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SPONSOR

For buyers of broadcast advertising



FEB 1 1949

TV results—p. 66

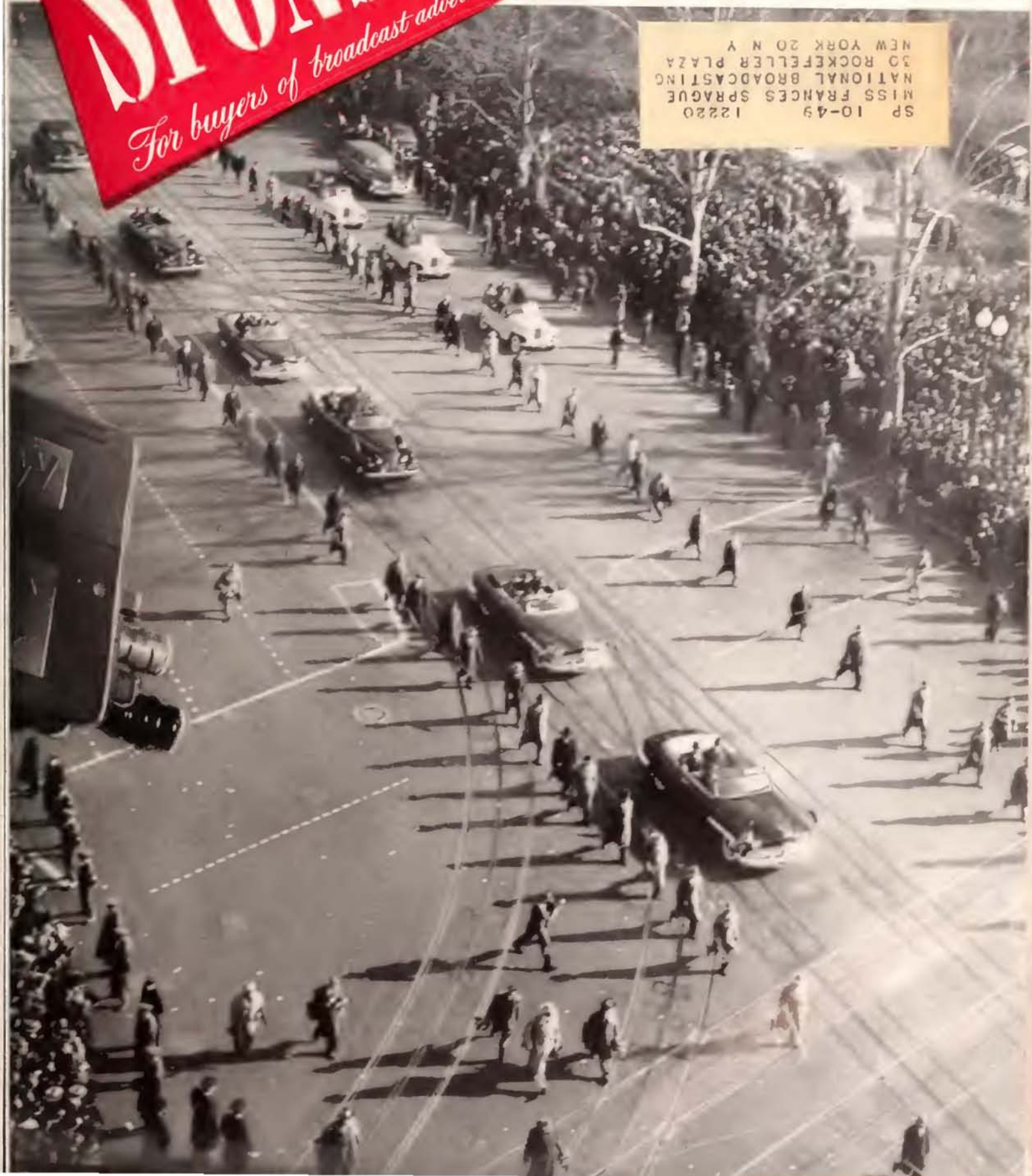
Why sponsors change programs—p. 19
NBC GENERAL LIBRARY

Once a year—p. 32

Commercials with a plus—p. 28

The inauguration parade was seen by over 10,000,000 TV viewers

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



Ace Aerialists

Mastery in the air combines experience, skill, initiative, and split-second timing.

Who on the Virginia broadcast scene best epitomizes these qualities?

Who but WMBG . . . first in Virginia to broadcast a commercial program, first to broadcast during the daylight hours, first to install a merchandising department, holder of many firsts.

Who but WTVR . . . the South's first television station, first in the nation to sign an NBC affiliated contract.

Who but the Havens & Martin Stations,
FIRST STATIONS OF VIRGINIA.



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

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TS...SPONSOR REPORTS...

..SPONSOR REPORT

31 January 1949

Advertisers, not stations, must save BMB

It's up to advertisers and advertising agencies to force continuance of Broadcast Measurement Bureau surveys. Stations and networks that are paying bills are no longer sold on BMB research; and undercover hacking at Bureau is tremendous. If BMB is to be saved, it will have to be buyers, not sellers, of broadcast advertising who will have to be firemen.

-SR-

Clear channel broadcasters start cutting farm programing

Many clear channel stations are quietly axing farm service broadcast programs. Policy decision is to leave this field to stations with major rural audiences. In New York, WNBC and WOR have cut early a.m. farm airings, and policy will be followed out by clear channel broadcasts in other metropolitan centers.

-SR-

Yankee Web plans call for decentralization

Long term planning is in works at Yankee Network to revitalize owned and managed station operation. Change will be gradual but the "clear-everything-with-Boston" routine is on way out. Transit-radio and other expansion plans at local levels are important in future of Yankee, and local autonomy is essential.

-SR-

Admiral TV show on two webs because of shared coaxial cable

Admiral Corporation's "Broadway Revue" is being seen over two networks, not because Admiral particularly wants to buy two stations in so many cities (8), but because only by telecasting it on both NBC and DuMont is it possible for sponsor to network program. Coaxial cable is shared by two webs on Friday nights.

-SR-

D-F-S again leads agencies using networks

Importance of daytime serial broadcasting is indicated by fact that in 1948 for 15th year Dancer-Fitzgerald-Sample, Inc., led the agencies using network time for clients. D-F-S billing was twice that of number 2 agency, J. Walter Thompson, which billed \$10,399,023. If program costs were included in agency tabulation, rank order might change since daytime talent cost is low and night-time high. Latter frequently costs twice time fees.

-SR-

Small agencies becoming factor in TV placement

Small agencies, seldom a vital factor in national radio advertising, are emerging as important in TV. Firms like Jackson and Company (N.Y.) with number of home furnishing accounts are already placing more national selective TV business than radio. Jackson has Thibaut Wallpaper on six stations, with many more in view, and expects that TV is bound to change wallpaper and fabric advertising.

Consumer surveys desired by national advertisers

National advertisers reliance on surveys by local newspaper-radio stations on consumer preferences was recently indicated when Detroit News (WWJ, WWJ-TV) announced it would drop its consumer survey. Over 90% of members of ANA (Association of National Advertisers) "regretted" announcement.

-SR-

Joske's rates third in NRDGA contest

Although Joske's (San Antonio, Texas) was the test store in the NAB (National Association of Broadcasters) department store promotion, it ran third among department store sponsorship of "general family" programs, and third among sponsors of women's programs in recent NRDGA (National Retail Dry Goods Association) radio advertising competition. First in family classification was the Hecht Company (Washington, D.C.), while first in women's program group was Ed. Schuster of Milwaukee, Wisc. Joske's also ran third in the farm program classification with first going to Guggenheimer's of Lynchberg, Va.

-SR-

Network effectiveness changing

How network effectiveness has changed in areas where all four webs can be heard with equal quality can best be attested by the 2-8 January Hooperating report. On Sunday afternoons (12-6 p.m.) Mutual averaged an 8.2 rating, 2.2 points ahead of second network (NBC). In mornings, Monday through Friday, (8-12 a.m.) CBS averaged 2.6 points better than second web (ABC), which had 4.3 average. In afternoons, Mondays through Fridays, NBC was 1.1 ahead of the second network, CBS, which rated 5.2. In total evening rating (Mondays through Sundays) CBS was leader with .3 of a point ahead of second placer, NBC, which averaged 11.2 for the course. NBC still leads on Tuesdays (15.1), Wednesdays (12.9), and Saturdays (11.1). ABC is first on Fridays (10.3) and a close second on Sundays and Wednesdays.

-SR-

Men still vital in consumer buying habits, says Crossley

Figures of a recent (1948) survey by Argosy (men's) magazine tend to offset surveys made on the buying importance of women. Men reported to Crossley (research) that they influenced buying of cars (91%), life insurance (85%), air conditioning (76%), television sets (75%), and movie cameras (74%). Male surveyees admitted that they had little influence on buying of washing machines (24%), vacuum cleaners (29%), dish washers (29%), and electric blankets (31%). They reported however that, believe it or not, 3.3% owned electric blankets to 0.8% owning television receivers. FM set owners, in the 3,039 personally interviewed panel, represented 4.2%.

-SR-

Westinghouse claims its strato-vision commercially ready

Despite fact that no plane has been built especially for strato-vision transmission from high flying planes of television programs, Westinghouse engineers claim that their experiments in conjunction with Glenn Martin aircraft organization have proved that strato-vision is ready for commercial use. Feeling at Federal Communications Commission does not go along with Westinghouse at this stage of development.

3 out of 4

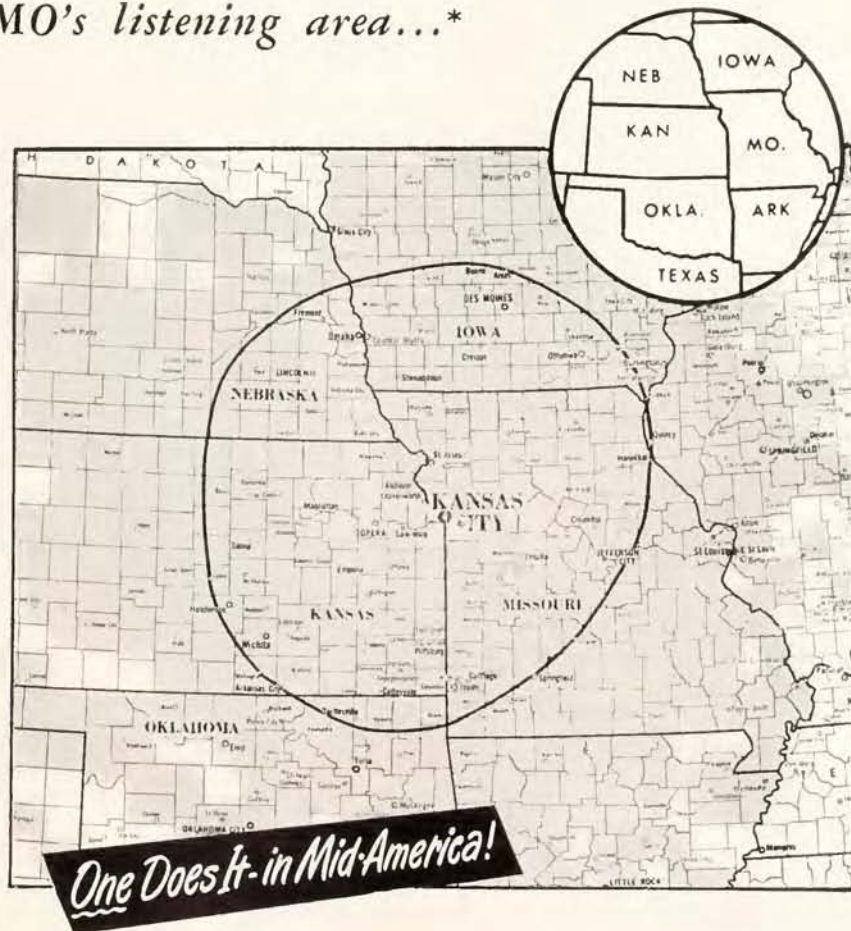


*radio listeners in the booming Magic Circle land
live in KCMO's listening area...**

Talk about a bonus in listenership... you just can't beat KCMO's 50,000 watt coverage of Mid-America and Roger Babson's famous Magic Circle land!

Three out of four... yes, three out of every four persons in the Magic Circle live in KCMO's listening area... based on mail response. That's a population of over 11,560,000 persons! Almost half this audience—5,435,000—is inside KCMO's measured 1/2-millivolt area (213 Mid-America counties). There's nothing small about that!

To sell the Magic Circle's farm-and-factory-rich millions, center your selling on KCMO—Kansas City's most powerful station for Mid-America in the Magic Circle!



50,000 WATTS DAYTIME—Non-Directional
10,000 WATTS NIGHT—810 kc.

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



KCMO

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

National Representative:
JOHN E. PEARSON COMPANY

*KCMO Listening Area. Shaded area indicates KCMO mail response counties (476 counties in 6 states).

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SPONSOR

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COVER PICTURE: Harry S. Truman's inauguration as President of the U. S. marked a new milestone in TV history. This is what the camera caught as parade approached the reviewing stand.

CANCELLATION PROBLEM

I have read with interest the recent "pro and con" letters on station promotion of commercial accounts, and was so impressed by the logic and reasonableness of Hal Davis' letter (December SPONSOR) that I saved it with the intention of quoting from it in one of my regular reports to station clients.

Then one of the major soap companies suddenly cancelled a nationwide selective campaign on the usual two weeks' notice. Undoubtedly the action was dictated by economic consideration which could not be disregarded and was in conformity with the best principles of successful consumer advertising. It hurt—but of course it couldn't be helped.

But what about the promotional effort which had been requested of the stations? (Remember this was selective—not network.) Dealer letters, essay contests, point-of-sale merchandising, extra courtesy announcements, jingle contests, studio interviews with district managers on feature programs such as the daily women's hour, *Merchants on Parade*, *Shopper's Guide*, etc.—all were involved.

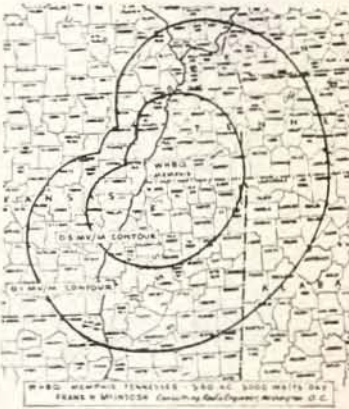
Could the momentum created by all this promotional effort be cut off on two weeks' notice?

In response to station reports of such activity the client wrote glowing words of praise—letters of congratulation to staff members who participated in the promotion and formal compliments to station managers who organized it.

In some cases these encomiums, together with special photographs of product displays and contest winners, were published in the January issue of station newsletters and house organs which, as you know, have wide community circulation. Yet the stations no longer have a broadcast order on the product. Furthermore, they were given to understand that the campaign had been so successful that it would be possible to open up new markets with the budget left over as a result of the cancellation.

It doesn't take very much imagination to arrive at the conclusion that perhaps the stations lost their schedules *because* they did a good promotion. (Please turn to page 36)

MAKE More Sales in the MIGHTY MEMPHIS MARKET



WITH **WHBQ**
56 FIRST ON
YOUR RADIO

in Memphis, Tennessee
5,000 WATTS
20 TIMES MORE POWERFUL



Pulling in a
Million More
Listeners!

Mr. Time Buyer:

Here are the
Vital Statistics

- ★ Population served by **WHBQ—2,544,500**
- ★ Retail Sales \$132,251,500
- ★ Radio Homes 551,353

BMB and Sales Management Figures

Write, Wire or Phone
for Availabilities

WHBQ

MUTUAL IN MEMPHIS

Represented by
THE WALKER CO.

CHICAGO'S MOST POWERFUL COMBINATION!

AM

FM

WJJD

WFMF

50,000
WATTS

33,000
WATTS



Candy Eating Off

Although the candy industry passed the billion-dollar mark in 1943 (\$1,050,000,000 at wholesale figures), the consumption per capita, according to the Department of Commerce, started tapering off during the year. This is reason why some candy manufacturers dropped their broadcast advertising schedules. However, candy industry is planning concerted campaign to advertise candy eating both with "food" and "taste" appeals. Three great candy firms, one of which has never used broadcast advertising, are considering television campaigns at present and two will return to the air this Spring.

Oil Available in Abundance

As indicated in SPONSOR's *Fall Facts* edition last Summer, oil is in abundant supply, and more and more money is being spent to advertise its availability. At the time of SPONSOR's exclusive forecast, oil was announced as being in light supply for Fall 1943, but the official oil industry statements have been proved incorrect. Only oil product still scarce is special fuel for fast-flying planes and new fuels being used to power secret war devices.

Women's Clothing Up Towards End of 1948

Though Christmas was slow, the dress, suit, and coat industry reported (Bureau of Census) that the third-quarter of 1943 showed an increase in women's outwear shipments from New York of 19%. This represented an increase of \$122,000,000 over 1942. New York ships 70% of the nation's total of women's clothing.

NAM to Go Commercial on Air

The National Association of Manufacturers' decision to switch to commercial broadcasting is based upon fact that NAM feels it'll have to do some hard hitting at labor's requested fourth round of increases. Since labor will be stressing \$100-a-month pensions in addition to wage increases, Association feels that it wouldn't be permitted to say anything it wanted to, on a sustaining program. There'll be no holds barred on the new NAM program.

War Taxes to be Fought

Both labor and management will combine to fight a number of taxes which were placed during war to force reduc-

tion of use of scarce items. These include railway travel, long distance telephone calls, theater seats, night club attendance, etc. Thus far, very little that's constructive has been done to get the war-inspired taxes reduced. Entertainment unions, railway's "Big Four," and even loosely organized telephone company employees, are now talking "going to the people," via broadcast advertising. Capitol Hill doesn't want to cut any taxes, knowing that if it does it will have to impose new ones to replace those repealed, and that means even more headaches than keeping the war-taxes on the books.

Touring Industrial Shows Have Official O.K.

Touring industrial shows like Westinghouse's *March of Research*, General Motors' *New Products*, and General Electric's untitled presentation, will have the blessing of official Washington. Congressmen and senators will try to attend openings in their local areas and in big metropolitan centers, personalities like ex-President Hoover (N.Y.) will attend presentation. Idea is that government wants industry to try some "sell," and will back all attempts to do it.

When Does "Manufacturing" Start?

Some department in Washington has to watch over consumer interests. Federal Trade Commission has acted the part for years, but is currently in the position of what constitutes a "manufactured product" and what is a "natural product." When problems like this present themselves it's better that a clerk decide than a top commissioner. The clerk may be correct, and the decision affects the cost of living for everyone throughout the nation.

Consumer vs. "Public" Interest

Greatest problem in Washington is what's in the "consumer interest" and what's in the "public interest." On the surface, "consumer" and "public" are the same; in operation, there's a world of difference between them. "Consumer" means just what the name implies. "Public," on the other hand, includes the source, as well as the man who consumes. The larger concept unfortunately frequently does not include the smaller.

Coal Selling a Problem

Coal isn't being sold effectively, except by D&H (Delaware & Hudson) and Blue (D.L.&W.) coal companies. Result is that John L. Lewis is wondering if it wouldn't be good policy for his miners to do some selling and to prove to coal companies that they don't know their business. Two networks are considering bids by Lewis union on time purchase.

Home Construction at High

Construction is at a record high, despite fact that it isn't half of what it should be. Over one billion and a third was spent to build homes in December, bringing 1943 construction investment to \$17,660,000,000. Half of what was spent, according to Department of Commerce, was traceable to increased costs, but half was actual increase over a year ago. Broadcast publicity is now focused on new homes, which means increased dollars to construction industry.

POWER...

50,000 watts of
it daytime, 10,000
night

POWER...

where the people
are, in fast-growing,
rich South Florida

POWER...

to do the biggest
single selling job
in all Florida



WGBS

**MIAMI
CBS
at 710**



FLORIDA'S ONLY 50,000 WATT STATION

Represented by Katz

GROWING MARKETS

Growing markets are attractive places in which to spend advertising dollars, especially now when every advertising dollar must do its capacity job. That's *one* reason why discriminating advertisers are concentrating on Southwestern markets. No other section of the United States can show, month after month, the increases which are regularly setting new records in Tulsa and in other Southwestern markets. Check the Federal Reserve, Department of Commerce, or *your own sales figures* for the Southwest and you'll see why this area continues to be the best place for 1949 advertising concentration!

