

SPONSOR

For buyers of broadcast advertising



The BMB dilemma—p. 19
 Radio sells a watch band—p. 27
 TV in the daytime—p. 24
 4-network program Comparagraph—p. 51

WING, Dayton, merchandises cigarette-sponsored contest—p. 22

ST. PAUL 6-48 1886
 J. WALLI RM. 57B
 N. B. C.
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N. Y.



Look for SPONSOR every other Monday

Modern Virginian

The modern Virginian is alert, informed, well entertained.
And WMBG, with its 23 years of progressive broadcasting,
its world wide NBC coverage, has helped to mold him that way.
Now WTVR, the South's first television station, daily
enlarges his horizon. Thus do the Havens and Martin group—
First Stations of Virginia—serve their millions.



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



TS...SPONSOR REPORTS...

...SPONSOR REPORT

28 February 1949

First 5 agencies have big TV departments

Each of first five advertising agencies in billing, J. Walter Thompson, Young & Rubicam, BBD&O, N. W. Ayer, and McCann-Erickson, have important TV departments and TV billing. It's necessary to go to agencies under fifteenth in billing rank before finding one inactive in television.

-SR-

Recorded shows hit new high in sales

Sales by transcription firms of programs during January reached a new high, with practically all firms in field sharing some of increase in business. Need for aggressive selling by retailers is said to be important factor in sales increase. Bruce Eells hit his highest station subscriber total since he started, with most of stations having sold to sponsors all three programs his service is delivering.

-SR-

N. Y. youngsters place "Howdy Doody" first in radio-TV

Number one kid show in New York area is a TV presentation, not a radio program, according to Hooper. "Howdy Doody" was rated 3.9, with the second broadcast juvenile, "Jack Armstrong," hitting 3.6. In important Tuesday night 8-9 p.m. period, Milton Berle's program rated 11.2, with only one broadcast program higher, "Mystery Theater" with 13.2. Ratings are New York City Hooperatings for December-January.

-SR-

WLW now in sports promotion business

WLW has followed lead of CBS (Tournament of Champions) and is now in sports promotion business. Sports corporation of Crosley Broadcasting is known as Telesports, Inc., and will promote all forms of athletic endeavor both for radio and TV as well as live audience enjoyment.

-SR-

Farnsworth first manufacturer to feel pinch

Although Farnsworth Radio and Television Corporation came into being because Farnsworth was a TV pioneer, it's the first radio-television manufacturer of any size to feel the pinch of not getting into TV production fast enough. Fact that 33 $\frac{1}{3}$ and 45 rpm home records have been brought onto market has complicated manufacturing of its Capeharts (quality radio and record player combinations), and has stopped consumer purchase of combinations sans TV in the over \$500 price range. International Telephone and Telegraph Corporation will no doubt absorb Farnsworth, having its eyes on a suitable TV manufacturing subsidiary for some time. There'll be other manufacturer failures during the next 12 months. TV manufacture requires huge financial resources unlike radio set production.

- Competition for soap** Growing sale of synthetic detergents, which is expected to reach one billion pounds by 1952, will bring new important names to household cleanser field. Soap manufacturing firms do not control the raw materials for detergents, and the firms that supply materials to soap manufacturers are thinking of going into the business themselves with their own trade names, etc. One chemical house has reached the stage of talking broadcast advertising with its agency.
-SR-
- TV set ownership hits high mark throughout U. S.** Indicative of how television is growing are 1 February set-ownership figures in St. Louis (21,000), Cleveland (25,000), Washington (34,200), Cincinnati (15,000), and Boston (45,120). New York, despite other reported estimates, has passed half-million mark.
-SR-
- Credit losses on increase in broadcasting** Crying need, now that failures among advertisers are on increase, is for broadcast advertising industry to set up an agency recognition bureau, as part of the National Association of Broadcasters, or as an independent organization. Increase in credit losses is said to have been 20% in past six months.
-SR-
- Berle tops E.Q. rating** Audience Research, Inc., which audits E.Q. (Enthusiasm Quotient) ratings of radio and motion picture personalities has added TV to its rating service. In its first TV E.Q. evaluation Milton Berle hit 92% (of a possible hundred), while Arthur Godfrey hit 80%, as did Ed Sullivan. Bert Lytell hit the bottom of the first-ten E.Q. list with 42.
-SR-
- Congress expected to advocate end of clear channels** There's every indication that Congress will take some action on clear channel question, or recommend that the Federal Communications Commission itself break down most of clear channel stations still operating. Stations first to lose clear channels will be those located on West and East coasts. Stations in farm areas that need coverage from remote points may be permitted to occupy clear wavebands for some years to come, but eventually, say senators who have studied the problem, all clear channels must go.

