-audience . . . proof of the results of top local production and popular NBC programs.

Buy the station with the **BONUS** audience.

Established 1924

WHIZ

NBC IN ZANESVILLE
represented by
John E. Pearson Co.

WHY SPONSORS CHANGE

(Continued from page 23)

Columbia's Sunday sponsors and lined up an imposing schedule which started with Ozzie and Harriet at 6 p.m. sponsored by International Silver. The complete CBS schedule from October 1944 to June 1945 ran like this:

Time	Program	Sponsor
6:00 p.m.	Ozzie and Harriet	International Silver
6:30 p.m.	Fanny Brice	General Foods
7:00 p.m.	Kate Smith	General Foods
8:00 p.m.	"Blondie"	Colgate-Palmolive-Peet
8:55 p.m.	News	Parker Pen
9:00 p.m.	"Reader's Digest"	Campbell Soup
9:30 p.m.	"Star Theater"	Texaco
10:00 p.m.	"Take It or Leave It"	Eversharp
10:30 p.m.	"We the People"	Gulf

The CBS Sunday program block just didn't make the top grade. The results of an all-out plan to build a new habit of listening is fine—if it comes off. When it doesn't, sponsors shift to new networks and often new programs. Of CBS's imposing line-up of '44-'45, International Silver has moved Ozzie and Harriet to NBC. General Foods dropped Fanny Brice and Kate Smith. *Blondie* has become part of the *Gildersleeve-Duffy's Tavern* Wednesday block on NBC. The five-minute news block on CBS has been dropped and Parker Pen is off the air due

to the condition of the pen business. Texaco has taken its *Star Theater* to ABC, with its TV *Star Theater* to NBC. *Take It or Leave It* has been shifted to NBC. It shifted because there was the feeling that Eversharp had milked CBS's Sunday night audience and that NBC might deliver a partially different audience at the same time. The fact that 10 p.m. Sundays opened up on NBC was of course another reason for the shift.

Gulf Oil is still sponsoring *We the People* on CBS but at 9 p.m. Tuesdays which competitively used to be a good time slot. Today battling Bob Hope who has been shifted from 10 p.m. to 9 p.m. on NBC there's a question in the minds of many Gulf executives just how good a slot 9 p.m. Tuesday is.

This year CBS is again building a Sunday night block but with a new approach. It's shifting programs with known followings to the block with the first shift being *Amos 'n' Andy* now in at 7:30 p.m. This move was brought about because of a capital gains plan which CBS offered Charles Correll (*Amos*) and Freeman Gosden (*Andy*) which insured their futures. In other words CBS now owns the program and that's one certain way to persuade a sponsor to change networks. Lever Brothers now sponsors *Amos 'n'*

Season's Greetings

WAPO

CHATTANOOGA

Affiliated with
NBC

National Representatives
HEADLEY-REED CO.

Andy on CBS.

Capital gains structures are being suggested to a number of other leading stars by CBS and there is more than a chance that many star-owned programs will move, with their sponsors, to CBS.

The trend of sponsors starting on Mutual and moving from MBS to other networks after the Edgar Kobak-headed chain has done a job for the advertisers is becoming less and less pronounced.

There is still, however, a general feeling among network salesmen that every sponsor on the air is a possibility for their networks.

This March, NBC decided that *Quick as a Flash* heard on MBS could fill an open spot (2:30 p.m.) on its Sunday day me schedule. The program had been heard late Sunday afternoons (5:30 p.m.) for four years on Mutual. It would cost more to broadcast it on the senior network but according to NBC's presentation it would deliver 2,562 listeners per dollar against 904 delivered by MBS. Of course the listener figures were based upon a combination of Hooperatings and BMB, neither of which Mutual claims covers its current listening picture adequately. The NBC presentation covered the fact that it would deliver a "new" audience, not one

that had been dialing *Quick as a Flash* for four years. *Flash* is heard right after *The Shadow* which is MBS's one period when it dominates the network listening picture. Due to the fact that Helbros, the sponsor, wasn't convinced that 2:30 p.m. was as good as 5:30 p.m. and the fact that the NBC period would cost \$8,917.24 for the half hour, which was considerably above what he was paying MBS, the watch manufacturer stayed just where it was.