In 1949 take full advantage of booming markets by using Oklahoma's Greatest Station, KVOO, whose 50,000 watts and long established, faithful audience is an unbeatable combination to get *maximum sales results in the Southwest.*

EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES
NBC AFFILIATE

UNLIMITED TIME



SPONSOR

selective

New National Selective Business

New and renew

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Home Foods, Inc	Duff's Baking Mixes	W. Earl Bothwell (Pittsburgh)	20-30 (Limited natl campaign)	Partic in homemaker prgms; Jan. 15; 13 wks
American Safety Razor Corp	Gem Push-Pak Dispenser	Federal (N. Y.)	50-60 (Limited natl campaign)	E.t. spots, annemts; abt Apr 1; 13 wks
Fisherman's Gadget-Of-The-Month Club, Inc	Fishing gear	Davis-Harrison-Simmonds (L. A.)	210 (Natl campaign)	Local prgms, live spots; abt Mar 1; 13 wks
General Motors Corp (Chevrolet Motor Div)	1919 Chevrolet	Campbell-Ewald (Detroit)	100-150 (Natl campaign)	Live, e.t. spots, annemts; abt Jan 22; 13 wks
Lever Brothers Co (Pepsodent Div)	Rayve Home Permanent	J. Walter Thompson (Chicago)	90 (Natl campaign)	E.t. spots, annemts; Jan 31; 3-6 wks
Lewyt Corp	Vacuum cleaners	Hicks & Greist (N. Y.)	75-100 (Natl campaign, some co-op)	Live spots, annemts; Jan 24 thru Sep 1949
Olney & Carpenter	Cheese sticks, snack items	Fuller & Smith & Ross (N. J.)	9-10 (Eastern mkts)	Live spots, annemts; Jan 15; 13 wks
RCA-Victor Div of Radio Corp of America	45 RPM records	J. Walter Thompson (N. Y.)	50-100 (Natl campaign)	Live, e.t. spots, annemts; Jan-Feb; 13 wks
Re-Dan Packing Co	Cadet Dog Food	Lee-Murray (N. Y.)	10-15 (Eastern mkts)	Live, e.t. spots; Jan 20; 13 wks
Ru-Tel Co	Drug products	Louis A. Smith (Chicago)	12 (Midwestern test)	Live spots; Jan 11; 13 wks
Saltrate Co (distr by McKesson & Robbins, Inc)	Citrate of magnesia	Lawrence Fertig (N. Y.)	1-3 (Test, Syracuse, N. Y.)	Live, e.t. spots; Jan 17; 8 wks
Southgate Foods	Red Mill Peanut Butter	W. Wallace Orr (Phila.)	8 (N. C.) and Va. ABC stas)	Breakfast in Hollywood (co-op); TuTh 1-1:30 pm; Jan 11; 16 wks
Studebaker Corp	1919 Studebaker	Roche, Williams & Cleary (Chicago)	73 (Natl campaign)	Live 10-min, 15-min newscasts a. sched; Jan 21; 13 wks
TruVal Manufacturers, Inc	TruVal shirts	McCann-Erickson (N. Y.)	30 (Limited natl campaign)	E.t. spots, annemts; Mar 1; 13 wks

*Station list set at present, although more may be added later. (Fifty-two weeks generally means a 13-week contract with options for a successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)



New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WNBT, N. Y.	Film annemts; Jan 5; 52 wks (n)
Admiral Radio & TV Corp	Kudner	NBC-TV net and DuMont TV net	Admiral Broadway Revue; Fri 8-9 pm; Jan 28; 52 wks (n)
American Tobacco Co	N. W. Ayer	WPIX, N. Y.	Film spots; Dec 27; 13 wks (r)
P. Ballantine & Sons	J. Walter Thompson	CBS-TV net	Tournament of Champions; Wed nights as sched; Jan 19; 15 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	KTLA, L. A.	Weather spots, annemts; Jan 30; 13 wks (r)
General Foods Corp (Maxwell House Coffee)	Benton & Bowles	WBKB, Chi.	Lambs Gamhol; Sun 8:30-9 pm; Feb 27; 13 weeks (n)
Garrett & Co (Va. Dare Wines)	Ruthrauff & Ryan	WCBS-TV, N. Y.	Film spots; Jan 17; 13 wks (n)
Illinois Meat Co (Broadcast Corned Beef Hash)	Arthur Meyerhoff	DuMont TV net	Amanda; Th 12-12:15 pm; Jan 27; 13 wks (n)
Kellogg Co	Kenyon & Eckhardt	ABC-TV net	Singing Lady; Sun 6:30-7 pm; Feb 13; 52 wks (n)
Liggett & Meyers	Newell-Emmett	WENR-TV, Chi.	Film spots; Jan 1; 40 wks (r)
Mason, Au & Maggenheimer	Moore & Hamm	NBC-TV net	Howdy Doody; Wed 5:45-6 pm; Jan 12; 13 wks (n)
Philip Morris & Co	Biow	WXYZ-TV, Detr.	Film spots; Jan 14; 52 wks (n)
Bulova Watch Co	Biow	WNBT, N. Y.	Film spots; Dec 15; 52 wks (n)
BVD Corp	Grey	WNBT, N. Y.	Time annemts; Jan 16; 11 wks (n)
Celomat Corp (Vu-Scope TV Lens)	Tracy-Kent	WNBQ, Chi.	Time annemts; Jan 11, 52 wks (n)
E. L. Courmand Co (Walco TV Lens)	Gayton	KNBH, Holly.	Time annemts; Jan 16; 52 wks (n)
Allen B. DuMont Labs	Geyer, Newell & Ganger	KNBH, Holly.	Film annemts; Jan 17; 26 wks (n)
Edelbrew Brewery	Gordon & Mattern	WCBS-TV, N. Y.	Film spots; Jan 11; 13 wks (n)
Pioneer Scientific Corp (Polaroid TV Filter)	Gayton	WPTZ, Phila.	Film spots; Jan 4; 13 wks (n)
RCA-Victor Div of Radio Corp of America	J. Walter Thompson	KTLA, L. A.	Film partic wkly in wrestling bouts; Jan 19; 13 wks (n)
		DuMont TV net	Gus Edwards Schooldays; Tu 9-9:30 pm; Jan 18; 13 wks (n)
		ABC-TV net	Your Magic Window; Th 9-9:30 pm; Jan 20; 13 wks (n)
		WENR-TV, Chi.	Bowling Headliners; Sun 10:30-10:45 pm; Feb 13; 52 wks (n)
		WNBT, N. Y.	Film spots; Jan 14; 52 wks (n)
			Film spots in "Hopalong Cassidy," Sun aft as sched; Dec 5; 26 wks (n)
			Film spots; Feb 13; 13 wks (n)
			Junior Jamboree; MTWTF 7-7:30 pm; Jan 12; 13 wks (n)

● In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

Peter Paul, Inc
Piquot Mills
Ranger Joe Cereal Co
P. J. Kitter Co
(food products)
Rouson Art Metal Works
S. A. Schoenbrunn & Co
(Savarin Coffee)
A. Stein & Co
(Paris garters)
Toy Guidance Council
Warner Co (wallpaper)
Whelan Drug Stores
Zippy Products, Inc

Platte-Forbes
J. D. Tarcher
Geare-Marston
Clements

Cecil & Presbrey
Gumhinner

Louis A. Smith

Reiss
Jackson
Stanton B. Fisher
Martin & Andrew

WGN-TV, Chi.
WCBS-TV, N. Y.
WCAU-TV, Phila.
WMAR-TV, Balto.
WOIC-TV, Wash.
WNAC-TV, Bost.
WJBK-TV, Detr.
WEWS, Cleve.
WTMJ-TV, Milw.
WSPD-TV, Toledo
WPTZ, Phila.
WCBS-TV, N. Y.
WPTZ, Phila.
WMAL-TV, Wash.

WPTZ, Phila.
WCBS, N. Y.

ABC-TV net

ABC-TV net
WENR-TV, Chi.
DuMont TV net
WPIX, N. Y.

Golden Gloves Tournament; five telecasts as sched betw Feb 21 and May 18 (station list varies each event); (n)

Film spots; Jan 4; 13 wks (n)
Film spots; Jan 4; 13 wks (n)
Film spots; Jan 4; 13 wks (n)
Film spots; Jan 21; 13 wks (n)

Film annemts; Jan 3; 26 wks (r)
Film spots; Feb 1; 13 wks (n)

Identify; Mon 9-9:15 pm; Feb 14; 52 wks (n)

Hooray For Play; Sun 6-6:30 pm; Mar 6; 52 wks (n)
Film spots; Feb 17; 13 wks (n)
Hotel Broadway; Th 8:30-9 pm; Jan 20; 13 wks (n)
Film spots; Feb 1; 52 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George T. Bixby	Bixby-Hanaway, Providence R. I., partner	George R. Bixby (new), Providence R. I., head
Robert Braganick	Dancer-Fitzgerald-Sample, N. Y.	Biow, N. Y., acct exec
B. E. Burrell	Submarine Signal Co. Boston, adv mgr	Sutherland Abbott, Boston, acct exec
Cecil Carnes	Radio producer	Brennan, Houston Tex., radio dir
Philip A. Cleland	Benton & Bowles, N. Y., acct exec	Same, vp
Francis B. Cole	Russell T. Gray, Chi., acct exec	C. B. Juneau, L. A., acct exec
John E. Crain	Buchen, Chi.	Charles R. Stuart, S. F., acct exec
Fred Crawshaw	Garfield & Guild, S. F., vp, sr acct exec	Young & Rubicam, S. F., acct exec
Robert Wolcott Day	John Hancock Mutual Life Insurance Co, Boston	H. B. Humphrey, N. Y., TV dir, radio acct exec
Milton Decker	Fuller & Smith & Ross, N. Y.	Biow, N. Y., acct exec
French L. Eason	L. W. Ramsey, Chi., vp	Fletcher D. Richards, Chi., mgr
Edward Felbin	Philip Klein, Phila., radio dept	Same, radio dir
George F. Finley	Federal, N. Y., prodn mgr	Same, vp
Edward R. Fitzgerald	J. Walter Thompson, Chi., prodn control dept head	Same, timebuyer
Norine Freeman	W. B. Doner, Chi., pub rel dir	Same, radio, TV dir
Edward A. Grossfeld	Kuttner & Kuttner, Chi.	Edward A. Grossfeld (new), Chi., head
Jack W. K. Harger	Caterpillar Tractor Co, S. F., western adv rep	Wank & Wank, S. F., acct exec
Bess Harrison	Alford R. Poyntz, Toronto, acct exec	McCann-Erickson, H'wood., radio business mgr
Jack Heggie	Harry E. Foster, Toronto	Same, vp
George E. Howard	Bear Creek Orchards, Ore., adv mgr	Alford R. Poyntz, Toronto, radio dir
Snowden M. Hunt Jr.	Brisacher, Wheeler, N. Y., art dir	Mogge-Privett, L. A., acct exec
Richard Ide	Coca-Cola Corp, N. Y., adv mgr	Same, acct exec
David N. Jones	WONS, Hartford Conn., mgr	Grant, N. Y., vp, acct exec
Ralph D. Kanna	Lenon & Mitchell, N. Y., radio dept mgr	Julian Gross, Hartford Conn., vp in chge radio, TV
Minnie Kaplan	Kerr Glass Co, L. A., adv dir	Campbell-Mithun, Chi., media dir
Nicholas Keesely	NBC, N. Y., exec asst to vp in chge TV	Same, vp in chge radio, TV
Jack Kerr	Philip Klein, Phila., pres	Raymond R. Morgan, H'wood., acct exec
Noran E. Kersta	Philip Klein, Phila., acct exec	William H. Weintraub, N. Y., TV dir
Philip Klein	Deutsch & Shea, N. Y., radio dir	Same, chairman of board
Morton Koshland	BBDO, N. Y., acct exec	Same, dir
Bill Leary	Mark, Mautner & Berman, Milw., exec vp	Botsford, Constantine & Gardner, Portland Ore., acct exec
Scott Leonard	John E. Pearson, N. Y., slsman	Young & Rubicam, Chi., acct exec
Stephen P. Lewis	Compton, N. Y.	Same, TV head
James R. Lunke	Doherty, Clifford & Shenfield, N. Y., radio copy dir	Lunke-Maudsley (new), Seattle, partner
Byron Page Lyman	Quality Park, Mnpls.	Frederick E. Baker, Seattle Wash., acct exec, radio dir
Russell F. Manney	Hixson-O'Donnell, N. Y., space buyer	Geyer, Newell & Ganger, Detroit, acct exec
Loise Mark	Marsebalk & Pratt, N. Y., radio dir	Loise Mark (new), Milw., head
Craig Maudsley	Caples, Chi., acct exec	Lunke-Maudsley (new), Seattle, partner
John J. McSweeney	MGM, H'wood.	Pedler & Ryan, N. Y., chief timebuyer
Brewster Morgan	WSOY, Decatur Ill.	Same, mgr of video pgn div
John A. Mullen	Philip Klein, Phila., radio dir	Sullivan, Stauffer, Colwell & Bayles, N. Y., superv, coordinator radio, TV copy
William M. Oulster	Morton Freund, N. Y.	Rutland, Gilchrist & Clem, Toronto, acct exec
Albert E. Pacini	L. E. McGivena, N. Y., vp	Melamed-Hobbs, Mnpls., acct exec
Ellian F. Parker	McCarty, L. A., acct exec	Same, media dir
Raymond Perry	United Broadcasting Corp, Chi., gen mgr	Perry-Scott (new), L. A., co-head
Curt A. Peterson	Young & Rubicam, N. Y., acct exec	Same, partner
Donald J. Powers	Federal, N. Y., acct exec	Same, mgr
Norma Rathner	ABC, N. Y., TV sls dept	Adolphe Weiland, H'wood., acct exec
Thomas J. Richards	NBC, H'wood.	Cox, Columbia S. C., radio dept head
Herbert Ringold	J. F. Mulkey Co, Detroit, sls mgr	Same, dir
Sidney Rosendorf		Alfred Paul Berger, N. Y., acct exec
Harry R. Schreiber		Peter Hilton, N. Y., vp, acct exec
L. Scott		Perry-Scott (new), L. A., co-head
Walter E. Sickles		Walker & Downing, Pittsh., TV dir
Lester M. Strong		Henry A. Loudon, Boston, media dir
John C. Strouse		Doherty, Clifford & Shenfield, N. Y., acct exec
Gilman Sullivan		Same, vp
Read Hamilton Wight		J. M. Mathes, N. Y., radio, TV dir
Hal Wolff		Adolphe Weiland, H'wood., acct exec
Leonard R. Woodruff		Shutran Mahlin, Detroit, acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
HKCC, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
HKCD, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
HKCF, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
KUTA, Salt Lake City	ABC	George P. Hollingbery
KLN, Oakland Calif.	Independent	Burn-Smith
Tobacco Network, Raleigh N. C.		Forjoe
WEXL, Royal Oak Mich.	Independent	Friedenberg
WEXL-FM, Royal Oak Mich.	Independent	Friedenberg
WHEN, Syracuse N. Y. (TV)	CBS, ABC, DuMont	Katz
WHIO-TV, Dayton O.	CBS	Katz
WMGM, N. Y.	Independent	Radio Representatives, except N. Y.
WNHC-TV, New Haven Conn.	DuMont	Katz
WOOD, Grand Rapids Mich.	Independent	Katz
WPTZ, Phila. (TV)	NBC-TV	NBC Spot Sales

WHO PRODUCES 143 LOCAL LIVE PROGRAMS PER WEEK!



5 PRODUCERS



4 SCRIPT WRITERS



5 MUSIC ARRANGERS



11 NEWS
DEPT.
MEN



4 FARM SERVICE
DEPT. MEN



42 PROFESSIONAL RADIO PERFORMERS

WHO is of course proud of its *network* (NBC) *live programming*, which gives our audience up-to-the-minute, *world-wide* coverage of special events, as well as the talent of outstanding entertainers, etc.

Local live programming, however, is equally important. *Local live programming* gives our station individuality in its program material, individuality in its performers, and a greater opportunity for community and regional Public Service.

The illustration above shows some interesting statistics on our Programming Department. *The results of all this manpower and all these carefully-planned locally-produced programs, however, are far more spectacular than the mere figures:*

FIRST, many of WHO's locally-produced shows get higher Hoopers than competitive network features;

SECOND, 42.4% of all the daytime radio families and 61.0% of all the nighttime radio families in Iowa "listen most" to WHO, according to the 1948 Iowa Radio Audience Survey.

Write for the complete Survey—or ask Free & Peters, Inc.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



Giant in a hurry..



*A pair of tap-dancers run through
their capers . . . leaning over his script,
a news analyst commits it to memory . . .
the great mike-boom reaches out,
fishing for the voice of the singer
in the bright pool of light
before the cameras . . .
and marching across the foreground
with superb unconcern,
a workman pushes a wheelbarrow
loaded with plaster.*

HERE is a portrait of a giant in a hurry . . .
backstage in the production of a miracle,
spinning magic for millions where only yester-
day were thousands.

Here are the new CBS Television studios,
fountainhead of the television shows which
reach larger audiences more often than any
others in television today.

Here is the nerve-center of the expanding
CBS Television network . . . one station a year ago . . . 29 stations today . . . constantly
reaching out to more people, more markets. And through such reaching, driving ever
downward the costs of delivering audiences. (Today in New York City a full-dress,
full-hour CBS-TV program delivers more people per dollar than the average full-page,
standard-size newspaper ad.)

Here, the shape of tomorrow's economy is being wired for light and sound.

Here is CBS Television. Here is where you belong.

CBS-TELEVISION

— now operating in 29 markets

for profitable
selling—
INVESTIGATE

WDEL

WILMINGTON
DEL.

WGAL

LANCASTER
PENNA.

WKBO

HARRISBURG
PENNA.

WORK

YORK
PENNA.

WRAW

READING
PENNA.

WEST

EASTON
PENNA.

Represented by



ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Cloir R. McCollough
Managing Director

STEINMAN STATIONS



Donald Danforth

President
Ralston Purina Co., St. Louis, Mo.

To most city dwellers, the name "Ralston" means hot and cold cereals and Ry-Krisp, as well as their offspring's delight in the daily air adventures of *Tom Mix*. To ruralites, the firm name means checkerboard-front stores and checkerboard-print bags of feed, as well as the weekly 15-minute *Checkerboard Jamboree*. The man whose job it has been since 1932 to head up this corporate split personality is 50-year old Donald Danforth, son of the peppery, moralistic founder of Ralston Purina, William H. Danforth. From his simple office, amidst an aura of carefully-cultivated folksiness, Danforth runs the \$210,000,000 Ralston business with a firm executive hand. His aging father is a benevolent figurehead these days, keeping his hand in the business, but more often calling on farmers to talk cattle feed and hand out checkered ties. Donald Danforth's shrewd persistence and administrative abilities have done much toward increasing the business ten-fold since he assumed the presidency (after a 12-year apprenticeship) of Ralston Purina.

Although the Ralston hot and cold cereal business amounts to only 5% (\$12,000,000) of the total Ralston business, nearly \$1,750,000 of a \$3,500,000 ad budget (50%) goes to sell cereals. Radio is by far the biggest Ralston ad medium, and has been the mainstay of Ralston advertising ever since Ralston traced a 35% sales increase in the years 1932-37 to their use of *Tom Mix*, now on MBS. Radio literally lifted the cereal department from a liability in the 1920's to a real asset in the depression-ridden 1930s.

The cowboy thriller is a well-promoted operation, with frequent premium campaigns for the moppets and Ralston campaigns aimed at dealers and salesmen, most of them watched over by Danforth to see that they conform in every way to Ralston's promotion themes of "service and simplicity." The same promotion rules hold true for Ralston's other MBS show, *Checkerboard Jamboree*, which dispenses folk music and farm humor to its highly rural audience, whose buying of Ralston's "Chows" (Danforth-ese for "feed") and other farm products has placed Ralston in a top place in the country's \$2,500,000,000 feed industry. Danforth's biggest problem is with the St. Louis Post Office, which unfeelingly insists that Ralston Purina's address is *not* "Checkerboard Square."



WHAT WILL SHE SAY?

THE PHONE rings. . . . it's a radio survey . . . what will "Madam Housewife's" answer be? Every Time Buyer, Station Manager and Advertiser wants to know. In the North Dakota Market two out of three listeners say

KSJB and they say it consistently, morning, noon and night. There are two reasons why KSJB ranks high. First of all listeners can hear KSJB and secondly they like what they hear.

KSJB's management is consistently on the alert to keep their local programming in tune with listeners' likes. And of course, like listeners all over America, more and more North Dakota families are getting "The Columbia Habit" every day.

Now is the time to take advantage of KSJB's wide audience too. Weather being what it is in North Dakota, families stay home with their radios these days. New opinions are formed, old buying ideas changed. It's your grand opportunity to tell North Dakotans why your product is best . . . and tell them often. And no other medium can do the job as well, or as inexpensively, as KSJB, Columbia's outlet for North Dakota.

There are still some availabilities on (KSJB) North Dakota's favorite source of news, drama and amusement. Your Geo. Hollingbery representative has these availabilities listed and can get you on the air and in the market in record time. Call Hollingbery today or write direct to KSJB at either Jamestown or Fargo.

SURVEY RESULTS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A	18.0	21.4	23.5
Station B	19.3	25.5	17.7
All Others	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour Counties, North Dakota.

KSJB, 5,000 Watts unlimited at 600 KC, the Columbia Station for North Dakota with studios in Fargo and Jamestown.

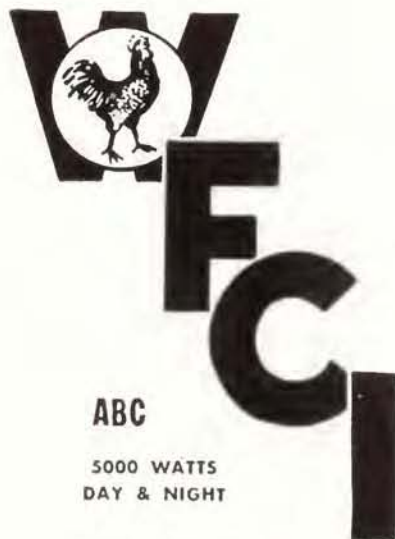


Stroll thru Rhode Island some afternoon!