CAPSULED HIGHLIGHTS

IN THIS ISSUE

- The BMB Dilemma** is the industry's greatest current research problem. How the second study may avoid the mistakes of survey number one is reported in detail on **page 19**
- Not all stations merchandise**, but those that do set an amazing pattern of results. **page 22**
- TV in the daytime** is a great crystal-ball game, yet millions are being invested in it to develop a formula. **page 24**
- Twenty-five percent increase** in less than one year through a program is only the beginning of the Speidel story. **page 27**
- Seven more farm results** **page 26**
- Transcription producers' lives** are not always happy ones. The reasons why are on **page 28**

Good community relations can be achieved by radio. **page 32**

Will sock-selling kid broadcasting return through TV? Mr. Sponsor asks, and top program producers answer. **page 40**

IN FUTURE ISSUES

- The status of audience mail** **14 March**
- Making a TV newsreel**, with three pages of pictures. **14 March**
- La Rosa**—a bilingual success **14 March**
- You can't do business** with Argentina **14 March**
- NAB Evaluation** by sponsors and agencies **11 April**
- How a network research department** functions **25 April**
- Folk music sells** **25 April**

DON'T BUY LISTENERS BY THE POUND



Naturally, the lower the cost per 1000, the better!

ONE does it in Mid-America

ONE station

ONE rate card

ONE spot on the dial

ONE set of call letters

50,000 WATTS

DAYTIME—Non-Directional

10,000 WATTS NIGHT

—810 kc.

National Representative: John E. Pearson Company

A perfect example of *low cost per 1000 coverage* is KCMO, Kansas City's most powerful station. It brings you listeners at a *low cost per 1000* because of... a powerful, far-reaching signal... warm, Mid-America styled programming that people like to listen to... and *reasonable time rates!* Inside KCMO's measured $\frac{1}{2}$ mv. area are 5,435,091 potential listeners... in 213 farm and factory rich counties. If you follow the rule of *low cost per 1000*.... you'll buy KCMO in Mid-America!



KCMO

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

| | |
|--------------------------------|----|
| SPONSOR REPORTS | 1 |
| 40 WEST 52ND | 4 |
| P.S. | 8 |
| NEW AND RENEW | 9 |
| ON THE HILL | 12 |
| MR. SPONSOR: BOB WOODRUFF | 14 |
| THE BMB DILEMMA | 19 |
| HOW STATIONS MERCHANDISE | 22 |
| TV IN THE DAYTIME | 24 |
| FARM CASE HISTORIES | 26 |
| RADIO SELLS A WATCH BAND | 27 |
| E.T. PRODUCERS' LAMENT | 28 |
| PRIDE OF THE TOWN | 32 |
| SELECTIVE TRENDS | 34 |
| MR. SPONSOR ASKS | 40 |
| 4-NETWORK PROGRAM COMPARAGRAPH | 51 |
| TV RESULTS | 56 |
| SPONSOR SPEAKS | 62 |
| APPLAUSE | 62 |

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COVER PICTURE: Station Merchandising takes to the streets when Station WING spreads the word of Guy Lombardo's "Name a Song" contest.

40 West 52nd

BREAKING IN THE BROKERS

We read with glee your article *Broadcasting and the Broker* on page 26 of your 31 January issue.

We have been trying to break the brokers in Los Angeles into radio and television for several weeks with a series of educational letters and direct mail pieces. The article referred to could help us a great deal, and we would like your permission to use it and reproduce it, or purchase 65 reprints on the article.

Incidentally, SPONSOR's continuing editorial achievements are read with interest throughout our office and are a source of much good material as well as information.

WILLIAM P. LESTER
Steller, Millar & Lester
Los Angeles

Neither copies nor reprints are available, so permission to reprint the story in its entirety was given Mr. Lester.

FARM SERIES

In some of your more recent issues you have been carrying a series of five articles on the listening habits of people in rural communities. We have Parts 2, 4, and 5, but are unable to locate our copies of SPONSOR in which the other parts were run. Therefore, will you please send us a copy of the issues which carry Parts 1 and 3.

We have found these articles very worthwhile and would like to retain the complete series in our reference file.

H. W. CALVERT, v.p.
Zimmer-Keller
Detroit

Our Farm Director, Clair Shadwell, has expressed great interest in your series of farm research articles appearing in SPONSOR. It appears that our four issues preceding the January 17, 1949, issue (fifth in the series) have been mislaid. We would greatly appreciate your forwarding the issues in which these first four articles appeared, in order that Mr. Shadwell may have the complete series to date.

ALLEN WANNAMAKER,
General Manager
WGTM, Wilson, N. C.

SPONSOR receives numerous requests for missing issues of its various stories-in-series. These are supplied subscribers whenever possible.

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



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.