Availability of a "new" audience is always a potent reason for a network shift. It's a lure that doesn't always work out. Any recap of shifting sponsors indicates that the more itching the feet the more likely the exit of the advertiser from the medium. Out of a list of 50 sponsors that shifted networks since 1944, 19 are no longer using broadcast advertising. The more frequent the shift the more apt the advertiser to shift—off the network air. Among the shift from network-to-network-to-off the networks and frequently off the air entirely are:

- J. B. Williams Co.
- Owens-Illinois Glass Co.
- Allegheny-Ludlum Steel Corp.
- Maryland Pharmaceutical Co.
- Textron, Inc.
- Chief-Boy-Ar-Dee, Inc.
- Chas. E. Hires Co.
- Time, Inc.
- Household Finance



TO REACH ATLANTA HOUSEWIVES

The Maggie Davis show 2:00 to 2:30 Monday through Friday features our Maggie with Les Henrickson as relief. The gal features local and national news with the woman's slant, has a wide knowledge of home economics, meal planning, nutrition, child care; also, fashions "with the light touch." Les handles roving mike interviews with studio audience, supplies the mole angle on food, fashions, general topics.

This is the only established woman's participation program available in Atlanta for national advertisers.

Maggie is now keeping company with such famous names as: Celonese Corporation, Chose & Sonborn, Canada Dry, Fleischmann's Yeast, Welch's Grape Juice, Modern Ice, Yadoro, Ladies Home Journal and others.

For further information call Headley-Reed Company today.



Drawing by permission of D. Appleton-Century Co.

ABC

IN ATLANTA IT'S WCON

THE ATLANTA CONSTITUTION STATION

5000 WATTS

550 KC

KROD

★ ★ CBS ★ ★

IN
El Paso
Texas

★ NOW

5000 WATTS

AT 600 KC

WESTERN LINK
LONE STAR CHAIN

KEY STATION
SOUTHWEST NETWORK

NO INCREASE IN RATES

Long the Southwest's BEST BUY — Now even BETTER

NATIONALLY REPRESENTED BY TAYLOR-BORROFF & CO., INC.

A LANG-WORTH



"MIKE MYSTERY"



the Midnight Murder

Charles Moore, clad only in pajamas, sat on the edge of his bed, his head bowed in grief. In a choked voice, he told Homicide Lieutenant Evans his story. Through the open connecting door leading to his wife's room, the strangled body of Myra Moore was visible among the tangled blankets on her bed.

"I awoke from a sound sleep," Moore said, "and heard my wife Myra screaming. I didn't hesitate even long enough to turn on a light. With Myra's screams still ringing in my ears, I rushed into the living room, just in time to intercept a man as he came dashing out of her room. I tackled him in the darkness, but he knocked me out and escaped."

Lieutenant Evans shook his head. "Mr. Moore," he said, "you're lying. Two points in what you've just told me prove as much. I'm arresting you on suspicion of murder."

(Solution below)

"Mike Mystery" is a feature of a 15-minute transcribed music and mystery show available 5 times weekly for national, regional or local sponsorship on 600 Lang-Worth affiliated stations. For full information, contact your station or its representative.

LANG-WORTH

feature programs, inc.

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

THE SOLUTION

According to Moore's story, his wife was still screaming when he woke. In the very few seconds required for him to run into the living room and intercept the supposed killer, who was attempting to escape, there was not enough time for murder by strangulation to be carried out after Moore heard his wife screaming. Also, the connecting door between the two bedrooms was wide open. Yet the husband, after having been aroused by his wife's screams coming from her bedroom, rushed into the living room, instead of going directly to her side.

WARNING: "Mike Mysteries" are protected by copyright. Anyone making use of this feature in any manner without permission of Lang-Worth Feature Programs, Inc., is liable to prosecution.

Union Pacific Railroad
Lockheed Aircraft Corp.
Welch Grape Juice Co.
Joseph Tetly & Co., Inc.
C. B. Mueller Co.
Prince Matchabelli, Inc.

Some of the sponsors have shifted to selective radio, others to TV but the big majority have just shifted off the air. In most cases they didn't know what they wanted from broadcasting and in addition didn't know how to go about finding out.

Firms like Prince Matchabelli, used NBC, CBS, and ABC before exiting from broadcast advertising. Others used just two chains before calling it quits.

Not every firm that plays the field finally exits from broadcast advertising. Goodyear Tire & Rubber Company for instance during the past four years has been on all four networks before settling down to its current *The Greatest Story Ever Told* on ABC. It was off the air for a number of years before it was sold on the idea of reaching the great "Bible belt" of America through this non-sectarian series based upon the Bible.