Believe it or not, a brisk eight-mile "constitutional" will take you smack-dab thru FOUR BIG CITIES! And it's here, in this small but golden circle, that approximately two-thirds of Rhode Island's buying power is concentrated. WFCI blankets this rich area and scores of communities beyond . . . at rates unmatched for thrift by any other Rhode Island network station . . . releasing advertising dollars for duty where the going is tough!

THE LOW-COST, HIGH-RESULT
NETWORK STATION IN
RHODE ISLAND

IS



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

Representatives:
AVERY-KNODL, INC.

New developments on SPONSOR stories

p.s.

See: "Network Programs For Local Sponsors"

Issue: July 1948, p 68

CBS Co-op Department reduced to "in case" status. MBS and ABC co-op sales up over 1947; NBC sales down

Departure last Summer of Ralph Hatcher, head of the CBS co-operative program department, and his promotion expert, Nancy Cook, wasn't because they weren't doing a job. The fact is that top network strategists thought they foresaw approach of that happy point (long enjoyed by NBC) where too little commercial time would be available for co-op shows.

Right now, CBS has only four network programs available for local sponsorship (during 1948 there were eight): *World News Roundup*; *News of America*; *The World Tonight*; *It Pays To Be Ignorant*. *Ignorant* won't be available as a co-op when its current cycle ends 27 February. However, *Gangbusters* will be made available as a co-op to those stations that General Foods doesn't buy for the chain airing.

Any sponsor of a co-op in network time is ultimately at the mercy of the network sales department (although this is less true of ABC and MBS, who have a great deal more open time). Last Fall, when NBC slotted Morton Downey at 11:15 p.m. on Tuesday, Thursday, and Saturday nights, stations carrying Richard Harkness (MTWTF) had to cancel out local sponsors who had Harkness on Tuesdays and Thursdays. Glueck Brewing Co. (Minneapolis) wanted Harkness five nights a week or not at all; so they canceled him on KSTP and seven other stations in their territory.

It's a different story on ABC and MBS. ABC recently reported a 19% gain in local advertisers over 1947 (719 to 852 in 1948). Mutual's gain over 1947 in co-op program sales was 12%, represented by 1316 station-program sales, or more than 1900 individual sponsors. This, according to MBS, tops the other networks combined.

p.s.

See: Farm Series

Issue: October 1948, page 27;

November 1948, page 42

Where and how to get list of major farm service programs.

Where to look for a list of major farm service programs on the air today is no longer a problem. The National Association of Radio Farm Directors has just published its *1948 Yearbook and Directory* with a list of 263 farm programs on 93 commercial stations. It can be had at \$2 per copy from RFD v.p. Wallace Kadderly, KGW, Portland, Ore.

For the convenience of agency and sponsor publicity and public relations people, the programs are arranged under an alphabetical listing of the stations which air them. Time of broadcast, whether sold as a unit or on participating basis, whether sponsored or sustaining are indicated, along with name of the farm director. Other chapters give types of contests sponsored during 1948 for farm listeners; data on soil conservation projects; honors and awards won by various programs; television outlook for farm programs.

The NARFD is an informal organization which prepares and broadcasts programs especially designed for rural listeners. The 263 programs listed in the NARFD Yearbook do not include every farm-interest program on the air, because not every one who airs a farm program is a member of the Association. With few exceptions, however, the NARFD roster includes every broadcaster whose principal interest is farm radio and related activities.

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

In some parts of the nation, a radio station can do almost anything—can broadcast in Chinese or Italian—and still be “right” for a lot of people.

It's different in the South. Accurate *Know-How* is especially important in KWKH's four-state area. Our listeners have definite and fairly uniform preferences. They want their programs to recognize their preferences. KWKH gives them this sort of programming, learned from 23 years of continuous study. Our audience responds by listening to KWKH, and by buying the products we advertise.

We'd be happy to tell you all about KWKH's outstanding rating, and how you can use our Know-How. Ask us—or The Branham Company!

50,000 Watts • CBS •



KWKH

SHREVEPORT

The Branham Company
Representatives

Texas

LOUISIANA

Arkansas

Mississippi

Henry Clay, General Manager



WPTF

NORTH
CAROLINA
IS THE SOUTH'S
NUMBER ONE STATE
AND NORTH CAROLINA'S
NUMBER 1 SALESMAN IS...

50,000 WATTS 680 KC
NBC AFFILIATE

WPTF

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE



Sales departments effect program changes. Joe Tiers, Procter Electric assistant sales manager (right), hears new show played by Newell-Emmett executive Dick Strobridge

Why sponsors change programs

over-all It's a little like finding a clear-cut reason for the 1929 stock market crash. In nine cases out of ten, the "reason" for the dozen or so major program substitutions by leading advertisers in any broadcasting season is the outward result of an inner conflict of forces, one of which is stronger than the others. In plain English, sponsors change programs for reasons varying from an irate wife demanding a show with enough prestige to help her in the *Social Register* to an embittered sales manager wanting a show that will help him at the cash register.

In radio's early days, when programming was usually an unresearched, hit-or-miss thing, sponsors changed programs frequently in an attempt to come up with a show that would sell the product, as well as attract a size-

Program changes produce chain reactions



Jack Benny, and Rochester, parted company with General Foods over money and publicity



change #1 Some of the money spent formerly for Jack Benny was invested in "The Aldrich Family"



change #2 Mered paid

able audience. Programs frequently changed when a new type or a new approach began to pull results for an advertiser. The outstanding example of such follow-the-leader program changing was the mass migration to children's programs by cereal companies in the early 1930's (SPONSOR, 3 January 1949).

As advertisers begin to realize the possibilities (and the limitations) of broadcast advertising, program changes—except for the normal summer replacement routine—grow fewer and further apart. There are still advertisers in radio and TV who rush in every season with a program that hasn't jelled, only to have it fall on its

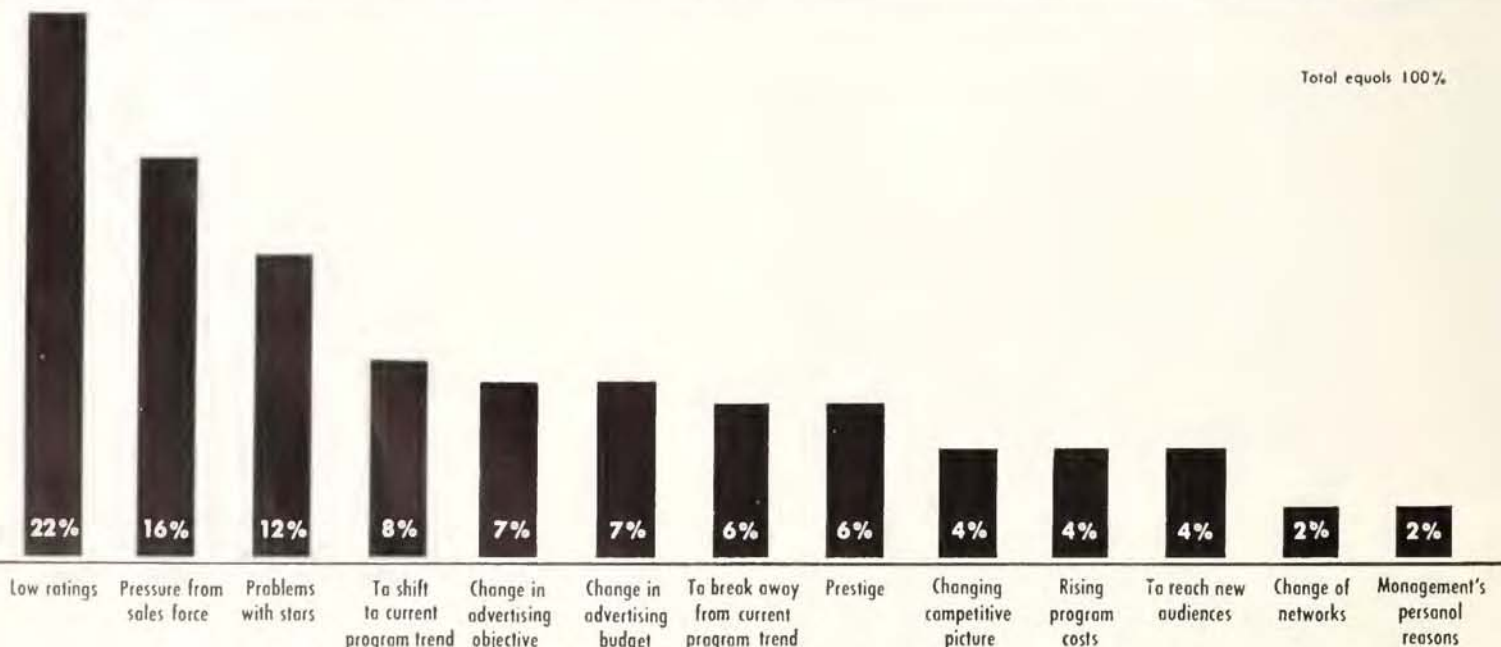
face. The advertiser then either swears off radio for years or tries another program quickly. A dozen (more or less) advertisers every season throw in the towel somewhere between September and June and, rather than quit radio altogether, get another program either in the same time slot on the same network or somewhere else.

The closest thing to the "lowest common denominator" of these program changes is program rating. A high rating excuses many things. In most cases, a high rating builds a healthy sales picture. Even if the show is obviously not suited to the advertiser or the product, if research shows a high

listening factor, the opposition to the program, whether it be the agency, or the sponsor's organization, or the board of directors, etc., has little chance to get in a word. But when ratings start a downward spiral on a show that has lasted through several seasons, or if they fail to build for a new show, the storm signals are up for a program change.

It is when ratings slip that the important stockholder rises in righteous indignation at a director's meeting and shouts: "See? What did I tell you?" It is the time when the agency begins to drop strong hints (providing they never wanted the program in the first place, or if they inherited the show in

Thirteen Reasons* Why Sponsors Change Programs



* Reasons for program shifts used in this chart were selected on the basis of being primary reasons for the change.



change #3 "Mr. Ace and JANE" carried some of the General Foods burden later until killed by Hoopers



current "My Favorite Husband" started where "Ace and JANE" dropped

n's program also was former Jack Benny coin

an agency switch) to the sponsor that his program vehicle needs revamping. Down-spiralling ratings may even be the cue for network or station executives to apply pressure on both agency and sponsor to make a change, often as part of a new block of programs designed to meet a changing competitive picture.

Even high ratings don't free sponsors from the problem of facing a program change. While they may pacify one set of people, high ratings have caused more than one show to topple, particularly when the show is built around a central star, rather than a central idea. The average radio star feels that a top rating entitles him or her to two things: more freedom and more money. General Foods has changed programs at least twice for this reason. After nearly 15 years of sponsoring Kate Smith, her daytime rating in 1946 was high on the list for her type of show. Everything was going fine for General Foods until Kate began to plug for a higher talent fee. While General Foods executives were carefully figuring the proposed increases against her proven sales results, Kate, feeling secure in her position after 15 years, began to make cracks on the air about independent grocers, and how much better (and safer) it was to buy at chain stores. It drew fire immediately from independent grocers, particularly from the Michigan Retail Grocers Association who let General Foods know in no uncertain terms what they thought of Kate Smith.

That did it. Miss Smith was dropped, and *Wendy Warren* went into the time period on CBS.

Jack Benny was another star whose program was dropped by General Foods (Jello) because of dollar problems. The Waukegan star, in early 1945, began to complain to General Foods that not enough money was being spent by the sponsor to promote the show, and that more money should likewise be forthcoming for the program. Relations became strained between Benny and his sponsor. General Foods liked Benny. He was a prestige builder with both the public and the sales force, as well as a great salesman for Jello. But again, when General Foods applied the yardstick of increased cost-vs-results, the Benny show was dropped. To replace it, General Foods spent money hitherto earmarked for Benny in an eventual total of three shows: *Aldrich Family* (a former Benny summer replacement), *Meredith Willson Show* (the outgrowth of another G-F show for Maxwell House Coffee), and for *Mr. Ace and JANE* (a new package when G-F bought it.) Goodie Ace's show in turn was dropped at the end of 1948, principally because the rating was slow in building and the Ace brand of humor was a shade too sophisticated for G-F dealers and salesmen. Into its slot went a CBS-built package, *My Favorite Husband*, which was more to G-F's liking. No one of the shows pulls anything like the Benny rating, but the total audience of the three, purchased for rough-

ly the cost of the Benny show, delivered more quantitatively than Benny produced for Jello. Willson hasn't as yet made the grade for any sponsor.

The show that changes because of trouble with the star is not uncommon. The classic example is the old *Al Jolson Show* for Lever Brothers in the late 1930's. Jolson used to kid the sponsor's product during the show's warm-up. It was all in fun but one day the client happened to arrive at the show earlier than usual and caught the act. This was in the days before sponsors learned that a little informality with regard to the "dignity" of their product could be helpful at times. The sponsor listened, and Jolson was called on the carpet. When the dust settled, Jolson's show was dropped. A few years ago too, Bayuk Cigars was sponsoring a 15-minute show with Cal Tinney, a Will Rogers-like hillbilly philosopher. Tinney, one day, began to sound off on a variety of topics that were near and dear to the sponsor's heart. Cal Tinney went out, and in went a much "safer" show, *Inside Of Sports*. More recently, Miles Laboratories changed from *Lum and Abner* on CBS to a new comedy package, *Herb Shriner*. The reason was partly due to bickering between Miles and the show's stars, partly to a feeling on Miles' part that the show had run out of ideas. This was helped along by the difficulties in clearing time on many CBS network stations for the show, which fell in a marginal time period. This, in turn, created some
(Please turn to page 52)



Radio announcements warned Los Angeles that it was dangerous to visit Ohrbach's on opening day due to the hordes that waited to see the new store

Ohrbach's invades Los Angeles

**Can a local radio
campaign be planned
and prepared
3,000 miles away?**



"Do not try to get into Ohrbach's today. There is a tremendous throng jamming every floor, every inch of space . . ."

So ran the air copy heard by listeners in metropolitan Los Angeles last 3 December. For the seven-hour period that this unorthodox, negative air-selling continued to be heard during women's participation programs and station break periods, it merely increased the curiosity of thousands of women in the City of the Angels. What they wanted to know, was happening down on the "Miracle Mile" block of Wilshire Boulevard anyway?

The police department, forced to call out reinforcements, had one answer—a real traffic jam. Neighboring merchants, like swank Bullocks and the high-pressure May Co., had another — Ohrbach's had made a beachhead in their bailiwick. For the heads of Ohrbach's and Grey Advertising Agency, it was the end of a long merchandising road that led from Manhattan's brash, bustling 14th Street to the high-fashion gloss of world-famed Wilshire.

National selective radio, Ohrbach's now knew, could do more than move goods off a shelf. It had more than done its share in establishing Ohrbach's both in the store's home territory

of New York and in Los Angeles, as something other than a glorified bargain basement. Without ever mentioning prices, it convinced increasing numbers of women that Ohrbach's was selling Fifth-Avenue fashions at low cost. It had added the required touch of sophistication and flair to Ohrbach's advertising that was needed to bring in the middle and upper-middle class customers. Above all, it was a flexible, versatile selling tool that meshed smoothly with Ohrbach's space and billboard advertising.

Ohrbach's operated for a quarter-century before beginning to use radio. The store had its start in 1923 on Union Square, right across the street from S. Klein, the basement of bargain basements. Nathan Ohrbach, who founded the business, startled his fellow-merchants on 14th Street with his merchandising policies. He sold at the same prices they did. Even today, Ohrbach's operates profitably on a gross margin that averages 17% (the U.S. Dept. of Commerce lists 26.2% as "unprofitable," and 30.5% as "average" for women's ready-to-wear shops), and managed in 1948 to do some \$40,000,000 worth of business with a net income of \$1,500,000.

During the early days of Ohrbach's, the store's advertising was aimed at the same readers of mass-media New York newspapers who shopped price-slashing competitors like S. Klein's and Loehmann's. But unlike other women's stores who depend on low-unit profits and a high-volume trade, Ohrbach's went in for the slick art-work in their ads that uptown establishments like Saks and Lord & Taylor featured. First it was cartoons by Melisse and Peter Arno, later (during the war) it was abstract sketches of New York, and still later it was *Vogue*-like fashion art.

Never did the advertising mention prices directly. This was part of Nat Ohrbach's store policy that went with no charge accounts, no deliveries, no seasonal sales, no frills, and strictly cash sales.

In September of 1947, Ohrbach's began to look around for something to hypo their advertising. Selling was again becoming highly competitive for the 14th Street Ohrbach store, and for its branch in Newark, New Jersey. Nat Ohrbach and son Jerry Ohrbach eyed radio with a wary eye. Broadcasting, for the most part, eyed Ohr-

(Please turn to page 50)



Tex McCrary and Jinx Falkenburg flew from New York for seven days of Ohrbach's guest appearances



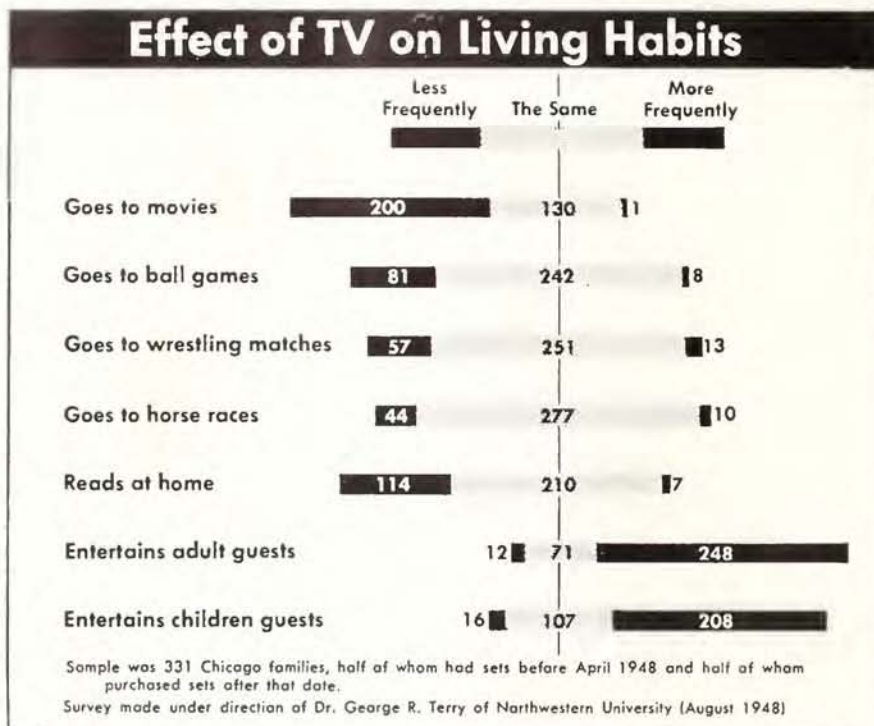
Ohrbach's was news, so KMPC broadcast an interview with N. M. Ohrbach by Jinx Falkenburg



Joe Yocam of KFWB asked Ohrbach's first-day shoppers how they liked the store as debut nears close

what's available and where

TV Research

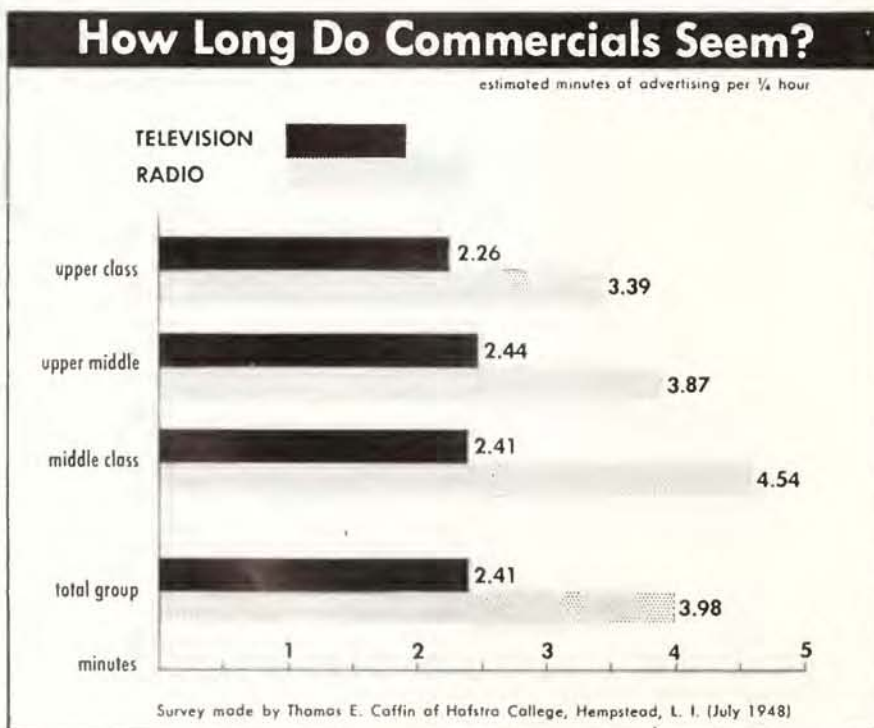


Use of the visual air will have to be learned in a much shorter period of time than it took to learn how to use radio. Delays in TV are too expensive. The cost of muddling through is great. TV time and program production costs are too heavy to provide a leisurely period of trial and error. Television is growing rapidly, and the multiple problems involved in using the new medium must be met and solved. To make the job easier, a growing number of television research organizations (22 at this writing) are already operating on a continuing basis. Research is the one tool at hand for telescoping the period of time necessary to attain mature programming and advertising effectiveness.