LEMME IN!
***BNB SAYS SO!**



WE CAN'T—
***CONLON SAYS NO!**

DMB has some very interesting looking figures showing how 50 KW stations should infiltrate this area.

But what does a scientific coincidental survey show?

CONLAN found in a scientific sample of 8,455 homes that 2%—1.9% to be exact—listen to outside stations.

98% listen to the Alexandria stations.

P.S. It therefore follows that if you want to get into the Alexandria Market you can only get in through an Alexandria station.

B. CURTIS



KVOB

CENTRAL LOUISIANA'S FASTEST GROWING STATION

Mutual Broadcasting System

Soon 1000 W — 970 KC

All programs duplicated over KVOB-FM at no extra cost

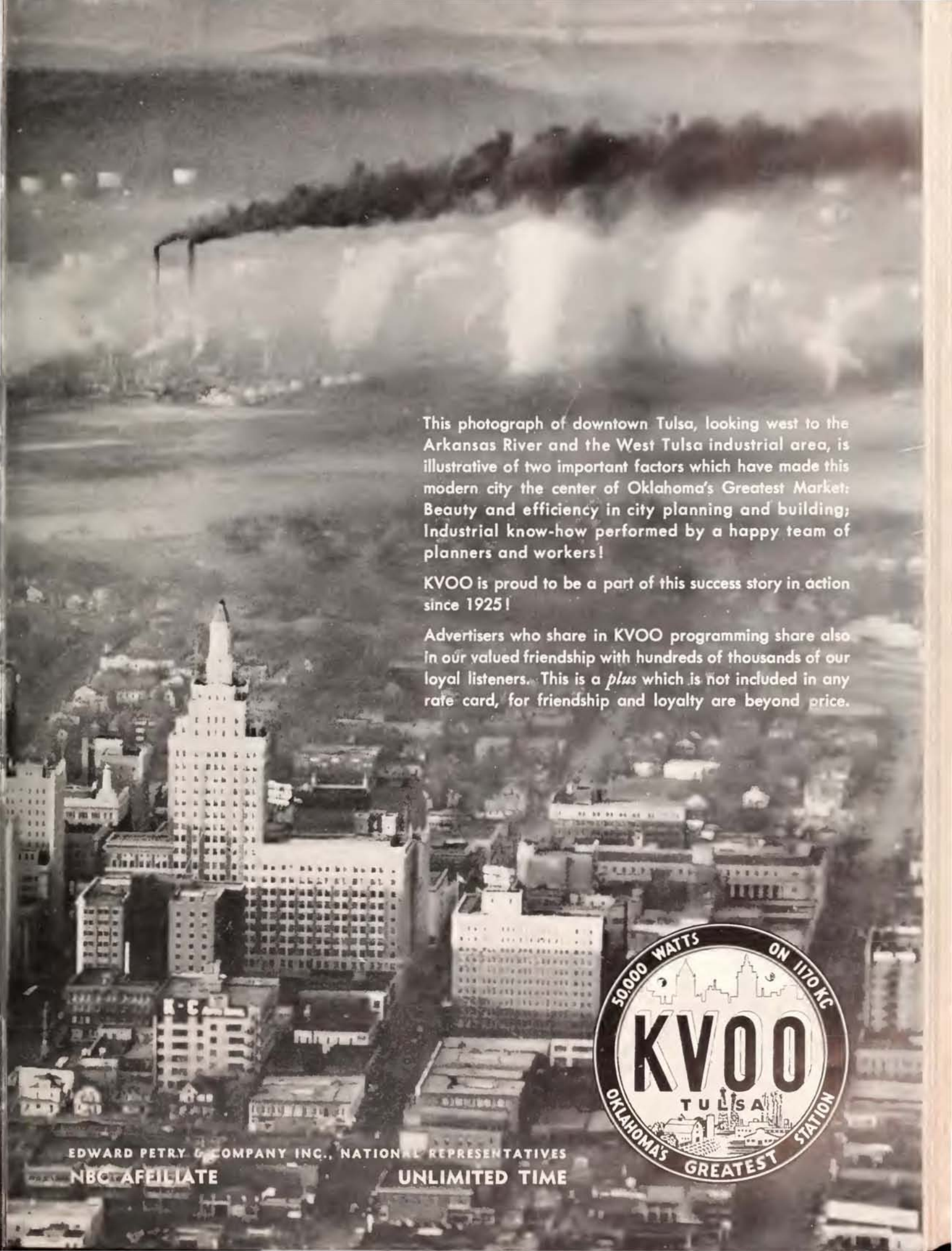
W. H. Dick, Gen. Mgr.