Programs frequently cause sponsor network shifts. CBS didn't feel that *Those Brewsters* was a good program for Columbia, and Quaker Oats, happy with the vehicle, took it to Mutual. When Quaker Oats finally decided to drop *Those Brewsters* and shift to Roy Rogers it stayed on at MBS. *The Sheriff* wasn't judged up to snuff by CBS and so the Pacific Coast Borax Company took it to ABC. These shifts were made because the sponsor thought that his program was reaching the type of audience it desired and couldn't be sold by the network that it was on that the program wasn't right.

Sponsors are also shifted because of star preference for a specific network. When Ed Gardner first brought *Duffy's Tavern* to the air (March 1941) it was on CBS for Magazine Repeating Razor Company (Schick razors) on Saturday nights 8:30-8:55 p.m., not a very good hour. Gardner plumped for a better time and the following season won Thursday 8:30-8:55 p.m. with the same sponsor. The next season he shifted to the sponsorship of General Foods and Tuesday from 9 to 9:30 p.m. From General Foods he went to Bristol-Meyer, his present sponsor, and ABC on Tuesdays at 8:30-8:55. He stayed at that hour for two seasons but he always had his eyes on the network on which he claimed "comedians attained the best ratings"—NBC. Finally in September 1944 he landed a Friday night 8:30 p.m. spot on that chain. Friday, before this season, hasn't been too good a spot on NBC and so Gardner kept looking for a better comedy night and now is heard in a humor block on Wednes-

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET



MONROE
LOUISIANA

FACTS —

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one milevolt contour. In area this includes 17 parishes in northeastern Louisiana and 3 counties in Arkansas.

*BMB report.

5,000 WATTS DAY

1,000 WATTS NIGHT

AFFILIATED WITH

American Broadcasting Company

Represented by

Taylor-Boroff & Company, Inc.

SPONSOR SPEAKS



TV Danger Ahead

Television, which may yet turn out to be a model of self-regulated good taste, is currently in need of taking stock of itself.

The signs point to danger. There's growing awareness, by sponsors, broadcasters, and viewers, of a risqué quality to many telecasts. The big-time night club favorites aren't above slipping in a fast one or two via the new medium. If they aren't challenged, objectionable references, gestures, and gags are bound to increase.

The problem isn't confined to the stars. One irate TV station manager reported that he finds it necessary to check rehearsals of his one-night-stand entertainers (frequently engaged via booking agents) with an eagle eye and flapping ear.

Television, with its many virtues, lends itself readily to much that is unpalatable in the home. A broadcaster recently stated that the dance routine required of a four-year-old offended him and his family.

The line of demarcation separating desirable and undesirable is very faint. Without a TV code of ethics, there's grave danger that some time within the next year or two the public will demand regulatory action.

We prefaced all this by saying that TV "may yet turn out to be a model of self-regulated good taste." There's no reason to think otherwise. For television falls heir to the fruits of years of study involved in two effective and pertinent codes—the Motion Picture Producers and the Broadcasters.

It's up to TBA or NAB, or both, to get busy.

Live Programing

The time has passed when it matters by what electronic method a program is brought into the home. The success of the Bing Crosby program over ABC is of course a classic example of the fact that transcribed programs can reach a better than normal network audience. Both ABC and MBS have a number of programs which are transcribed or wire recorded before being transmitted and there is no difference between reactions to entertainment on platters than there is to that sent forth live on the chains.

From the very outset, TV has elimin-

ated any antipathy to film, television's equivalent to recorded programing. Early ratings indicated that film ranked high among viewing habits, despite the Grade B and C film features which were scanned. Film today is an important part of TV programing. It therefore makes very little sense to refuse to accept recorded programs for one broadcast medium and to accept them for another.

CBS has broken its unwritten rule for the daytime commercial program, *What Makes You Tick* and WCBS, its New York outlet, has accepted (see *Mr. Sponsor Asks*) the new transcribed Bing Crosby program. Plans for CBS summer programing call for many e.t. programs.

NBC's new summer ideas also call for transcribed repeats of top winter programs, so that even the senior network is recognizing that if the program is tops, recording won't tear it down.

However, the use of transcriptions must never be permitted to become so prevalent that they completely eliminate live programing. Broadcasting's immediacy must not be replaced with 100% plattered shows. Sponsors must continue to be made aware that live programing, both local and network; is the lifeblood of broadcast advertising. Station and network program managers must not be made, as they are in the motion picture industry, the glorified janitors of entertainment.

The feeling of the listener that "I am there" mustn't be eliminated from the advertising medium that reaches the nation.