Of equal importance with the fact that a body of television research organizations exists to help in the use of television is the matter of viewpoint toward this research. The findings of today are not necessarily the facts of tomorrow. If yesterday's sponsors had accepted the conclusions of early radio research, organ recitals would have top billing today, while comedy shows would hardly find a place on station or network schedules.

Today, the emphasis is on quantitative data. How many sets are there in the market? How many viewers are there per set? What percentage of the sets-in-use does this program have? How much does it cost per thousand viewers? What percentage of viewers remembers TV commercials? How many people plan to buy television sets within six months or a year in specific markets? Sponsors and prospective sponsors of TV programs want all the figures they can find to help them estimate the effectiveness of the medium. They are justified in wanting these figures now.

Less pressing in need is that aspect of research which has long range im-



lications—the qualitative side of research, though “the-day-after-tomorrow” (almost literally) is the full range of projectability for most of the qualitative findings of today. Foremost among the questions to be answered by qualitative research is: How effective is the quality of reception on the different channels in this area? Good reception is of prime importance; putting first things first, the program must be seen. After this the questions multiply. How effective are the commercials? What are the characteristics of the audience? What types of programs do television viewers like best? How well does television wear with average set owners? How good is the talent? Will program pre-testing help to put on a more effective show? These and a score of other questions must be answered for the sponsor and the television industry if the medium is to take shape so that all its potentialities as an entertainment and educational medium are developed (granting that it will develop into a unique art form with its own laws, as distinct from those of radio and motion pictures).

Of the 22 television research organizations operating on a continuing basis, six compile information on

number of sets. Baltimore Television Circulation Committee, Television Forecast, Inc. (for WKBB, Chicago), and Washington Research Committee limit their activity to estimating number of sets in their areas. The Radio Manufacturers' Association gives monthly figures on total number of TV sets manufactured in the United States. Quarterly, the figures are adjusted by distribution areas, but since only 90% of the sets manufactured are produced by RMA members, the figure is not definitive.

Hooper estimates the number of sets in the nine metropolitan areas through his radio coincidental telephone survey. All the homes checked are asked, in addition to the Hooper radio program questions, “do you own a TV set?” The percentage of owners saying “yes” is projected to the homes in the area as defined by the U.S. Census Bureau.

NBC, which, like Hooper, does more research-wise than estimating number of sets, uses figures from RMA and other manufacturers to determine the number of sets in the areas covered by the network. Cross checks are made by the network over the same areas to determine the accuracy of its estimates.

Hooper, Pulse, and Radox (Sindlinger, Philadelphia) rate TV programs and estimate the sets-in-use in the areas in which they operate. Hooper is currently rating TV evening programs from 6 to 11:00 p.m., every half hour, by days of the week. This TV Hooperating will be reported six times a year in New York, and three times yearly in Philadelphia, Baltimore, Washington, Cleveland, Detroit, Chicago, St. Louis, and Los Angeles (in these latter cities as TV set ownership expands and creates demand by the trade for the service). In these ratings, television will be compared with radio, using total radio homes as a base. Hooper's “Tele-ratings,” based only on TV homes, report coincidentally on programs in nine city areas. Diary-based Tele-ratings in ten other cities are made periodically on order.

Pulse, which rates programs throughout the television day, uses the roster-recall method in a door-to-door polling technique in New York, Philadelphia, and Chicago. Pulse uses TV homes as a base for its TV-rating. Radox, which surveys programming from 9 a.m. to midnight, listens in on homes in Philadelphia via telephone
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Directory of TV Research Services

ORGANIZATION	INFORMATION COMPILED:	NUMBER OF SETS	SETS IN USE	PROGRAM RATING	QUALITATIVE	SPECIAL	TV TEST TOWNS	STATION COVERAGE
Audience Research, Inc.					✓	✓		
Baltimore Television Circulation Committee		✓						
Broadcast Measurement Bureau, Inc.		✓						✓
CBS					✓		✓	
Hofstra College					✓			
Hooper		✓	✓	✓		✓		
James E. Jump & Associates					✓	✓		
Jay & Graham Research Organization					✓	✓		
McCann-Erickson					✓			
NBC		✓			✓	✓		
Neilsen			✓*	✓*		✓*		
Newell-Emmett					✓	✓	✓	
Northwestern University					✓			
Pulse			✓	✓		✓		
Radox and Teldox			✓	✓	✓	✓		
Radio Manufacturers Association		✓						
Rutgers University					✓		✓	
Schwerin Research Corporation					✓	✓		
Television Forecast, Inc.		✓						
Television Research Institute						✓		
Washington Research Committee		✓						
Young & Rubicam					✓			

*Neilsen TV service in New York area begins 1 May 1949.

†Specific towns selected for intensive research.



In paneled setting such as this, George Gallup made reports on the public's reactions to important trends of the day for MLPFB

Broadcasting and the broker

Merrill Lynch, Pierce, Fenner & Beane nine-week test proves that securities can be sold on the air

Overall Selling investment counselling usually leaves the seller feeling like Columbus, after he tried to convince 15th century scientists the world was round. Nine out of ten Americans still don't know the difference between a stock and a bond, according to most Wall Street brokers. Those same Americans look upon the investment counsellor as a cross between a crystal-gazer and the *Daily Racing Form*, or else as a smooth-talking front man for Brooklyn Bridge Preferred.

In terms of advertising, this means that the investment counsellor must first break down a wall of ignorance and misinformation before he can even begin to sell. He has to do what amounts to an educational job explaining basic principles of buying and selling securities. People who are un-

familiar with securities aren't likely to invest in them.

This in its essence is the problem that prompted the Wall Street brokerage firm of Merrill Lynch, Pierce, Fenner & Beane to seek part of the answer in television during the Fall of 1948. The big firm, known far and wide as "The Thundering Herd of Wall Street" because of its non-stop name and its still-longer list of 36 partners, had used broadcast advertising a few times in the past. They sponsored a nightly 5-minute business news roundup on WOR, N.Y., from 1945 to 1947. In January of 1947, they had experimented with TV, sponsoring the showing on WCBS-TV, N.Y., of a 20-minute film about the New York Stock

Exchange with comments by MLFB's president, practical Yankee-born Winthrop H. Smith.

There had been other attempts at selling investment counselling in the past, but from none of them could MLPFB draw encouragement or positive guidance. In the period between 1928 and 1932, several major financial services or investment trusts—Babson Statistical, Investor's Syndicate, Distributor's Group, and Halsey, Stuart—had sponsored network programs. One of those programs, *The Old Counsellor*, had left a bad taste in the mouths of radio executives. The unctuous-voiced Old Counsellor was a straight stock-selling operation which, in the

(Please turn to page 42)

Wall Street's big problem is to sell the American public on what happens when stocks and bonds are sold. Most listeners and viewers don't know the difference between stocks and bonds



Commercials with a plus

make them timely

make them local



selective

How timely and how localized can a commercial be? As timely as the news that comes off the wire, and as localized as the city served by the radio station. Yet year after year the timely and local factor continues to be ignored in commercials. Few sponsors intrigue the listener at the time economic and emotional urges need satisfying.

Timeliness and localization are not by any means mutually exclusive—oftentimes one cannot be separated from the other. Ford achieved timeliness and, at the same time, localization by tying-in its commercials with California, early in January, tongue-in-checking: "Here in California, this week, we had a little sun and—six inches of snow . . ." Commercial went on to give weather news of Minnesota (where it was snowing), Arkansas (raining), and Alabama (heat wave). Selling came into the copy when the commercial explained that Ford heaters were working in Minnesota — and California — windshield wipers were working in Arkansas, and Ford convertibles had their tops down in Alabama. The previous week, the commercial tied in with California by noting that more cars are registered in that state than in any other. Pitch angled that the more cars there are on the road, the more Fords are seen.

Localization is achieved in San Francisco by the Rexall Drug Chain via a jingle which brings in the city's famed cable cars, a means of transportation that can be duplicated only in Seattle, Washington. The Rexall

cable car sound effect localizes Owl Drug commercials

store. Owl Drug Store, is located at the terminus of the cable line. The jingle is sung to the tune of *The Irish Washerwoman*, and a cable car bell clangs in rhythm in the background as the lyric unfolds:

Sure, the cable car's loadin' on Mason
and Powell,
Because of the bargains they're sellin'
at Owl;
From Market and Mission and Sacra-
men-TO
They're rushin' to Owl because they all
know
(VOICE ON ECHO CHAMBER)
You buy BETTER for LESS . . . at
OWL!

Timeliness can be achieved by tying in the commercial with weather or the season of the year, an important event, or inventory needs. And even more fundamentally, with time itself. Time signal station-breaks are used by Bulova, Benrus, and Longines. American Chic Company, at one time used a jingle which began by announcing the day of the week. But the most common use of timeliness in commercials is weather or seasonal tie-ins.

Localization is accomplished by tying in the commercial with an event local in nature, with a local personality, with a physical attribute of the locality, or with, from the sponsor's standpoint, distribution or inventory needs.

Drug companies have for years timed the pushing of their products with the season of the year—generally the period of bad weather. Block Drug uses e.t.'s in 100 markets from October through March, the season in which most of their business is done. Their commercial for Minipoo, a dry shampoo that uses no water, stresses the fact that hair need not be wet during cold weather. Scott's Emulsion uses a weather springboard for its commercial on station WBZ, Boston: "Weather, clear and cold tonight . . . and here's something you'll want to know—Scott's Emulsion builds resistance, etc., etc."

Cough remedies (Rem. Rel. Smith Bros. cough drops) have long used seasonal tie-ins for their products, reserving their heavy commercial pushes for periods of raw, cold weather.

Clothing and shoe companies also use weather in pushing goods. A national clothing firm supplies its stations with several pieces of weather copy which are used at the discretion of local station announcers. When weather threatens rain or cold, commercials plug raincoats or overcoats. This clothing chain achieves localization in its commercials by tying in with Community Chest, Red Cross
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timeliness is achieved by Esso through broadcasts direct from the Freedom Train in each city where the train stops and America visits its historical documents

1949		JANUARY					1949	
SUN	MON	TUES	WED	THUR	FRI	SAT		
						1		
2	(Musical chord) Announcer says: "Today is January Is this your birthday?"							
9	(Glissando into a quartette singing): "For all who celebrate today the birthday man has							
16	17	18	19	20	21	22		
23/30	24/31	25	26	27	28	29		

birthday jingles enable sponsors to make every announcement as topical as the calendar. Harry Goodman has the jingles on daily transcriptions for selective sponsorship

addresses enable sponsors to localize their appeals 100%. Most famous of all sign-post commercials is Barney's "Seventh Avenue and 17th Street" jingle



PROGRAM PRODUCERS' LAMENT

"We can't do a good job," they complain, "when our best efforts are sniped at by agency, advertiser, and network."

over-all "If sponsors and non-radio agency executives would leave us alone, everything would be okay." is the way one independent radio producer and director sings his lament. "Don't misunderstand me. I love them all. I know they have to tell the men who produce their programs what they want, but they don't have to edit our scripts, cast our programs, and tell us just how they want a certain character played.

"If sponsors would stay in the manufacturing and sales end of business and permit the radio creative talent they buy to create without handcuffs, I venture to say that ratings, sponsor identification, and even sales effectiveness of broadcast advertising would increase. I know without sponsors I'd be in another business, but I wish they'd permit me to do my job. I haven't a single program on the air which I'm permitted to handle exactly in the way I'd like to do it."

This producer is not an exception. Over 50% of the independent producers, as well as program directors at agencies, in SPONSOR'S cross-section, indicate that advertisers sponsoring their programs insist on telling the producers and directors their business.

One of the most recent cases of a sponsor deciding to become a show-business authority was in connection with a television program. The advertiser, one of America's great electrical appliance manufacturers, had a video show that lasted one night (something of a record for the medium), and had just bought a new program. On the first program, the advertiser picked the cast. It wasn't good. On the second,

the advertiser was all set to pick the cast again, when the producer notified the agency involved that he wanted to cancel the program, putting it this way. "I'll continue to produce the show as long as they stay out of the program business. I'll also agree not to manufacture electrical appliances."

There was a compromise. The producer now selects a panel bigger than he actually requires for the program, and the sponsor selects from the producer's panel the actual cast. It makes extra work for the producer, but at least he's not stuck with performers who aren't telegenic and who aren't performers.

Producers lament that they have to go through this routine of giving in to sponsors on matters about which sponsors are, most of the time, ill-equipped to dictate. . . . and there's nothing they can do about it—except quit, and they like to eat.

Producers are constantly being accused of reaching the wrong audience for a sponsor, when they have never been informed of the audience they were supposed to be addressing. As expressed by one producer, "Our 'after-the-fact' big shots who know just whom a program is supposed to be selling ought to be wised up that producers and directors are perfectly aware that they are passing the buck. Agency executives don't know, before a program goes on the air, whom they are supposed to be selling, and therefore they don't tell the producer of the program. When sales-effectiveness figures fail to satisfy the sales managers of the sponsors, they blame the producers, directors, writers, and even the cast of the show. Any good

producer-director can slant his production for specific listeners as long as he knows whom he's supposed to be reaching. It's obviously impossible for him to shoot in the dark, or at the great mass of listeners, and to make certain at the same time that he's reaching a pinpointed market. Yet we're expected to do just that, time and time again. We're not miracle men."

"We have the reputation," laments a production man at one of the top five Madison Avenue agencies, "of being profligate with clients' money. Most of the time, the big-salary performers are contracted in advance for us before we are handed a program to watch over. The only client money we spend is for supporting players and writers, and usually so little is left for us to spend that we have to plead poverty with actors and musical artists all the time. It's again a case of the policy men passing spending responsibilities to the men who do the work. I'm waiting for the day when I'm given enough money to spend to, as I see it, put on a program adequately. We had budgeted \$500 for a writer for a comedy spot in a daily show recently, and when it came time to spend those five centuries, I was told that I had to buy a writer for \$150. Where the other \$350 went I haven't the slightest idea, and it's wiser for me not to have any ideas about the matter."

Producers as a general rule don't exceed budgets. They are given certain sums to spend. It's not their responsibility if, after they spend what they're given, the program cost more than budgeted.

There is hardly a producer who

doesn't blow his top when the subject of continuity acceptance departments of networks is broached. Producers are convinced that all the nitwits in broadcasting are in the blue-pencil departments of the chains. Each producer has a couple of choice examples of how a network script clearance executive read something into a scene that never was intended. And they'll trot them out without the slightest urging.

"What's so frustrating about the networks when scripts are held up, is that you can't argue intelligently with them," explained a Midwest program producer. "They look upon every performer and director and producer as out to get the network in trouble. You can't convince a web purist that all of us haven't perverted minds.

"There was a time when every radio mother had to be good, loving, ever true. A mother could do no wrong. That block isn't on the clearance-department road any longer, but there are others just as unrealistic."

Another producer explained that he had no quarrel with the tough commercial regulations at the networks. "I know, for instance, that I can't expect clearance on copy that states that mine is the best, the only good product of its kind. I know I can't claim that 'research proves it's best,' unless I can prove it. Regulations of this kind are good for broadcast advertising. Over-enthusiastic copy writers can really smoke some of the most amazing claims for products that I've ever read.

"However, even regulation of broadcast advertising can go too far. When it does, it's seldom because of network regulations but because the chain fears what another advertiser may do about his competitor's claims. We expect ad copy censorship. We fight for what we believe to be our clients' rights, but we're never sore when we can't clear claims." was this producer's parting shot.

"A producer's job is to get programs on the air that build audiences who can be sold the sponsor's product," explains a Hollywood radio director. "We're not, for the most part, long-hair gentry but showmen with a flair for the commercial. We deliver audiences—or else we are delivered pink slips. The listening audience has discovered recently that we're in existence, but even with the air-credits that

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Problems with clients

1. Most advertisers want to be creative artists as well as business men
2. Producers are not informed of the objective of broadcast advertising
3. Commercials are seldom okayed in time for producers to make certain that they do not clash with program content
4. Sponsors don't listen to their broadcast programs
5. Advertisers generally regard directors and producers as longhair out-of-this-world talent, instead of what most of them are, good businessmen
6. Producers still have to fight for adequate air credit

Problems with agencies

1. They're seldom run as established businesses but hire and discharge as their radio business fluctuates
2. Agencies make it almost impossible for a radio director or producer to have direct contact with clients
3. Many top radio executives at agencies have had no actual producing experience
4. They follow successful trends like sheep
5. The client's word is usually law, be it right or wrong
6. Even their transcription turntables are in run-down condition
7. They frequently insist on casting programs by the way the talent looks
8. They often admit that they "know nothing about radio," and still insist the program be done their way

Problems with medium

1. Network or station production men assigned to programs are generally as useless as a mechanical pencil without lead
2. Continuity acceptance departments of stations and networks are without imagination
3. Most radio executives do not like advertising
4. Programing is the ignored art of broadcast advertising
5. Broadcasting is generally more concerned with engineering than entertainment
6. In an argument with top station or network men, producers don't win.

Once a year

You can sink a fortune in a single

broadcast and still come out on top

Glitter and sentiment of Christmas and Thanksgiving; color and excitement of sports—the entire parade of holidays and “occasions” that can be hyped and decked out in gala trimmings to fascinate, amuse, and titillate the emotions of listeners—these are the glamour grist of the one-shot commercial broadcast.

Properly planned and promoted, situations lending themselves lavishly to the glamorous touch can be made to pull tremendous audiences.

The most frequent situations in which the one-shot has been used profitably are (1) to intensify selling pressure; (2) to do a special one-time job; (3) to take advantage of sudden breaks in the competitive picture; (4) to take advantage of a special occasion to build institutional prestige.

One-shot commercial airings are most productive when called upon to do an immediate, specific job. They do even better when they supplement or

introduce a continuing campaign. In some instances, an isolated one-time effort may be highly productive. But ordinarily it stands to lose potential value when not hooked into the momentum of a regular campaign.

The Nash-Kelvinator Corporation discovered recently, as have many sponsors before it, that a well-planned, well-promoted one-shot can pay off out of all proportion to its cost. Even so, such an effort is not necessarily low-cost.

Prior to the presidential election last November, four aggressive sales organizations had signed to underwrite the four national networks' coverage of the big event. Nash-Kelvinator bought the CBS package to announce their new model Nash car, while two other motor car manufacturers, Chevrolet and Kaiser-Frazer, together with the Curtis Publishing Company, bought NBC, ABC, and Mutual network coverage of the political event of the year.

Nash paid \$25,000 for the news

package and \$75,000 for the time. Even without the unlooked-for windfall of the all-night reporting, the deal was a natural. On what other occasion, Nash officials figured, could they achieve practically a saturation announcement of a new car at a cost the board of directors would okay?

With a different objective they could have bought, say, 26 CBS Saturday afternoon quarter-hours for approximately the same money. Cost alone, however, is seldom the factor in deciding on a single broadcast. Radio-wise ad managers look first at their advertising objective, which normally has a long-range as well as immediate purpose.

In this connection the spender of the advertising budget is conscious that as a rule the one-shot effort doesn't buy radio's most valuable asset: the listening habit. He knows the habit of listening is built only by consistent broadcasting in the same period, on the same days, month after month.

Wrigley started celebrating the holidays with a gala two-hour CBS broadcast on Thanksgiving day

Elgin continued its holiday tradition of two hour airings on NBC. Elgin aligns itself with the American Tradition of gift giving





Elgin American compacts sponsored Thanksgiving night party on ABC-TV, first to celebrate the holidays on TV

Gillette bought New Year's day Bowl Games to sell its "notched-bar" razor and blade dispenser to America's sports fans

Only such phenomena as Franklin D. Roosevelt's fireside chats, VE Day, and a few other non-commercial events ever achieved virtually total saturation of listenership. But there are very frequent instances when local events come reasonably close.

Even the four-way network coverage of the presidential election came much closer to giving the four sponsors saturation coverage than the four-way audience split indicates. Where possible, most dialers sampled the reporting of all four networks extensively before finally settling down to one.

One of the earliest national advertisers to cash in consistently on the sentiment and glamour of two of America's most tradition-laden holidays was the Elgin National Watch Company. It sells more gift watches

in the period between Thanksgiving and Christmas than at any other time during the year.

Its *Two Hours of Stars* for six years on CBS sold Elgin watches on the Thanksgiving show from 4:00-6:00 p.m., and at the same hours on Christmas day continued selling with terrific impact the idea of the Elgin, a traditional American watch, as a part of the nation's tradition, of which these two colorful holidays are a part.

The *Elgin Stars* moved from CBS to NBC in 1948, while the William Wrigley, Jr. Company took over the CBS time on both Thanksgiving and Christmas, with an equally brilliant array of radio and film stars.

The Elgin-NBC Thanksgiving and Christmas shows gathered Hooper ratings of 11 and 10, with share of audi-

ence of 38.4 and 39. The Wrigley-CBS extravaganza rated 8.5 and 6.8 with share of audience 29.5 and 26.9.

The Elgin American company, makers of compacts, cigarette cases, etc., aired its *Holiday Star Vanities* as a one-shot from 7:30-9:30 the evening of 25 November over five video stations of the ABC television network, plus WCAU-TV, the CBS outlet in Philadelphia (the ABC video outlet in Philadelphia is WFIL). The show was so well-merchandised ahead of the telecast that the New York market alone took enough merchandise to underwrite the entire cost before the show went on.

The show's cost—including time, talent, and production—was \$40,000. It racked up an audience of viewers in
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Sports shop in Red Bluffs, California, sponsored the local high school quartet in pre-Christmas series of carols over KBLF

Curtis publications brought election night coverage on MBS to impress dialers with its magazines





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

(Continued from page 4)

tion job. At least some broadcasters might be tempted to add two and two and get five!

This is not a complaint because somebody lost an account. It happens every week in the year and keeps salesmen on their toes. Nor is it an indictment of agency and client requests for station promotion. You know I believe that stations should do more, rather than less, promotion of national accounts, and that my business is based upon the theory that the better promotional job I do for my stations the better selling job their reps and networks will do for them. I'm on Hal Davis' side.

BOB KELLER
President
Robert S. Keller, New York

THE BANK STORY

In your issue of October or November you published a pictorial three-page story of the steps involving our client, the National Shawmut Bank of Boston, negotiating their TV show with WBZ-TV.

Is it practical to ask if we could order reprints, or purchase some part of 35 copies of this issue?

We find a growing interest in TV among our commercial, savings banks, and investment clients in the median, and it would be very useful if we were able to use this spread for a sales promotional mailing.

LOUIS W. MUNRO
Vice President
Doremus & Co., New York

● SPONSOR at present does not reprint articles but had 20 copies available for Mr. Munro.

CAKE AND BREAD STORY

We are very interested in receiving a copy of the April 1947 issue of SPONSOR. It was in this issue that you had your story *Continental Cake and Bread Story*. If you cannot supply us with that issue, reprints of the article will be more than satisfactory. Please bill us for any expense.

ROBERT F. LARUE
Acct. Exec
Holden, Clifford, Flint, Inc.
Detroit

● Some back issues are still available. We were happy to have been able to handle Mr. LaRue's request.

The Swing is to WHB in Kansas City



THE 1949 SWING GIRL
Miss Vera Ralston

TO reach more people, for less money, broadcast your advertising message over the station with Kansas City's oldest call letters—WHB. Powerful WHB blankets 3½ million buyers in 133 counties of 6 states with good, *listenable* entertainment 19 hours a day. WHB cost less, does more. See your John Blair man.

10,000 WATTS IN KANSAS CITY

WHB **FM** **FM**

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

Ask your national representative

You're on the verge of a decision, and
a problem. What trade papers to
pick for your station promotion?

It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income. But where to get
the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around.
They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising



Mr. Sponsor asks...

"Is it possible to produce television film commercials so that they are equally effective on both large and small screens?"

Stanley M. Abrams

Sales Promotion Manager
Emerson Radio and Phonograph

The Picked Panel answers Mr. Abrams



Technically, production of TV film commercials is simple. Scenes must be photographed with screen size in mind. The average receiver has a 10-inch screen; therefore, all

long shots should be eliminated wherever possible. This fundamental rule should apply to any object from an automobile to a bottle of beer.

Allowances must also be made for the inside dimensions of the tube, so that the image does not "bleed" off the picture area, either top or bottom. Still another factor to be considered is the fancy mountings some receivers have around the screen, thus cutting off a portion of the image.

No matter what size screen is involved, proper exposure plus balanced lighting are vital to good TV commercials. Heavy, dark areas should be avoided because of their tendency to "flare". Whites and greys, plus a transparent black area on the film, if necessary, are best suited to television reproduction.

The biggest problem is the restriction of time of a film commercial to one minute. In 16mm film this means 36 feet of film. For any scene to

register or carry a message, each scene is allotted approximately four feet, allowing nine short scenes in which to get over the advertising message.

It's apparent, then, that ingenuity and originality must play the greatest part in presenting a commercial that has punch and selling strength, as well as a palatable acceptability to the TV audience.

Spoken copy accompanying a film commercial is also highly important. It must not be rushed. The oral copy must be timed very carefully to allow for roughly 12 seconds of copy to every 20 feet of film.

ROY MEREDITH
Production Manager
WCAU-TV, Philadelphia



It is a question of proportions. By that I mean a close-up on a seven-inch screen would be a close-up also on a 15-inch screen, or the proportions would be the same. However, I

feel it would be better to sustain the sequence longer if the commercial is specifically produced for a small screen. The reason for this is that the smaller the screen, the more eye strain for the viewer. Therefore, a series of rapid scene changes is uncomfortable to look at, and not enough time is allowed for the message to *sink in*.

I think a good rule for commercial script writers to follow is to keep the commercial simple; the above rule goes

double if the script is being prepared for small screen receivers only. However, I believe it is a good rule to follow for all size receivers.

Many commercials on television today are nothing but a series of fast wipes, cuts, and dissolves, with as many as 15 to 20 scene changes in a minute. If the people who prepare these commercials would give a little study to the human eye, they would find out that the focus of the eye changes for each scene. If ten minutes of this technique were used, the viewer would wind up by bouncing the television set on the floor. Keep it simple.

BUD GAMBLE
Gamble Productions, N. Y.



If television's visual commercials are done with a reasonably intelligent use of the printed word as a selling agent, there is no necessity or reason for them to be produced differently for the various sizes of TV set screens now on the market.

Size of the screen should be no consideration in the projection of a normal advertising message via TV. Only poor or improper handling of a commercial will impair its effectiveness, and then the damage is equally evident on a 20-inch or a 7-inch screen.

Brand names and trademarks, unless improbably unwieldy and long, should be able to be viewed on the smallest screen (even the 3-inch type now available in portable sets) as on any larger

size, short of a full theatre screen. Only in the matter of lengthy slogans or involved sales messages is screen size important, and in these cases the same application of basic newspaper or magazine ad copy principles as regards amount of wordage relative to allotted space is necessary.

But under ordinary circumstances any TV commercial planned for the average screen will be as effective on small or large sets. And it must also be remembered that for correct TV viewing audience distance from the screen should be equivalent in feet to the size of the tube in inches. Proportionately, therefore, there is virtually little difference in image size to the person with normal eyesight.

C. J. DURBAN

Assistant Advertising Director
U. S. Rubber Co., N. Y.



As long as simplicity of pictorial composition is observed, no differentiation of technique for large and small screens need enter production plans, for in the final analysis the

proportions are determined by one's distance from the screen.

From the standpoint of composition, the normal loss of pictorial values in transmission from studio to receiver should be carefully considered. With that in mind, and by utilizing the greatest economy of composition possible, video producers can make their sales messages attractive and highly effective on any and every set.

ROGER PRYOR

Director of Television
Foote, Cone & Belding, N. Y.



The answer to the problem of producing television commercials, title cards, credits, and so on, so that they contain the same degree of effectiveness on both small and large

screens seems to me to be self-evident. It is simply this: Any proficient hand.
(Please turn to page 42)

Dear Joe:

This is the second in our series of Sponsor ads, and I wonder what reaction you noticed from our first. We received three calls from local agencies, all of which were favorable, but they know all about WMIE-Miami anyway.

I had a big thrill in early January, Joe, that certainly proves the point that in broadcast advertising, it's the program and advertising copy that count.

Electric Sales and Appliances, the South Florida area Philco distributor, has been a top account with us since the first week we went on the air. Through their guidance, some thirty-three Philco dealers are also appreciated WMIE-Miami advertisers. The point is though, Joe, that Earl



Crawford, Manager of the distributorship, told us prior to signing his first WMIE contract that "radio advertising didn't work in Miami" and he had tried

three stations to prove it. Truth of the matter is it wasn't the stations, but it must have been a poor choice of program material and talent.

We sold him on "one more trial" and he bought the University of Miami football games from us as a Philco exclusive. The results, I'm happy to say were exceptional—but, of course, it's because the vehicle was right. As you know, we had a Hooper made of one game which gave us 38.9% of the radio audience, and our next nearest competitor had only a little more than half this total. And this was on a night when one station bucked us with Band of America, Jimmy Durante, Eddie Cantor, Red Skelton and Life of

Riley. Our 38.9 was overall for the entire two and one-half hour period.

Mr. Crawford told us that his sales to retailers increased each week in precise accordance with the items he selected for special treatment during each week's game. Bill Scheetz, our play-by-play man whom we think has no peer, sent a weekly letter to all Philco dealers in advance of each game which helped them stock up on items to be featured during the next broadcast.

Now, here's where the January thrill comes in: The occasion was the national Philco distributors' convention held in Palm Beach. Mrs. Venn and I were invited to attend the meeting of several days, and we saw our Philco account, Electric Sales and Appliances of Miami, receive the national first award for total sales per capita, first prize in the Southeast for sales, and first prize for service.

Of course, we know WMIE didn't have near as much to do with these sales attainments as Earl Crawford would have us believe, but we like to think we helped.

We do know our handling of this client was noteworthy. Our commercial announcer, Joe Worthy (formerly of Selznick Studios in Hollywood) was a good salesman, Bill Scheetz gave the fans the kind of play-by-play reporting they enjoyed, and the games were just right for the product. This combination simply pays off.

The distributor and the dealers know WMIE was effective and most important of all, that "radio in Miami will work—and work extremely well."

Cordially,

Bob Venn



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

KOB
 KFDM
 KDSH
 WBZ-WBZA
 WGR
 WCSC
 WIS
 KRIS
 WOC
 WHO
 KVOO
 WDSM
 WDAY
 WOWO
 WBAP
 KGMB-KHBC
 KXYZ
 WISH
 KMBC-KFRM
 WAVE
 WMAW
 WTCN
 WMCA
 WGH
 KFAB
 WMBD-WDZ
 KYW
 KDKA
 KEX
 WPTF
 WDBJ
 KCBQ
 KSD
 KIRO
 WFBL
 WTHI

NBC
 ABC
 CBS
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 ABC-NBC
 CBS
 ABC
 ABC
 CBS
 NBC
 ABC
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 CBS
 CBS
 NBC
 CBS
 ABC

Television

Baltimore
 Ft. Worth-Dallas
 Louisville
 Minneapolis-St. Paul
 New York
 St. Louis

WAAM
 WBAP-TV
 WAVE-TV
 WTCN-TV
 WPIX
 KSD-TV

•

"Eye Radio"

INFLUENTIAL

RADIO

Everyone wants to win customers and influence people. But we know, and you know, that the background for winning new friends is first to understand them in terms of their varying local or regional ways of life—and then to act accordingly in all your contacts.

Bull's-Eye Radio (National Spot) is the only kind of radio that permits you thus to influence people, because it's the only kind of radio that lets you decide *how*,

when, where and to *whom* your sales message is to be broadcast, and what it is to say in each different market.

Since 1932, we of Free & Peters have specialized in national spot radio, and believe us, we know how influential it can be when properly used. We'd certainly welcome the chance to help start this more influential radio working for you in any of the markets listed at the left. What facts do you want?

FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives
Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

WIP *Produces!*

Example
11

Our history is showing!

Tear up another calendar. Miss Cooper, now it's 10 years that WIP's DAWN PATROL has been giving its sponsors big sales dividends.

That's five and three-quarters hours a night, seven nights a week, for 10 YEARS . . . NEVER UNSPONSORED. SOME HISTORY!

WIP

*Philadelphia
Basic Mutual*

*Represented Nationally
by
EDWARD PETRY & CO.*

MR. SPONSOR ASKS

(Continued from page 39)

ding of TV video wordage is currently aimed at the average screen size of 52 square inches. Obviously, allowances must be made to insure complete readability on tubes smaller than the average, but it's safe to say that if such allowances are not made automatically, if overcrowding and illegibility result on small screens, the job was done badly in the first place.

There is no necessity to produce TV's written messages differently for vari-sized tubes. That statement becomes clearly apparent when it is realized that seeing a regular 35-millimeter motion picture in a theatre is proportionately the same from a visual standpoint as viewing the same film reprinted in 16-millimeter width in one's own living room.

PAUL ALLEY

*Editor, NBC Television Newsreel
New York*

BROKERS

(Continued from page 26)

early 1930's, began to be frowned on. Finally, the Federal Radio Commission (predecessor of the FCC) cracked down on it. NBC (who had been carrying the program) almost lost its license, and promptly wrote a regulation into its books against carrying investment advertising.

What MLPFB wanted in the Fall of last year was a show which could do an educational job for the investment counsellor and for Wall Street in general, as well as build institutional prestige while selling a service directly to investment prospects. No easy order.

Lew Engle, MLPFB's ad manager, found it in a package put together by the Newell-Emmett ad agency. Newell-Emmett (not MLPFB's agency of record; Albert Frank-Guenther Law is.) had built a show around opinion-researcher Dr. George Gallup, TV announcer Rex Marshall, and a blonde ingenue named Susann Shaw.

The show was simple enough in its basic program idea. Rex Marshall and Susann Shaw asked questions of Dr. Gallup, who gave answers based on the findings of the Gallup Polls. The program attracted a fair-sized audience and rating, since at that time the uppermost topic in current events was the presidential election, and audiences hungered for details on how the election would go.

World's Largest
Baby Beef Show at
Omaha's Aksarben

State Fair

BIG!

At DENVER Western
Fat Stock Show

National Plow
Terrace Contest

International 4-H
Club Congress in Chicago

Douglas County Fair

Doing BIG things in a BIG way is old stuff to Bill Macdonald, Farm Service Director of the BIG station KFAB. This month Bill Mac starts his 23rd year in radio farm service—doing more BIG things for all the folks in the BIG Middle West.

50,000 WATTS

KFAB

Your Columbia Station

OMAHA, NEBRASKA

Represented by FREE & PETERS, INC.

General Manager, HARRY BURKE

During the 9-week test that *America Speaks* was telecast for MLPFB (the first network TV for an investment broker) Gallup was high on viewer's lists.

A few viewers, particularly those in the broadcast industry, were puzzled to find the show on CBS-TV at all. It had been announced originally for NBC-TV. Had the sponsor changed networks at the last minute?

The answer was "No." The program

had indeed been scheduled for NBC. Contracts had been signed, and the program accepted at that network. But, a few days before the show went on the air, a call came in to the agency from an NBC vice-president. It seemed that Charles R. Denny, NBC executive v.p., had been wondering (Denny probably was thinking back to *The Old Counsellor*) if NBC wasn't sticking out its corporate neck by accepting investment advertising. After an execu-

tive huddle at NBC, the contract was cancelled.

MLPFB promptly called Frank Stanton at CBS, who said he would be delighted to have an advertiser with the standing of the MLPFB on CBS-TV. So, to CBS the program went.

The TV commercials for MLPFB during the nine-week run are a good example of the cumulative effect of low-pressure selling. During the first three weeks' commercials, the commercials were a discussion of the standard MLPFB advertising theme of "Investigate—before you Invest." Free booklets on various aspects of the subject were offered. The "selling" was purely institutional. With the fourth telecast, the sponsor tried something new. The commercials became a fiscal soap opera.

The heroine of these debenture dramas was pretty Susann Shaw. Her problem became one that is familiar to the \$5000-a-year-and-up family heads that MLPFB was slanting its sales talk to. Susann, for story purposes, had fallen heir to an estate of \$3,000 or so, and was now worrying about what she should do with it.

Should she bank it?

Should she buy insurance with it?

Should she invest it?

Rex Marshall and continuity spent the show's commercial time explaining to Susann the mysteries of the stock market. They warned her against tipsters. They told her the difference between bull and bear markets. They patiently explained everything from accrued dividends to voting trusts. At the conclusion of each "chapter" of *Susann's Three Grand*, they offered more MLPFB booklets. At the close of the final commercial in the *America Speaks* series, they sprang the clincher. They advised her to invest her three thousand bucks through Merrill Lynch, Pierce, Fenner & Beane.

The TV series produced some fast sales results for MLPFB, as well as a considerable amount of prestige. The MLPFB offices in the TV cities, alert for new business, were quick to follow up the requests for booklets and investments information. A typical result (from the MLPFB Chicago office) concerned a middle-class resident of the Windy City. Wrote the contacting office:

"Upon contacting him by phone, he told (MLPFB's man) he was favorably impressed

"IT'S A DURNED EASY CROP TO MARKET!"



The next best thing to growing dollar bills themselves is to have lots of wonderful cash crops!

Our Red River Valley farmers have plenty of them—corn, wheat, barley, hogs and poultry. The result? Well, according to a recent Department of Commerce report, North Dakota had the highest per capita income of any agricultural state in the country; was topped only by Nevada and New York among all 48 states!

We're proud of the fact that now, as for the past 26 years, our Valley farmers rate WDAY their favorite station by about 5-to-1. Ask us or Free & Peters for more information.



FARGO, N. D.

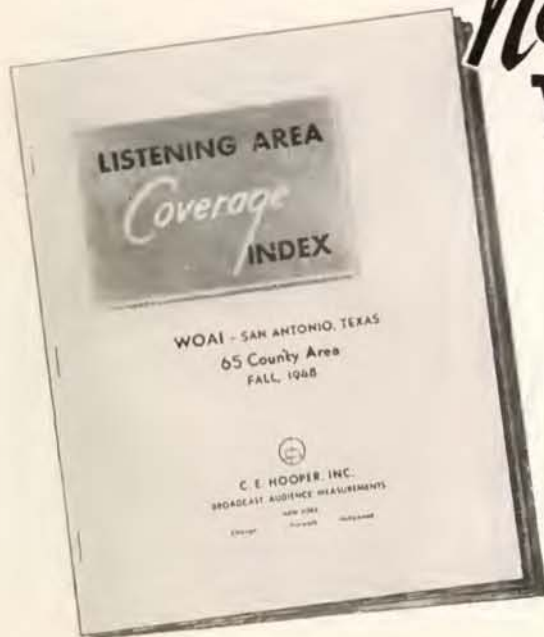
NBC - 970 KILOCYCLES

5000 WATTS



Now, MORE THAN EVER, WOAI STANDS OUT

As "The Most Powerful Advertising
Influence in the Southwest"

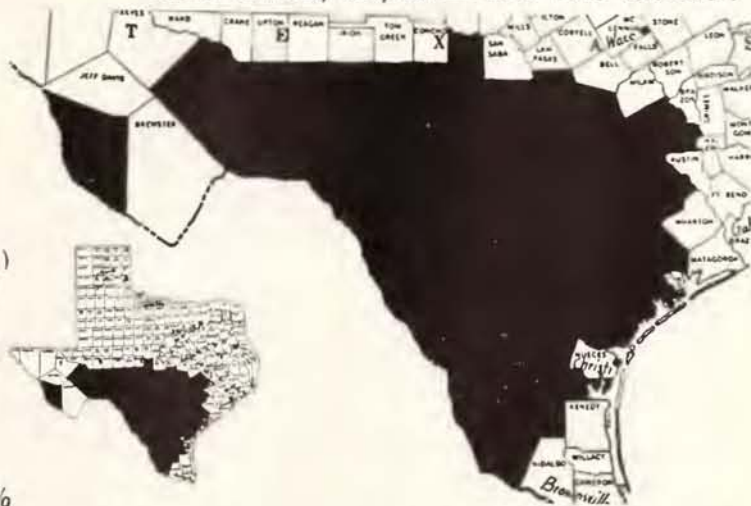


Returns are in from a brand new Hooper Survey of family listening habits in 65 Texas counties, where 50-100% of the Radio Families listen regularly to WOAI, both Day and Night (BMB Study No. 1).

Here is a comparison of listening preference for WOAI against other network and non-network stations located within the 65-county area:

MORNING—(6:00 AM to 12:00 Noon)	
WOAI	29%
All ABC Stations	16%
All CBS Stations	14%
All MBS Stations	7%
Non-net. Stations	11%
AFTERNOON—(12:00 Noon to 6:00 PM)	
WOAI	30%
All ABC Stations	17%
All CBS Stations	12%
All MBS Stations	6%
Non-net. Stations	10%
EVENING—(6:00 PM to 12:00 Mid.)	
WOAI	35%
All ABC Stations	14%
All CBS Stations	16%
All MBS Stations	4%
Non-net. Stations	2%

These are the 65 counties surveyed by Hooper (Total Radio Families, 320,940 — BMB 1948 estimate).



The Hooper Listening Area Index is based on a record of habitual family listening data obtained from mail ballots received from a cross-section of homes in the surveyed area.

This question was employed on the mail ballot: "To what stations do you and your family listen MOST FREQUENTLY, OR MOST OF THE TIME?"

WOAI

San Antonio

NBC • 50,000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

with my television broadcast. He said he will be heir to an estate in December and desires to invest about \$4,000 in a security with the main objective, dividend returns. [We] feel that the results of this contact are good and there should be business resulting from it."