Applause

Pilot and WABD Help TV

Two major contributions to speeding the growth of TV as an advertising medium were made during the past few months. They were in no way connected, yet they both contributed to increasing television's audience.

The first contribution was the WABD (N. Y.) scheduling of programs for a full day from early a.m. to after 10 p.m. It seemed at first blush to be a risky gesture for the DuMont station to stay on the air throughout the day, and one that would cost the pioneer New York telecaster substantial sums of money. It didn't turn out that way. The operation, before the end of the first month, was in the black.

It also seemed that it would take a

comparatively long time to get the TV audience to learn that there was a station on the air from sunup to sundown plus. This also proved incorrect. Viewers were very quick to learn that there was something to see and hear on the daytime air and they have been tuning to WABD in substantial numbers. Just as DuMont speeded up the return of TV to the air during the war, just so is it forcing stations throughout the nation to recognize that daytime TV is here now. True, the level of WABD's programing isn't world shattering. In many instances it's considerably short of passable visual entertainment. That's not half as important as the fact that the break has been made and regular daytime TV has arrived.

The second major contribution is Pilot Radio's. Pilot has produced a TV receiver selling at \$99.50 that's easy to tune,

requires a minimum of installation and with an assist of a magnifying lens delivers a picture large enough to be enjoyed by many people. The Pilot \$99.50 television set is light enough to be picked up in the arm and carried around the house. It's as simple to tune as the average radio receiver. Both the sound and the picture are clear. It has broken through the \$400 price range for TV sets that has held back mass buying of receivers. It's not a substitute for a large screen set, but it must always be remembered that millions of homes listen to radio on portable sets and have no other receivers in the home. It takes a \$99.50 midget TV set to convert this audience to the visual medium. Pilot has delivered the set.

To WABD and Pilot, the sponsors of the nation owe a deep bow for hastening the arrival of national-TV day.

Where else in America?



Not the north — not the south! Not the busy industrial east nor the farm-rich middle west can really mirror our land in all its varied aspects. But there is one area, embracing parts of all these places, which does. It's WLW-Land—a true cross section of the country.

Where else in America could you hope to find so perfect a proving ground for new products and new ideas?

In WLW's Merchandise-Able Area are 330 counties comprising parts of seven states. Nearly 14 million people live here. Some are wealthy, some are poor. Some live in great cities, some in tiny villages. Some work in factories, some own farms. When you know how these people will react to your product, your package, your selling appeal — you'll have a good idea how consumers everywhere will respond.

And you CAN know through WLW; for this great radio station covers the area as a network covers the nation. It dominates most cities but not every city. It reaches most farms but not every farm. You'll face this same condition else-

where throughout the country, no matter what medium or combination of media you choose. But by using WLW first, you can learn the answers in advance.

WLW is particularly well equipped to help you get the answers. Besides one of the nation's largest and most loyal listening audiences, WLW offers facilities not equalled by any other station. It can help you study the market—get distribution—win dealer cooperation. It can help you learn what consumers really think about your product — your price — your package. With manpower to do the job, and a "know-how" peculiar to its territory, The Nation's Station stands ready to serve you in the proving ground for America!



THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



IMPORTANT!!!

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
NIGHT LETTER	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION ¹²⁰⁷

JOSEPH L. EGAN
PRESIDENT

\$	CHECK
S	ACCOUNTING INFORMATION
F	TIME FILED

and the following telegram, subject to the terms on back hereof, which are hereby agreed to

ADVERTISERS, UNLIMITED.

ANYWHERE, U.S.A.

HERE'S GOOD NEWS — STOP — WJW'S STANDARD NETWORK — FAMOUS FOR BROAD COVERAGE THROUGHOUT NORTHERN AND CENTRAL OHIO DURING CLEVELAND INDIAN BASEBALL BROADCASTS — NOW A PERMANENT ENTITY — STOP — WITH WJW AS ORIGINATING STATION THIS FIFTEEN STATION NETWORK OFFERS ADVERTISERS AN OUTSTANDING OPPORTUNITY TO REACH NORTHERN AND CENTRAL OHIO MARKET OF OVER 5 MILLION RADIO LISTENERS — STOP — STANDARD NETWORK OPEN TO ADVERTISERS FOR SPOT OR PROGRAM TIME — STOP — FOR DETAILS — WRITE WJW — CLEVELAND FIFTEEN, OHIO.

WJW — CLEVELAND'S CHIEF STATION



BASIC
ABC Network

WJW

CLEVELAND

BILL O'NEIL, President

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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