This gave MLPFB's Lew Engle a cue for a further use of the visual technique that had produced such results. Since the kinescope films of the TV show were available, Engle had the commercial portion edited out, then took the clips, wrote some continuity, added titles and music, and for about 5% of the total cost of the show (roughly \$50,000 total) had a first-

rate sales-promotion movie. It is being shown currently at the 95 MLPFB branch offices in 93 cities, and to men's and women's civic and social organizations, as well as to schools and colleges. Like U.S. Rubber's promotion films made from U.S. Rubber's TV commercial films, the MLPFB film gives the investment firm an additional sales tool at a very reasonable cost, thus reducing the over-all cost of the show to them.

MLPFB considers their money spent in the nine-week TV test well spent. The Wall Street firm plans further

use of both radio and TV when they can again find program vehicles that will do a job for them, within the limits of their \$400,000 ad budget. The members of "The Thundering Herd" like to think about the high-salaried New York executive who had been on their potential prospect lists for years. Nothing that MLPFB advertising could do, or that their salesmen could say, would open the door to his office.

Then one day, after the TV show had been on the air a few times, a letter arrived. The letter started out by congratulating the firm on the excellence of their newspaper and TV advertising in telling a story that was "thoroughly convincing and self-evidently sincere." The letter went on to say:

"More important than my opinion about your advertising, however, is its effect upon me. Finally it has convinced me that you sincerely want my own small account and are willing to deliver me a great deal of extra-ordinary service to get it. I don't quite understand why this is so, but you have firmly sold me on the idea THAT it is so."

Once more broadcast advertising has proved that it can do a selling job . . . even for Wall Street. . . .



You, too, will hear good news

... when WTAR does your selling job
in the Norfolk Metropolitan Market

Look at both sides of your advertising dollar . . .

WTAR gives you 3.5 times as many weekday morning listeners as its nearest competitor . . . 3.2 times as many weekday afternoon listeners, 3.4 times as many evenings . . . 2.3 times as many Sunday afternoon and Saturday daytime . . .

That's what the Hooper Station Listening Index, October-November '48 says for Norfolk—Portsmouth—Newport News, Va.

Check that kind of listenership and the cost per listener, against any audience delivery of any other station on your list.



You'll see why WTAR gets along
so well with thrifty folks.

Let us tell you more about it.

NBC Affiliate
5,000 Watts Day and Night

Nationally Represented by Edward Petry & Co.

PRODUCERS' LAMENT

(Continued from page 31)

we have recently won, fans seldom know that we're around.

"Air-credits are dollars and cents to us. We don't want to seem hogs, nor do we want to take any credit away from the top performers whom we direct. It's just that producers are people, too."

A producer of a series of daytime dramatic strips speaks out this way for his craft: "We do fine jobs within the prescribed limits of the daytime formula. If our plays seem to move at a snail's pace, it isn't our fault. That's the way the average housewife wants her daytime fare. When we produce a fast moving strip, we find that we have progressively smaller and smaller audiences. It would be great to produce dramatic masterpieces in the daytime, if we could find an audience to listen to them. Every attempt to produce what clubwomen call literate daytime drama has been to nonlistening radio homes. Listeners come first—beautiful writing, superb acting, and imaginative direction long afterward."

Radio's producers want a little credit, some freedom and escape from continuity departments. They'd like a big payroll envelope, too. . . .



Year after year, they keep coming back

★ Here are some of the veterans on WFAA ... twelve firms that have used WFAA for 15 years or longer. Thirteen others have been with WFAA between ten and fifteen years; and 26 for more than five years.

B & B Cafe	downtown restaurant
T. W. Burleson & Son	honey
Interstate Cotton Oil	Mrs. Tucker's shortening and margarine
Fant Milling Co.	flour and baking powder
W. A. Green	department store
Linz Brothers	jewelers
Lone Star Gas Co.	public utility
McGaugh Hosiery	hosiery manufacturer
"Doc" Jackson's Garage	auto repairs
Bulova Watch Co.	watch manufacturers
General Mills	food products
Proctor & Gamble	soap products

It takes "Know How" to keep sponsors happy, and WFAA is mighty proud of its renewal record, with 51 sponsors who have kept coming back for five, ten, fifteen years or longer.

Renewals depend on results! And these old-timers on WFAA's list of advertisers know that results are the combined product of programming know-how, fine production facilities, as well as comprehensive coverage and established audience. It takes them all to build the kind of sales that WFAA advertisers demand and get!

Represented Nationally
EDWARD PETRY and COMPANY

WFAA

DALLAS

and
WFAA
FM

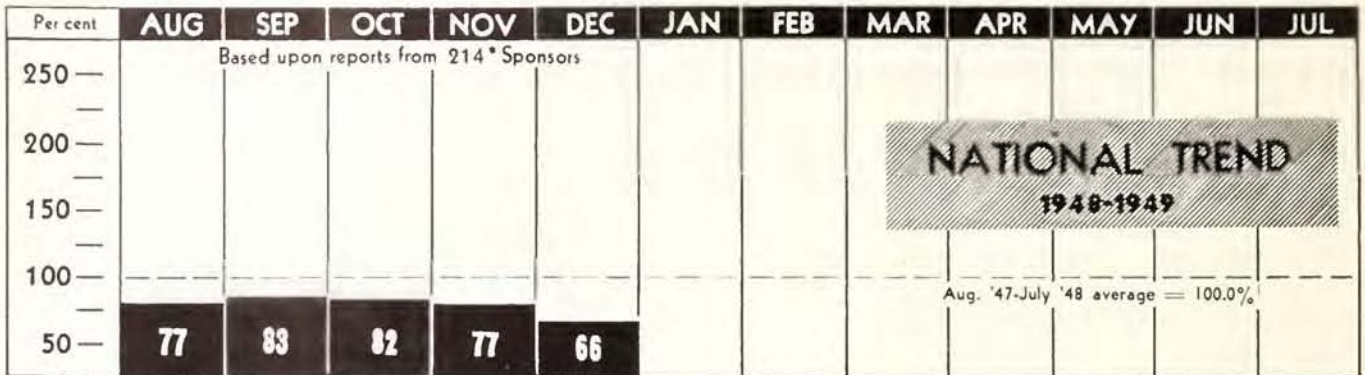
820 NBC • 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the DALLAS MORNING NEWS

By order of FCC, WFAA shares time on both frequencies

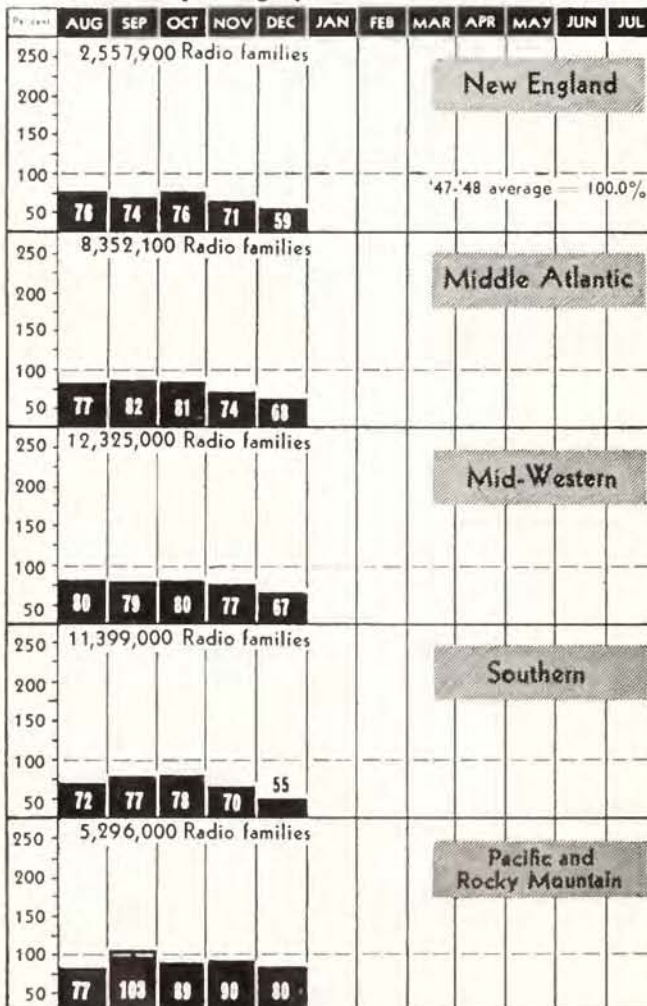
selective radio trends

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

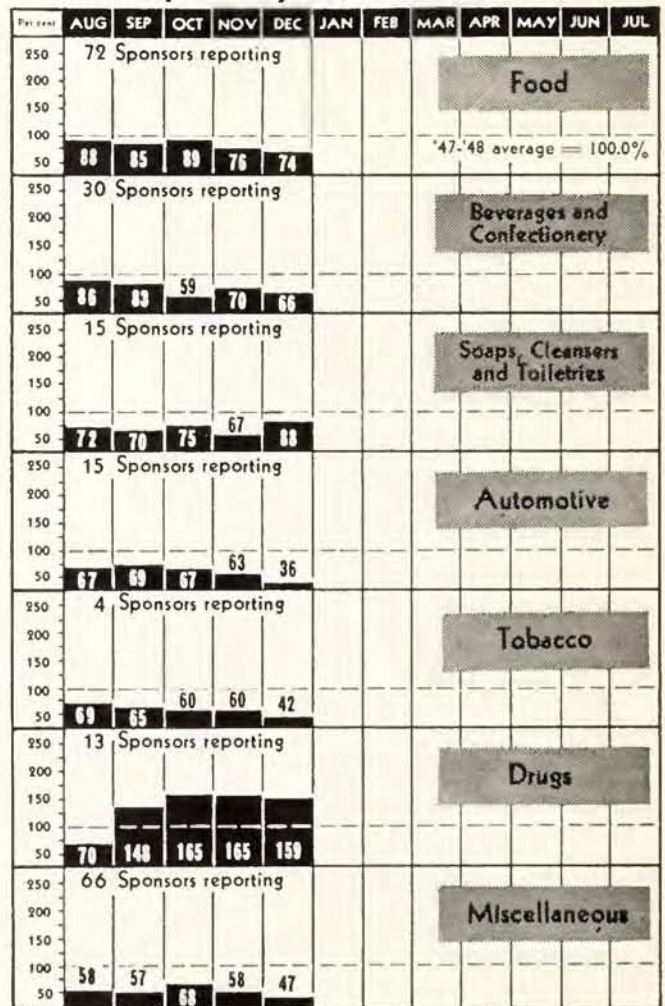
December selective placement by national advertisers was the low point of the Fall-Winter 1948 season, off nine points from November. This is normal. National advertisers do little holiday advertising via the market-by-market medium. Retail merchants on the other hand use broadcast advertising effectively. All areas were off, with the South suffering most and the Middle Atlantic least. Breakdown by industries indicates that only Soaps, Cleansers, and Toiletries increased their use of the medium during the holiday season. Expectations are that the report for January will present a different picture. Colgate, sparked by former Lever v.p. Gilman, is expected to show new life, and some 45 accounts not active in December are currently using selective radio broadcasting.



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.

TV RESEARCH

(Continued from page 25)

line connections direct to the radios and TV sets in homes. This system has been using an experimental panel of 33 homes containing a total of 60 radio and television sets—one out of every six receivers checked is a television set, the present ratio of TV sets to radios in the Philadelphia area.

Qualitative research is being done by 12 of the 22 research organizations. Audience Research, Inc., will do research preponderantly in the qualitative field. It will survey programing and audience behavior. It will do pre-testing of program ideas and program titles. Competitive program surveys will be made to determine what sort of program can best take advantage of a weakness in audience appeal of other shows on at the same time. Film previews using the Hopkins Televote Machine on selected audience groups and the use of portable home recorders for the evaluation of live telecasts conditions will be conducted.

CBS is jointly engaged with Rutgers

University in a continuing research project. The laboratory for this project is a small city with a population that runs from white collar to high income groups. The town isn't too atypical, in that it is not dominated by a single industry.

Newell-Emmett is another TV-town researcher. It uses a town in New Jersey as a laboratory for its television research. The first report, published last June, was a census of television-set ownership broken down into socio-economic status of owners. The second report covers buying motives of those purchasing a TV set, something of listening habits, and interest of non-TV owners in having a television set.

Hofstra College (Hempstead, L.I.) studies the impact of television on the living habits of set owners. TV's effect on entertainment inside and outside the home is being measured, including television's effect on radio listening habits. The effect of television on reading habits, reaction of set owners to television and its commercials are also part of Dr. Coffin's (head of Hofstra research) continuing study. The first study probed the wearing characteristics of television, as well as the impact of television on the various socio-economic groups. Northwestern University has completed a survey on the effect of television on the social habits of 331 Chicagoland families.

Jay and Graham Research Organization of Chicago uses a panel of 450 television-set owners in the Chicago area for recall and broad opinion surveys. The panel will be used for diary reports of program viewing which, when combined with coincidental, becomes what J&G call a "Videodex" rating.

NBC farms out all of its qualitative research projects to outside research organizations and analyzes the findings. NBC works closely with Schwerin Research Corporation, which has been experimenting with television research for the past two years, and is now accepting TV clients. Schwerin, McCann-Erickson, Sindlinger (Tel-dox), and Young & Rubicam all do qualitative research. They use listener panels, participants of which register their likes and dislikes of programs by means of electronic registering devices. These devices, which register individual and group reaction to programs or parts of programs, are useful as springboards into the reasons why

Beulah Karney



**FOOD EDITOR
A B C NETWORK
LIBERTY MAGAZINE
IN A
NEW 5-MINUTE
TRANSCRIBED SERIES**



Monday thru Friday
52 weeks or less

NOW AVAILABLE

locally at low announcement cost rates.

YOU GET

the nation's foremost home economist in an easy-to-sell 5-minute show, plus daily program menus and recipes including newspaper promotional mat service.

WRITE OR WIRE TODAY!

**BEULAH
KARNEY**

228 N. LA SALLE ST. • CHICAGO 1, ILL.



10,000 WATTS IN KANSAS CITY
WHD DON DAVIS, PRESIDENT
JOHN Y. SCHILLING, GENERAL MANAGER
Represented by JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 3,000 WATTS NIGHT

panel members have reacted as they have. These interviews are conducted on established psychological bases after the panel voting session by all. Young & Rubicam is making a city-wide survey in New York City to determine penetration of selective campaigns and compare the penetration and enjoyment of commercials in simultaneous broadcasts. Future projects will include: A study to establish the effect of visual presentation upon sales penetration; reduction of television data to a cost-per-1000 formula as tele-ratings become available. The Teldox system sends its interviewers into the homes of its panel members with a sound recorder which catches the whole interview.

Audience Research, Inc., Hooper, Jay & Graham, NBC, Newell-Emmett, Sindlinger, Schwerin, and Television Research Institute do special research on order of a client.

The Broadcast Measurement Bureau is conducting its 1949 poll of radio and TV station coverage throughout the country. Naturally, coverage of listening to television stations can only be recorded for those areas where television stations are operating.

One fact that emerges from surveying the organizations doing television research on a continuing basis is the amazing number which have devoted themselves to serving the TV advertiser so early in the medium's stage of development. Every month brings forth an ever increasing flow of TV research reports. Research organizations, agencies, networks, and stations are paying increasing attention to television fact finding. The TV advertiser need not go it alone.

COMMERCIALS PLUS

(Continued from page 29)

drives, and sports events. During football season, openings are left in copy for the insertion of the names of the most popular game of the week, high school or college. A regional shoe chain uses weather tie-ins to plug rainy or snowy weather articles, such as rubbers and galoshes. Copy is also geared to plug items that need pushing in the various cities. In the South, it may be Summer suits; in the North, Winter wear.

Esso Standard Oil Co. is perhaps the most consistent user of timeliness and localization in its commercials. Its copy follows the weather and needs of the dealers. If one region or di-

vision is shy a product, the pressure is released. If the need exists for pushing heavy inventories the pressure is applied. In the Fall, oil-change commercials begin up North and follow the sun into the South, and in the Spring, vice versa. Esso has a teletype system set up which connects its advertising agency with all of its 42 stations. The company broadcasts four 5-minute newscasts, *The Esso Reporter*, six times a week on each of 42 stations, totalling 1008 newscasts weekly. A recent example of timeliness and localization was Esso's newscast of 6 January, when the commercial congratulated the new liner *Caronia* on her maiden voyage across the Atlantic and her arrival in New York. Commercial noted that the *Caronia*, like the Cunard White Star Line standard bearers *Queen Elizabeth* and *Queen Mary*, is powered by Esso Bunker Fuel.

G. Washington Coffee used one-minute transcribed spots in 25 major cities for about eight weeks in 1944. Commercials featured testimonials from local housewives—not big names, but Mrs. Everyday.

Timeliness can be achieved in a mass market by means of transcribed jingles. Harry S. Goodman, New York, has a list of e.t.'s suitable for use anywhere in the country. These open-end transcriptions are tailored so that they can be used for station breaks, 30-second and one-minute announcements. Among the e.t.'s available are weather forecast, musical time, birthday, name, and Christmas shopping jingles. Weather forecast jingles, 66 in number, cover every possible weather contingency (see *Weather is Commercial*, SPONSOR, June 1947). Musical time signals are tailored for every half-hour of the day. Birthday jingles cover 365 days. Birthday gimmick enables sponsors to build store traffic and mailing lists. Listeners generally go to the retail outlet and register to be eligible for birthday prizes.

By carefully promoting name jingles in Chester, Pa., (WPWA) Bond Bread (General Baking Co.) added 2,000 new customers to its bread routes in 13 weeks. Christmas shopping jingles start 30 days before the holiday, and work down to the day-before-Christmas.

Procter & Gamble's program, *Metro-pole*, which is heard on the French-Canadian network, consistently mentions places in its commercial which are familiar to all its listeners.

Northeast Airlines uses spots (on the Yankee net. in nine cities) which feature testimonials from prominent local businessmen.

Commercials featuring localization and timeliness are not easier to create. Nor are they the easiest to distribute. In some cases the localization of commercials entails quadrupling a copy and office staff.

Timeliness and localization in commercials require close coordination between agency, sponsor, and retailer. An advertising appeal that ties in with strong consumer interest is the most effective. The impact of the interest-compelling commercial cannot be gained without hustle and imagination. It costs more money, too, except when transcribed open-end commercials are used. But the pay-off comes in increased listenership and impact, as those who have used localization and timeliness know. . . .

OHRBACH'S

(Continued from page 23)

bach with no little trepidation. No one knew whether or not Ohrbach had decided to become, as far as radio was concerned, another Barney's.

After considerable looking around, Ohrbach's finally bought a program. It was WNBC's Mr. and Mrs. team of Tex and Jinx McCrary. Jinx Falkenburg, eye-filling feminine part of the duo, was well-known as a top-flight fashion model and fashion expert. Tex McCrary had a following too, among literate readers of the *American Mercury* and the somewhat less erudite *Daily Mirror*. The Tex and Jinx team fitted perfectly into the Ohrbach advertising approach of class at a price, then costing the firm \$400,000 (about 1% of sales) a year.

By the time Ohrbach's had decided to join the westward trek of many large American firms, lured by the business boom on the West Coast, they had learned in a short time many radio lessons that were to guide them through their campaign to open the new L.A. store. The market was good. In Los Angeles county alone in 1948, 32 national firms established \$65,000,000 worth of industrial facilities. Los Angeles merchants, who found (for the most part) that the swiftly rising population curve obviated the need for special sales or low prices, were hide-bound with manufacturers' suggested prices (40-

(Please turn to page 56)



● **With a Single Contract**



PACIFIC NORTHWEST BROADCASTERS

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

EASTERN Sales Manager Wythe Walker 551 - 5th Avenue, New York City

WESTERN Sales Manager Tracy Moore 6381 Hollywood Blvd., Hollywood, Calif.

for
**NETWORK
CALIBRE
PROGRAMS**

... at local
station cost

See your station
representative or write

LANG-WORTH
feature programs, inc.

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



PROGRAM CHANGES

(Continued from page 21)

low ratings and did nothing to ease the tension. *Lum and Abner*, taking their cue from the change from a daily strip show to a weekly 30-minute show of *Amos 'n' Andy*, subsequently went to the half-hour format, but not for Miles.

In recent years, an increasingly familiar reason for sponsors changing programs has been to meet the demands and "needs" of the sponsor's sales force. Most changes of this type occur only after a long sponsorship.

The historic reason cited by most sales managers for this type of change is the sponsorship by the Celanese Corporation, some years ago, of a musical show starring Jean Tennyson. By a somewhat "strange" coincidence, Jean Tennyson was the wife of Dr. Camille Dreyfus, board chairman for Celanese. The show went on the air with pomp and circumstance. Dr. Dreyfus thought it was swell. What the stockholders, as well as the sales force, thought and later said was something else. The show went off the air, amidst some internal fireworks at Celanese. The memory of it has remained to serve as a reminder to many sponsors who might otherwise buy programs that primarily please the boss, rather than the sales force and listeners. After *l'affaire Tennyson*, Celanese dropped out of radio completely.

Despite this classic example, such shows are still bought, and are eventually changed, although seldom for quite as obvious a reason. The Cities Service Co., one of radio's earliest major advertisers, until last year sponsored the *Cities Service Highways of Melody*, the oldest continuously-sponsored network show in radio. From all appearances, it looked as if *Highways*, after a quarter-century, was indeed here to stay. Many in the industry were extremely surprised when Cities Service changed over last Fall to another program, *Band of America*. The reason for the change was this. With the oil industry going into a highly-competitive postwar cycle, Cities Service felt that the show was being taken for granted by all concerned. It is hard to get excited about a show that has changed little in 25 years. It is even harder to promote such a show to dealers as part of a positive, aggressive merchandising approach

Besides, tastes in programing have changed, and the ratings of *Highways of Melody* had gone gradually downhill in recent years. A change of pace was indicated. *Band of America* was tested as a summer replacement for *Highways* during 1948. The show caught on with dealers and with listeners, since Cities Service research showed them that there are nearly 20,000,000 people in the U.S. who have played in a band (high school, college, firemen, etc.) sometime or other. Cities Service, when the Fall season came around, continued with *Band of America* instead of *Highways*. They still have what they wanted—a musical show. But now, they have a music show that is getting at least two points higher in ratings than the old one, is tailored to listeners' tastes, and is being accepted and promoted by dealers.

Prudential Insurance Company recently made a similar change, for much the same reason. When Prudential started out in radio in 1941, they wanted a show that had a "red-carpet" prestige. So, they bought the *Prudential Family Hour*, a musical show that featured operatic type music (Risè Stevens), and a highly institu-



DELIVERING A
TREMENDOUS
3-CITY MARKET:

BEAUMONT - ORANGE -
FORT ARTHUR and the
Rich Gulf Coast Area.

Now 5000 Watts

DAY and NIGHT — 560 Kilocycles

KFDM

New Studios New 5000
Watts Power All to give you
a more terrific impact on this
wonderful market—NOW, the na-
tion's number one chemical indus-
try with agriculture, lumbering and
shipbuilding to swell pocketbooks.

Studios at Beaumont, Texas

Affiliated with
AMERICAN BROADCASTING CO.

and the
LONE STAR CHAIN

Represented By FREE and PETERS, INC.



**Texas Rangers
Ridin' High!**

The Texas Rangers transcriptions of western songs have what it takes! They build audiences . . . they build sales. The price is right—scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for
complete details.

The
Texas Rangers
An ARTHUR B. CHURCH PRODUCTION
Kansas City 6, Mo.

fi **STILL** rst*



in the morning (8-12 a. m.)



in the afternoon (12-6 p. m.)

and

in total rated periods

*October-November Hooper Ratings.

This business of leading the pack is getting to be a habit at WFBR.

And we're leading not only on the Hoopers, either. We're way out in front in audience interest—audience *loyalty*, too!

Witness: recently one of our M.C.'s mentioned that he had some studio tickets available. He mentioned it *just once*—and Uncle Sam's harassed mailmen brought requests for 113,952 tickets.

Add it up: all our firsts—audience loyalty—constant newspaper and car card advertising—a house organ, modern, handsome studios—and 100,000 people that see a broadcast in those studios every year—and your total *has* to be:

AM

WFBR

FM

THE BALTIMORE STATION WITH 100,000 PLUS

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

tional brand of sales message. After six years of *Family Hour*, the sales force began to gripe. They wanted something they could promote to the public, something that had a dramatic quality and would help them sell policies, not a company name. Prudential top brass finally consented to buy, in 1947, the low-cost *Jack Berch Show* on NBC as a daytime strip. Berch had little of the "class" of *Family Hour*, but he sold a lot more insurance, which was what the large and aggressive Prudential sales force wanted. *Family Hour* remained, for a couple of years, a show more appreciated by the home office than elsewhere. As the Fall season of 1948 came around, *Family Hour* yielded finally to pressure and bowed out in favor of the *Hour of Stars*, a weekly dramatic show, modelled on *Screen Guild*, that features a repertory group of Hollywood name stars. By all accounts, the new show has the air of prestige beloved of Prudential, but has a greater sales value than its predecessor, plus a higher potential rating.

Sponsors, particularly those who have a large and far-flung sales force,

are often under pressure to change their program to conform to new programming trends. DeSoto-Plymouth went on the air in the Fall of 1947 with a weekly adventure-mystery series called *Christopher Wells*. It wasn't a bad show, as shows of the type went, but it came along at a time when the trend was shifting to quiz shows. DeSoto-Plymouth dealers began to clamor for a quiz show. In mid-1948 they got it, a typical give-away opus called *Hit The Jackpot*. Almost exactly the same thing happened to *Tales of Willie Piper*, a dramatized version of young married love sponsored by General Electric to sell lamps and appliances. *Willie Piper* went on in 1947 for G-E, and went off in mid-1948 for a give-away show, Arlene Francis' packaged *What's My Name?*. This last went off the air at the end of the 1948 season, having failed to better the ratings and sales record of *Willie Piper*. No new replacement is in, although *G-E House Party* has moved over to ABC from CBS to hold down the balance of the time contract. Changes such as these are not always made because the show under fire

doesn't produce. They are most often made because some segment of the sponsor's organization is anxious to follow along in one of radio's then-popular trends of programming.

There is another type of program changing by sponsors that is almost the diametric opposite of the trend change. Just as the trend to give-away shows was hitting its peak in the 1948 season, American Oil Co., which had sponsored *Professor Quiz* successfully for several years (it produced a consistently good rating and some real sales successes), changed programs to sponsor *Carnegie Hall*, a straight music show. The official reason most often given for this change is that American Oil was changing its merchandising policy at the time to one of institutional advertising. Actually, top management of American Oil felt that *Professor Quiz* did not have the requisite air of importance of a show like *Carnegie Hall*. With the ever-growing clamor against give-away shows sounding in the press and many advertising associations, the outward prestige of *Professor Quiz*, even though the show continued to produce, had slipped. There were just too many quiz shows around to risk an institutional campaign based on one of them. *Professor Quiz* had to go. Even sponsors with more than one show on the air face these problems. Philip Morris sponsored *Everybody Wins* on CBS for nearly a season before they changed over to the *Philip Morris Playhouse*, a change that is outwardly an exact counterpoint to the *Christopher Wells-Hit The Jackpot* change of DeSoto-Plymouth. *Playhouse* uses name stars, and leans heavily on story material of the mystery-suspense nature. To the fact that Philip Morris ad men felt that there were too many quiz shows on the air for theirs to be particularly effective was added another factor that eventually resulted in the change. Philip Morris' big promotion push is behind *Horace Heidt* now, increasingly so since Jack Benny moved to CBS and Heidt got the Benny spot. Promoting one audience participation show at a time to the sales force, Philip Morris considered, was enough. They needed something in the way of a dramatic program to counterbalance Heidt and to reach new audiences. Toward the close of the 1948 season, *Everybody Wins* lost out.

Programs change, although infre-

WMT is up to its neck in

Deep River (IOWA)

... and Deep River is up to its ears in WMT. As in 1058 other Iowa communities*, WMT keeps on rolling up impressive BMB ratings. The Eastern Iowa audience listens when WMT speaks, or sings, or plays.

Stupendous bumper crops, humming industries, and peak prices are putting more money than ever before into the pockets of WMT's prosperous audience.

Come on in to Deep River and the rest of WMTland... the water's fine for WMT advertisers. Ask the Katz man for details about Eastern Iowa's exclusive CBS outlet.

*within WMT's 2.5 mv line



WMT
CEDAR RAPIDS
 5000 Watts 600 K.C. Day & Night
 BASIC COLUMBIA NETWORK

quently, because both sponsor and agency feel that the audience potential or the rating potential is just about played out on the current show, and that a change of program will better the picture. Such a change was made by Procter & Gamble and Dancer-Fitzgerald-Sample last October in the long list of hardy P&G soap operas. *Joyce Jordan*, who for nearly a decade had suffered, through clinical and matrimonial tribulations, for P&G, was replaced in the 10:45 a.m. time slot on NBC by a new serial, *The Brighter Day*. The change came about finally after repeated attempts to improve the rating for the time period. Since P&G, with its huge list of programs, tends to think not of programs as such, but as an allocated piece of time-on-the-air, both sponsor and agency felt that the only way to sell more of the product (Dreft) to either a larger version of the same audience or an entirely new audience was to get a new program. P&G at the same time had been considering *The Brighter Day* as a program buy for some time, and had been wondering just where they were going to put it in their daytime schedule. When the two

factors were added—the need for a fresh program element in a proved time slot, and the desire to buy a new show—out went *Joyce Jordan*. The new serial, which features an inspirational theme (a country preacher) as opposed to *Joyce Jordan*'s problems of career-vs-marriage, is already out-rating the older show, and is bringing in what P&G considers to be an adequate sales return.

The change of program by the Electric Companies of America from the familiar *Hour of Charm* to the newer *Electric Theater* (Helen Hayes) was due to much the same thinking on the part of client and agency. When the electric association first turned to radio to tell their advertising story, the agency (N. W. Ayer) found that the sponsoring firms could only agree on one kind of program. It had to be a music program, because music was "safe." Their first program was *Nelson Eddy*, later replaced by the more popular *Hour of Charm*. The recent change (1943) to the *Electric Theater* was made only after the member firms of the association felt they had had enough experience in radio to justify the move to a nighttime dramatic show. From the agency's point of view, it will enable the electric firms to gain a higher rating potential (the time was changed too, from Sunday afternoon to Sunday night) and a greater audience penetration. The other programs did a job for the association, but in both cases the ability of the show to produce was known by the agency, and when the limit was reached, the agency suggested a change.

Programs are changed for many other reasons. National Dairy's changes in the *Sealtest Village Store* in recent years have been star changes, as individual stars (Jack Haley, Joan Davis, Eve Arden, Jack Carson, etc.) made other programming deals elsewhere. Rexall's changes in the *Du-rante-Moore* show (Garry Moore left), finally switching to the *Faye-Harris* show, were involved in both star changes and agency changes. Some changes are due to expanding ad budgets, some are due to budgets being reduced. Some are due to the death of the star performer. Some are due to the changing competitive radio picture, or to a need of quicker sponsor identification with a program. All anyone can be certain of is . . . sponsors will change programs as long as they have to sell products. . . .

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET



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.

FOR SALE

THE HOUSE YOU WANT IN SCARSDALE

It's made for family living, and you and your family will love every minute you spend in it, just as we and our four children have loved it. I must sell it because I'm moving to California.

The living room is 14 x 25, with a solid wall of built-in bookshelves. The sunroom has 12 windows, and it's ideal for kids' rainy-day play. There are 5 bedrooms, 3 baths, and a first floor powder room. You will be attracted to the dining room, and the pleasant breakfast room. Everything in the house—including the six burner stove, the electric dishwasher, the heating equipment—is modern and in excellent working condition.

The house is on a large corner plot, beautifully landscaped with fruit and ornamental trees. The large yard, enclosed by greens, is an excellent playground, and an inviting place for outdoor entertaining. It's very convenient to shopping, schools, churches and commuting, but no heavy traffic to endanger little children.

Upkeep on this house is low. For complete details, call me at Plaza 5-2000, daytime, Scarsdale 3-5122, evenings. ARTHUR HULL HAYES, General Manager, Station WCBS, New York.

OHRBACH'S

(Continued from page 50)

50% mark-up) as well as fair-trade agreements on national-branded goods.

The Prudential Insurance Co. was planning to build a handsome new building, which would afford 150,000 square feet of floor space in a 3-story-and-mezzanine wing for a new store, Ohrbach's, after brow-wrinkling decisions in the New York office and many consultations with their retail-wise Grey Agency, decided to lease the Los Angeles store.

The advertising campaign went into the works last September, almost exactly a year after they bought *Hi, Jinx!* on WNBC, New York. The campaign was broken down roughly into three phases: (1) the period before the opening, (2) the opening day, (3) the follow-up. The budget set for the whole opening was about \$100,000.

Originally, the campaign was to plug the new store alone, and to leave out the New York connection. At first, this seemed like a good idea, since "14th Street" to most fashion-conscious Hollywood women is slum

shopping. Half-way through the planning of the "leave out New York" theme, it went on the scrap heap.

A little checking by the agency revealed the fact that West Coast women look to New York, not Paris, as the heart and center of the women's fashion industry. New York's famed Garment Center, where a Lincoln Continental and a mink for the wife are the palms on the *Croix de Guerre* of a never-ending war for new feminine fashions, today makes 75% of the women's clothes worn in the U.S. and sets the pace for the world. Many a shopper at the New York Ohrbach's is an out-of-town housewife, brought there by the promise of good clothes at low prices.


Radio was used to cover an intensified three-week period, the campaign breaking 15 November. All time-buying was done in New York, all copy written in New York, and all planning was done in New York. In this way, the various department heads in the agency were able to integrate copy themes in radio, newspapers, and billboards. It was the same copy theme, expressed in different media.

On 15 November, Ohrbach's started with selective announcements and chainbreaks on the four Los Angeles network stations, plus a heavy schedule of participations. They were teasers. The straight copy was plugging the fact that a "new kind" of store was opening; the participations were handled mostly by local personalities who had toured the new store and who air-gushed at length about its beauty, its big parking lot, etc.

No Mr. and Mrs. shows were used, chiefly because Ohrbach couldn't find one in the Los Angeles area that they felt could measure up to the one they had in New York. Tex and Jinx, meanwhile, came to L.A. (their N.Y. show was done on C.T.'s during their Hollywood appearances) and began a merry-go-round of guest shots, spreading the gospel of Ohrbach's new store.

About six days before the opening, the campaign went into the real ballyhoo stage. The number of stations was stepped up to seven, with the same approach of announcements and chainbreaks being used. By this time, heavy publicity guns were being levelled at Los Angeles radio. In addition to the dozen or so Tex and Jinx appearances, Nathan Ohrbach was set to be interviewed as "Per-

(Please turn to page 64)



B M I

DO YOU SAMBA?

Millions of Americans in the U.S.A. do . . . and they can rhumba and tango as well.


The music of our Good Neighbors has been warmly accepted here. The exotic tones, the rhythmic beat, the rich musical heritage of Latin-American music never fail to gain the response of music lovers in this country everywhere.

Broadcasters have found a faithful audience among listeners who prefer the best in "Good Neighbor Music." Because of this nation-wide interest, BMI has maintained a leading role in bringing to radio the very finest in Latin-American music.

BMI controls exclusive performance rights in most of the music of Brazil, Chile, Columbia, Cuba and Mexico among others.

When you look for "Good Neighbor Music"—look to BMI.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD





**WTIC
DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND
MARKET**

**WTIC
DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND
MARKET**

Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.



Yeah, but can he lift a sales curve?



We don't wish to underestimate the power of a Hindu horn-blower but if you're looking for power where it counts most, CBS is your man. The total authorized nighttime and daytime power of its listed stations makes CBS the most powerful network in all Radio—and the obvious choice of advertisers who want to lift their sales curves.

The Columbia Broadcasting System

CBS



"RODNEY" in Harness Racing, — Station WHEC In Rochester.....*

.....FIRST BY LENGTHS!

*
"Rodney" of the R. H. Johnston stables has been named,—by a national poll of sports editors and turf writers,—the "No. 1 Trotter of 1948." "Rodney" did not lose a race all year,—in fact, habitually swept to each win by lengths. WHEC sweeps the Rochester Hooper—all three—morning, afternoon, evening—and by lengths!

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 U.S! (Morn. Aft. and Eve.)

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.	39.3	25.6	7.0	5.0	14.0	7.4
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	38.5	27.0	8.9	9.3	11.0	5.1
EVENING 6:00-10:00 P.M. Sunday through Sat.	35.7	34.6	6.5	7.4	14.2	Station Broadcast till Sunset Only

OCTOBER-NOVEMBER HOOPER, 1948
Latest before closing time.

BUY WHERE THEY'RE LISTENING: —



WHEC

MEMBER GANNETT
RADIO GROUP

of Rochester


N. Y.

5,000 WATTS

Representatives: EVERETT & MCKINNEY, New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

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 AT NITE

You can **SPOT**
more **SPOTS**
that are
HOT SPOTS
on **JOHN BLAIR**
STATIONS!

**JOHN
BLAIR
& COMPANY**

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

OHRBACH'S

(Continued from page 56)

sonality of the Week" by the ABC Pacific Network. Peter Pringle of KNX was lined up for a stunt, in which he acted as a floorwalker for the morning of the opening, and then did a human-interest broadcast on his reactions. KMPC scheduled a special 15-minute show for noontime of the opening day to be done from the store. KFVB made plans for a nighttime 30-minute show covering the close of business the first day, from a news standpoint.

Possibly the one place in the campaign where Ohrbach's stuck its neck out was during the opening day. Ohrbach's reasoned, on the basis of the type of radio they were using, combined with the basic commercial appeal of their New York Mr. and Mrs. show, that they would do a land-office first-day business. Therefore, they scheduled a seven-hour campaign for opening day, written and set up weeks before, to ask people to stay away. Fortunately for Ohrbach's, the preliminary campaign had done its job well. Some ten minutes after the doors opened, there was a crowd of 20,000 shoppers in the store.

The follow-up campaign lasted nearly a week. On the day after the store opened its doors (and quickly closed them lest there be a riot), the radio copy, handled for the most part here by transcriptions, plugged the theme of "Love that store." The same theme was carried out in the other media that Ohrbach was using. It was actually kidding hucksterism, because Ohrbach's had little to worry about. The neighboring merchants down the street, who had sought in vain for just one teeny price mention that they could undersell, had to take a shot in the dark and run big out-of-season sales to fight the New York intruder.

There are no official figures on how much business was done on opening day, or how much Ohrbach's expects to do in its Los Angeles location. For the time being, these figures are an Ohrbach state secret. There is, however, an interesting comment on how much of this business can be traced to the pull of Ohrbach's selective radio.

Grey agencyman Chuck Lewin, like many other Grey Advertising personnel, was there on opening day. His unofficial check showed that half of the

shoppers were there due to word-of-mouth propagandea, the rest about evenly divided among the three media used—radio, newspapers, and billboards. Since most of the "word-of-mouth" could be traced fairly well to the radio publicity done by Ohrbach's, radio had the edge.

With the success of the store reasonably assured, Ohrbach's plans to continue using radio in Los Angeles. It will follow the same basic copy slant of *Hi, Jinx!*, the New York radio, stressing the quality of the fashions and the over-all low price policy. Whether a Mr. and Mrs. show will finally be used will depend upon many factors. Ohrbach's has looked at many in Los Angeles, and as yet found none it likes. Indications are that the announcements-and-participations will be used for the time being.

In any case, Ohrbach's is thinking now of expanding to several other cities if the Los Angeles store survives the acid test of competition and makes money. Of one thing Ohrbach's is sure. Wherever they expand to, selective radio will play a major part in the continuing policies of Ohrbach's merchandising. . . .

**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

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
BORDEN CO	Instant Coffee, Cheeses, Canned Milk	County Fair	Wednesday 9-9:30 pm	Eagle Brand Dessert cook book	Free on request to local CBS station carrying show	CBS
CHESEBROUGH MFG CO	Vaseline	Dr. Christian	Wednesday 8:30-9 pm	Annual "Dr. Christian" script-writing contest. \$2,000 grand prize, 51 other cash prizes.	Send 30-min "Dr. Christian" script with contest release form to contest, N. Y.	CBS
CHRYSLER CORP (DeSoto-Plymouth div)	DeSoto, Plymouth	Hit the Jackpot	Tuesday 10-10:30 pm	Merchandise jackpot: DeSoto car, household articles, kitchen equipment, etc. Value varies \$16-30,000	Listeners send postcard to show, N. Y., with name, address, phone number. Listeners called, guess exact wording of "Secret Saying"	CBS
EVERSHARP, INC P. LORILLARD CO SMITH BROS CO SPEIDEL CORP	Pens, razors Old Gold Cigs. Cough drops Watch bands	Stop the Music	Sunday 8-9 pm (15 min ea.)	\$18,000 (minimum \$1,000) in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
FROHSIN CO	Department Store	Frohsin's Quiz Theatre	Sunday 1:30-2 pm	Various merchandise prizes from store	Contestants selected from audience, answer 5 questions. If 3 questions answered correctly, receive merchandise prize. If 5 correct, receive chance name "Mystery Voice" for additional prize.	WRFS Alexander City, Ala.
LEVER BROS	Swan, Lux, Lifebuoy, Rinso, Spry, Silver Dust	Amos 'n Andy Bob Hope Big Town Aunt Jenny Lux Radio Theater	Sunday 7:30-8 pm Tuesday 9-9:30 pm Tuesday 10-10:30 pm MTWTF 12:15-12:30 pm Monday 9-10:00 pm	Total \$50,000 "Tour The World" prizes. First prize: Cruise around world for two. All expenses, plus pocket money, clothes allowance, or \$10,000 cash. Second prizes: 15 trips to Europe, plus pocket money, baggage, or \$2,500 cash. Third prizes: Four hundred \$10 bills	Complete 25-word sentence: "I like large or bath size (product name here) because . . ." Send to contest, New York	CBS NBC NBC CBS CBS
NATIONAL COUNCIL OF EPISCOPAL CHURCHES	Institutional	Great Scenes from Great Plays	Friday 7:30-8 pm	Booklet: "Finding Your Way." Tells what Episcopal Church is, and what it stands for in modern world	Free on request to local MBS stations carrying show	MBS
PARTICIPATING	Various	Milkman's Matinee	SMTWTFS 12-6:00 am	\$1,000 worth of DeJur photographic equipment: Camera, projector, light meters	Photographic contest. Submit still photo taken after dark. Best photos win. Send to Art Ford, c/o WNEW	WNEW N. Y.
PILLSBURY MILLS	Pillsbury products	Grand Central Station	Saturday 12:30-1 pm	3-piece Rogers Silver Plate set	Send Pillsbury product coupon to sponsor, Minneapolis	CBS
PROCTER & GAMBLE	Duz	Truth or Consequences	Saturday 8:30-9 pm	Cumulative jackpot: \$25,000 cash, plus merchandise prizes. Weekly prize for best letter	Complete 25-word or less sentence: "We should all support the American Heart Association because . . ." Send with or without contribution to contest, Hollywood. Writer of best weekly letter called, attempts identify "Whispering Woman." Correct identification wins jackpot.	NBC
PROCTER & GAMBLE	Ivory Flakes	What Makes You Tick	MTWTF 2:45-3 pm	Two plastic storage bags	Send 50c and two box tops to sponsor, Cincinnati	CBS
PROCTER & GAMBLE	Ivory Snow	Fashions On Parade	Friday 8-8:30 pm	\$5,000 in various merchandise prizes	Three viewers called each week. Must identify "Miss Terry" from clues. To be eligible, must write slogan, send with/without contribution for USO Drive to program	WARD N. Y. Dumont Network
PROCTER & GAMBLE	Ivory Snow, Crisco	Rosemary	MTWTF 11:45-12 noon	Cook book: New Recipes for Good Eating	Send 25c and Crisco wrapper to sponsor, Cincinnati, Ohio	CBS
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Occasional offer of booklet	Free on request to program, Newark, N. J.	MBS
RADIO ART CLUB OF AMERICA	Art prints	Great Voices of Great Singers	Sunday 1:45-2 pm	Five reproductions of great masters plus various bonus print offers	Send \$2.00 to sponsor c/o MBS, N. Y.	MBS
RALSTON PURINA CO	Ralston Purina	Tom Mix	MTWTF 5:45-6 pm	Miniature replica of RCA Victor table model TV receiver, plus ring whistle	Send Ralston boxtop and 10c to sponsor, St. Louis	MBS
REED CANDY CO INC	Paloops	Midget Boxing	Tuesday 8:15 pm to close	3 super deluxe Monark bicycles	Winner of the tourney receives a bike; boxer selected as best sportsman also wins a bike; boy or girl writing best short product letter wins third bike	WBKB Chi.
STERLING DRUG INC	Dr. Lyons Tooth Paste, Powder	Backstage Wife	MTWTF 4-4:15 pm	Gold-flashed love charm perfume bracelet	Send ends of product carton with name, address, \$25c to sponsor, N. Y.	NBC
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	\$5 for questions used; contents of jackpot if missed. \$50 for correctly - answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS

BUBBLE GUM

SPONSOR: Leaf Gum Company AGENCY: Turner Advertising
CAPSULE CASE HISTORY: *To popularize Pal Bubble Gum, Leaf Gum Company sponsors a chapter of Tom Mix's old serial, "The Miracle Rider" every week over WBKB. One-minute film commercials precede opening and closing of each episode. Commercials feature animated shots of Pal Bubble Gum, counter displays of the product, and flavor appeal copy. A sample free-offer of five one-cent pieces of bubble gum pulls more than 800 requests per show.*

WBKB, Chicago

PROGRAM: "The Miracle Rider"

TV
results

APPLIANCES

SPONSOR: B. F. Goodrich Store AGENCY: Placed direct
CAPSULE CASE HISTORY: *George Dopp, supervisor of the B. F. Goodrich store in Covington, Kentucky (greater Cincinnati) bought a single participation on WLWT's "Kitchen Klub." Cost was split with Nash-Kelvinator. Adding \$20 to the prize given guests of the program, the Dixie Heights High School Band Mother's Club, and a small amount for give-aways, the participation cost \$75. Immediate sales totaled \$750. Value of appliances in which prospects were actively interested amounted to \$1,325.*

WLWT, Cincinnati

PROGRAM: "Kitchen Klub"

TOYS

SPONSOR: WBKB AGENCY: Sustaining
CAPSULE CASE HISTORY: *When WBKB committed itself to a Christmas party for 500 members of Chicago's Off-The-Street Club to be held on the day before Christmas, the problem of obtaining toys for so many children in short period of time arose. Ernie Simon made two 30-second plugs for gifts from citizens on his curbstone interview program (17-18 December), and the avalanche started. Over 3,000 toys were received with a retail value of over \$7,000. More ice cream, cake, and candy arrived than could be consumed.*

WBKB, Chicago

PROGRAM: "Curbstone Cutup"

TV AND RADIO SETS

SPONSOR: Packard-Bell AGENCY: Abbott-Kimbell Co.
CAPSULE CASE HISTORY: *"Television Talent Test," an amateur hour, received one of the largest responses in TV history during a two-hour period on Christmas night. Tidal wave of phone calls started when emcee Frank De Vol asked viewers to select winners of the program, instead of the usual panel of show-business judges. The response was so heavy that the telephone exchange serving the station was blocked many minutes at a time. Over 9,000 calls were tallied in the two-hour period for a total of 11,000 votes.*

KFI-TV, Los Angeles

PROGRAM: "Television Talent Test"

APRONS

SPONSOR: L&P. Brown Co. AGENCY: Placed direct
CAPSULE CASE HISTORY: *This manufacturer of Korkette Aprons tried to crack the department store field for years, with no success. When Kathi Norris came on WABD's morning television air with "Your Television Shopper" on 1 November, the company contracted for two spots a week. Two weeks later, as a result of customers asking for the "aprons that Kathi shows," Gimbels ordered 85 dozen. By the first of January Gimbels' reorders brought the total to 135 dozen.*

WABD, New York

PROGRAM: "Your Television Shopper"

FABRICS

SPONSOR: Martin Fabrics AGENCY: Placed direct
CAPSULE CASE HISTORY: *When WABD initiated daytime TV programing on 1 November, Martin Fabrics sponsored the Wednesday slot of the 15-minute, five-times-a-week show called "The Needle Shop" (3-3:30 p.m.). Program gives sewing lessons. Announcements on the first six programs offered a self-liquidating booklet entitled "How to Sew Velvet" to those sending in 25 cents. Over 300 requests resulted from the six announcements—a remarkable response from a new daytime program with no previously built-up audience.*

WABD, New York

PROGRAM: "The Needle Shop"

WATCH STRAPS

SPONSOR: Ziploc Company AGENCY: Placed direct
CAPSULE CASE HISTORY: *Ziploc bought a one-minute participation on the "Ted Steele Show"—one a day across the board. Spot was used to demonstrate and plug a leather watch strap priced at \$1.50. For each announcement used, 30 orders were received. At the end of the week, the five one-minute participations on WABD had delivered over 400 orders to the Ziploc Company.*

WABD, New York

PROGRAM: "Ted Steele Show"

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

ONCE A YEAR

(Continued from page 33)

New York and Philadelphia, with a Hooper rating of 49.6 and 53.1 respectively. Sets in use for New York were 66.8, in Philadelphia, 53.1. Other stations on which the show was carried later via films, together with the rating achieved, follow:

WABD, New York	3.0
WCBS-TV, New York	3.9
WATV, Newark, N.J.	2.2
WFIL-TV, Philadelphia	2.3
WPTZ, Philadelphia	4.4

The show included seven filmed commercials each 1:15 minutes long. Weiss and Geller, Inc., Chicago, is the Elgin American agency.

The Royal Typewriter Company also turned to video to step up pressure on the gift trade for its portables just before schools opened last September, and again just before Christmas. The pressure will be applied before school graduation time this Spring. Royal's agency, Young & Rubicam, New York, prepared spot film commercials for the campaign. A television spot, strictly speaking, is not equivalent, from the programing standpoint, to a one-shot program, although many spots combining the aural and visual techniques have distinctly "program" flavor.

Of course, except for convenience in detailed planning, advertising objec-

tives can't really be separated from the occasion of the one-shot and the show or event to be sponsored.

The more successful one-time broadcasts are built around major holidays (national, State, and local), local civic occasions, special events of unusual interest to a given area, and get definite extra impact by writing into the script mood and incidents connected in some way with the particular occasion. Even a continuing series makes use of this device, insofar as possible, to achieve extra punch.

Sports consistently draw top audiences. Bowl football, championship baseball series, horse racing, etc. are well-known attractions that illustrate the pulling power of "glamour" events. Thousands of people listen to the Kentucky Derby broadcast who never saw a horse race, and who never hear another one broadcast until the Derby rolls around again the next year.

Last August, General Motors Corp., not a regular sponsor of sports, thrilled families all over the country with its presentation over CBS of the finals of the All-American Soap Box Derby in Florida.

Despite the fact that numbers of one-shot presentations have been aired over all the national networks, the webs offer a more limited opportunity for this form of advertising than local or regional airings. In most cases, a network advertiser won't be happy to have his show canceled in favor of another commercial sponsor.

Further, events of sufficient public importance or interest to justify cancellation of a regularly-scheduled program are few—and not all of them are available for commercial sponsorship, for reason of network policy.

It's commonplace for hot local events to outdraw outside attractions. When Ford dealers of Nutley and Kearney, N.J., saw a chance to saturate their areas with Ford car and service propaganda by sponsoring WNJR's (Newark) presentation of the traditional Thanksgiving football classic between Kearney and Nutley high schools, they bought it. The game easily dominated listening in those communities—just where the dealers wanted to sell their services and promote good will.

In Birmingham, Ala., the Loveman, Joseph, and Loeb department store gets together every Christmas with the Birmingham Little Theatre and station WAPI, and puts on a "thank you" show that gets tremendous listening.

Local talent doesn't have to be per-

sonally sensational (although that helps), if the event itself is sufficiently interesting. A skeptical electric appliance repairman in Lexington, Ky., was highly dubious about sponsoring a 15-minute remote pickup from the county fair. The WLAP recommendation prevailed, and the shop was flooded with new business the next day.

The Gillette Safety Razor Co., has built its major advertising campaign with a year-round series of spectacular sports one-shots. They sponsor leading events and championships in baseball, horse racing, prize-fights, bowl football, etc. Each event is intensely merchandised and promoted to both retail outlets and the public.

The most profitable use of the one-time broadcast has been where they were planned ahead so as to take full advantage of merchandising and promotion tie-ins. This has allowed the broadcast to lend weight or prestige to other regular advertising, as well as to accomplish the immediate objective.

Some ad managers like to take advantage of what might be called "internal" occasions for single broadcasts, such as openings, anniversaries, announcements of new lines and models, etc. Some such instances have been important enough to a community to stand on their own as listening attractions. In more cases, though, the broadcast will require "the works" to attract the desired audience. That means airing the right talent or event and backing it with intensive promotion.

One-shots can't as a rule be any less *entertaining* than any regularly-scheduled program. Documentary one-shots, both network and local, have consistently lost audiences, not only for the period involved, but also for the period *following* the documentary.

The answer seems to be that program people generally haven't accepted the advisability of combining the didactic purpose of the documentary with the entertainment appeal required to attract mass listening. In any event, a one-shot that ignores entertainment isn't likely to justify its cost.

The fact that a one-shot impact can be terrific doesn't mean that continuity of effort is less desirable. The habit of listening that brings prospects again and again into range of a sponsor's voice is built like any other habit—by repetition.

But the one-shot is an invaluable tool when used in the special situations it is adapted for.

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—520 KC—CBS
Represented by Paul H. Raymer
Co., and KWFT, 801 Tower
Petroleum Bldg., Dallas

**RADIO
THEATRE**

*Ford
Theatre*

**INNER
SANGTUM**

DRAMATIC

**reasons why CFRB
gets more listeners**

HERE are more reasons why CFRB's balanced programming, more people listen to CFRB designed to please every taste. So ... a line-up of great drama shows, no matter what type of listeners including the highest-rating drama you want to reach—you'll find them show on the air! listening to CFRB! That's why These dramatic and mystery CFRB is your No. 1 advertising offerings are another phase of buy in Canada's No. 1 market!

CFRB Your No. 1 buy
in Canada's
No. 1 market

REPRESENTATIVES United States: Adam J. Young Jr. Inc.
Canada: All-Canada Radio Facilities Limited

*Adventures of
Sam Spade*

**THE
Shadow**



**BOSTON
BLACKIE**

Suspense



The
**FAMILY
HOUR**

*Mr.
Chameleon*

**MYSTERY
THEATRE**

SPONSOR SPEAKS



P&G's Slow Business Hedge

Procter & Gamble's move to set up a special million-dollar corporation to handle all their broadcast advertising is no accident. For the past several years P&G has been experimenting in Hollywood, producing motion picture films for the visual air advertising medium. This West Coast experimental production activity was incorporated separately from its angel, and is presently serving a number of clients aside from P&G with TV custom-filmed programs. The aim of the soap firm is to develop a video program formula which will permit it to operate as cheaply as it does on the daytime radio air.

P&G wants to keep its activity as a show producer apart from its production of soap and soap by-products. It is convinced that advertising agencies

by themselves may not be in a position to develop quickly a daytime TV formula. P&G doesn't experiment at the consumer level. Before a P&G product, or an advertising campaign, has been introduced it has been well tested. The only way a sponsor can be certain, believes the great Queen City soap manufacturer, is to make broadcast advertising something apart from its regular advertising operation. When both the entertainment and the advertising must be created, it's wise to make building the entertainment a business too.

P&G is setting a new style for advertisers. Just as it was the first great advertiser to spend multi-millions in daytime serials, just so is it the first manufacturer to make show business part of its business. Broadcast advertising is changing, and so is the approach of firms like P&G, who use it as a major part of their sales plans.

Expect several great drug and soft drink manufacturers to incorporate program producing organizations as part of their advertising departments. They can no longer leave a keystone of their operations to chance . . . and they won't. This doesn't mean that sponsors will bypass advertising agencies, but that they'll take part of the entertainment off the agency shoulders.

TV Research

SPONSOR, in this issue, reports on the status of TV research. It's a factual report, not an evaluation of what the 22 firms reported upon are doing. At some future time SPONSOR will

put each research firm on the scales and check its contribution to broadcast advertising. Radio research grew on a trial-and-error basis. It has grown to a point where its charges against the medium are larger than the research charges assumed by any other advertising medium.

TV research thus far appears to be a more costly operation than radio audience measurement and evaluation. It appears that it will continue to be more costly. Thus, some action must be taken to eliminate services that duplicate each other, that confuse both the buyer and the seller of broadcast time.

Broadcast advertising in all its facets must have the best that America's research minds can produce. It must not be forced to purchase services that are variations of each other. Naturally, SPONSOR is not suggesting that the industry or any group of advertisers or agencies combine to eliminate unnecessary research services through restraint of trade activities. It does suggest that it's better to support a small number of worthwhile researchers than to buy a service because it appears to flatter station, network, advertiser, or sponsor.

If broadcast advertising and advertising in general aren't discriminating in their support of TV research, they're liable to find themselves supporting a research structure that is more than they can afford and one which is making little or no contribution to television advertising.

The time to be discriminating is now.

Applause

A Ratner-Good Presentation

Victor Ratner is a tough fighter. He rides roughshod over people and things standing in the way of a job that he believes must be done. As a result, he frequently leaves behind him a considerable number of people who dislike him bitterly. He seldom, however, leaves behind him a job undone.

While it isn't possible to credit Ratner with the new spirit at CBS, it can be pointed out that the upswing commercially started shortly after his return to the network.

At the moment when CBS is hitting its full stride for the first time in network history, he's taking a leave of absence to prepare broadcasting's "all-industry" presentation. A number of other promotion men tried their hands at writing the story of broadcast advertising without satisfying Ratner or other members of the committee which is guiding the promotion.

Ratner is a supreme egotist. However, it's only the egotist with a complete belief in himself and the industry he represents who can do the job that

the broadcast industry deserves.

The "all-industry" presentation rates the job that Ratner can and will do. Few men would be willing to step out of a v.p.'s position at the most aggressive network in broadcast history to do an industry job—a job that is certain to be thankless when completed.

Ratner is that kind of a person. The "all-industry" promotion is now certain to mean something to advertisers, agency men, and all who want the story of broadcast advertising well told—well sold.

OPERATION: **KNOWLEDGE**



No crystal ball can answer the manufacturer's question, "Is my product what the people want?" No isolated, one-shot trial in an isolated city can really prove the strength of a selling appeal. But there is a way to learn the answers to these and many other questions:

***It's a test in WLW-land . . .
an "Operation: Knowledge"***

In WLW's merchandise-able area, you'll find a mirror of America. Here is not just one city; but many cities of many sizes. Here live not just farming folks and not just workers in the mines or mills; but people from every walk of life—with every type of income.

Here are nearly fourteen million persons, in parts of seven states—states of the north, the south, the east and middle west. Here is a true cross section of our mighty land.

And in this vast area is a radio station unique—a station which covers the area as a network

covers the nation. WLW reaches millions of people every day; but it reaches more of them in some cities than others—just as a network does. It gives vast coverage but not complete coverage—no medium or combination of media can do that for the country.

The advertiser who uses WLW alone is in the same position in WLW-land as the advertiser who embarks on a nation-wide program is in the country as a whole. What works on WLW is pretty sure to be sound throughout the land.

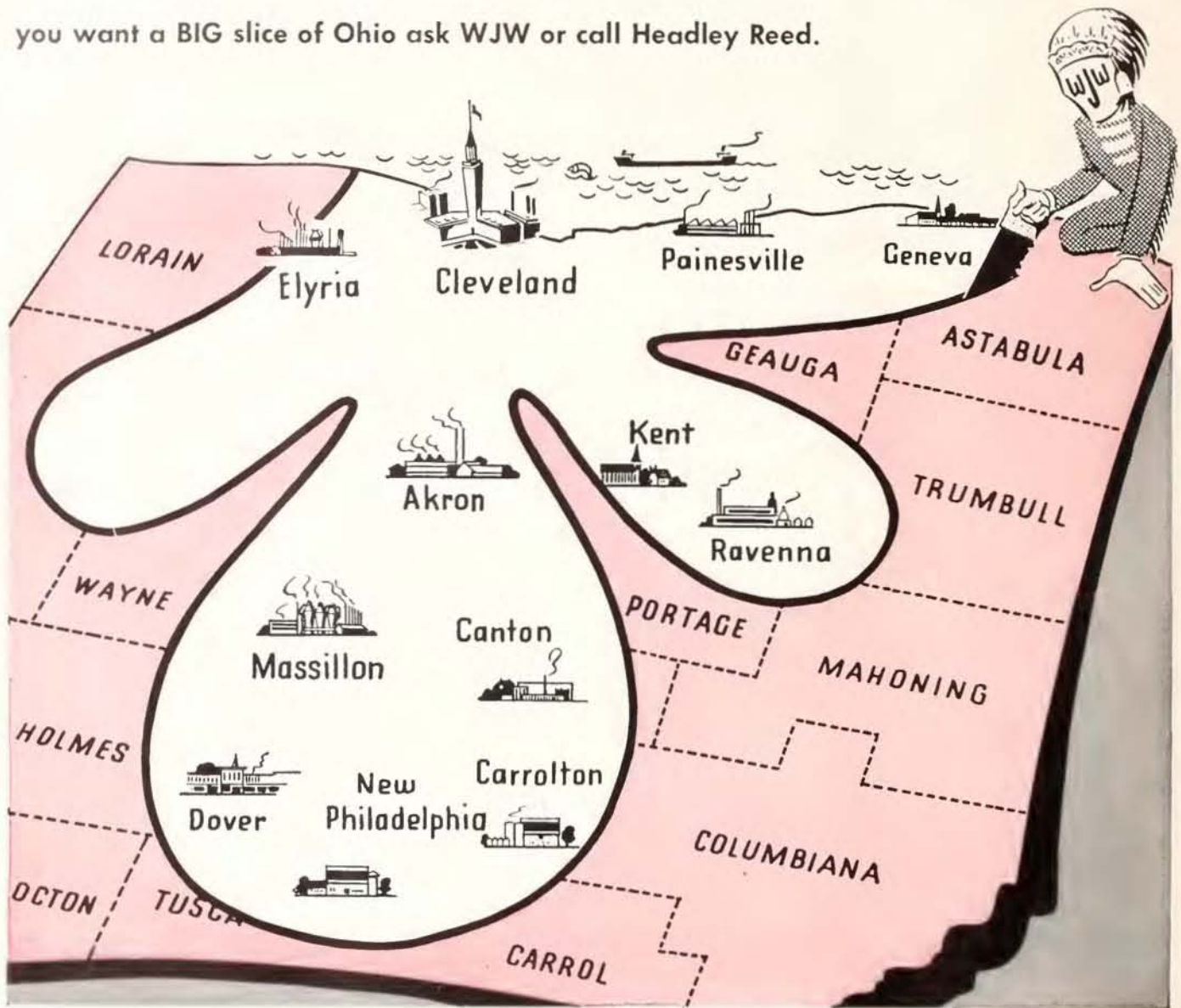


THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation

Want a big slice of Ohio?

Cleveland's Chief Station with its 675,000 radio families . . . \$2,300,000,000 in sales, gives time buyers more for their money in this great market. If you want a BIG slice of Ohio ask WJW or call Headley Reed.



BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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