National Representative: Continental Radio Sales

* YOU KNOW WHO WE MEAN

TULSA

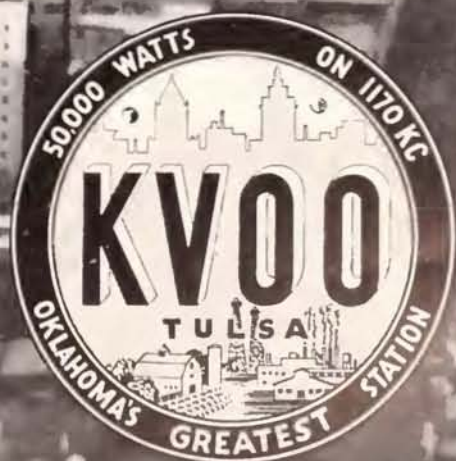




This photograph of downtown Tulsa, looking west to the Arkansas River and the West Tulsa industrial area, is illustrative of two important factors which have made this modern city the center of Oklahoma's Greatest Market: Beauty and efficiency in city planning and building; Industrial know-how performed by a happy team of planners and workers!

KVOO is proud to be a part of this success story in action since 1925!

Advertisers who share in KVOO programming share also in our valued friendship with hundreds of thousands of our loyal listeners. This is a *plus* which is not included in any rate card, for friendship and loyalty are beyond price.



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES
NBC AFFILIATE UNLIMITED TIME



"I see complete network-station coverage at considerably lower cost!"

Combine the high acceptance of ABC programming with top-calibre local shows broadcast from towers planted in the heart of Rhode Island's most populous area . . . then check the rate cards. It's the answer to a time-buyer's prayer!

IN RHODE ISLAND
THE BUY IS



ABC

5000 WATTS
DAY & NIGHT

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

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

See: "Give-Aways: They're a big business" and "Telephonitis"

Issue: May 1948, p. 33; June 1948, p. 38

Subject: Has the use of give-away shows in network, selective radio and in TV increased in the past year? What about the use of telephone give-aways?

There will be 30% more network give-away shows on the air during March, 1949, than there were during the same month in 1948. There will also be 40-60% more give-away shows in local radio and in television. Although much of the controversial furor concerning these shows (which now hand out a daily average of some \$27,500 worth of cash and merchandise prizes) has died down, they have proved themselves to be more than a temporary trend. Rather, they are becoming an integral part of national and selective programming for both radio and the visual medium. These are comparative network figures:

| | Increase in Give-Away Shows | | | | | | TOTAL |
|-------------|-----------------------------|--------|---------------|--------|--------------|--------|-------|
| | 8 a.m.-4 p.m. | | 4 p.m.-6 p.m. | | 6 p.m.-12 m. | | |
| | 5x wk | 1 wkly | 5x wk | 1 wkly | 5x wk | 1 wkly | |
| March, 1949 | 12 | 2 | 1 | 3 | 0 | 17 | 35 |
| March, 1948 | 9 | 2 | 1 | 3 | 0 | 12 | 27 |

The increase has been greatest during the nighttime hours, and is keystoned by the phenomenal success of the ABC-Lou Cowan *Stop The Music*. Other shows followed, although some—like Mutual's *Lucky Partners* and *Three For The Money*—were failures, due mostly to lack of originality and basic entertainment in their formats. Two of the better-known give-away shows, *Professor Quiz* and *Heart's Desire*, disappeared from network radio during the past year. *Quiz* (now e.t.'d for General Foods in 25 markets) was changed because the sponsor, American Oil, wanted a music show. *Desire* got the axe when the advertiser, Philip Morris, decided to shift more money into nighttime programming, since they already had another daytime give-away (*Queen For A Day*).

As a corollary to the 12-month increase in give-away shows, there has been a sharp upswing in the use of the telephone as an integral program device. A year ago, only one program (*Truth Or Consequences*) was cashing in nationally on the increased ratings that come from a well-planned, well-promoted telephone give-away. Six nighttime and one daytime give-away shows today feature long-distance calls as a regular or periodic portion of their format.

Adding a telephone jackpot to an existing give-away show does not, however, always insure success. Eversharp, bankrollers of *Take It Or Leave It*, added one to their standard \$64-question format recently. It flopped, and was withdrawn after one night's broadcast. The Toni Co. a few months previous, had tried the same thing on *Give And Take*. It didn't click there, either. Both sponsors learned, after both studio audiences and listeners complained via the mails, that it was considered an intrusion into the entertainment factor of the program by those who had developed a listening habit for the show just as it was. The telephone give-away works well for shows like *Stop The Music*, *Truth Or Consequences*, and *Sing It Again* only because it fits smoothly into the existing format and is well promoted, or because the show is built around it from the very beginning.

The audience participation program with an important give-away slant makes an ideal television program. When it's possible to see the contestants sweat and the prizes they lose, it's far more entertaining than just hearing a broadcast give-away. While TV has held back on presenting many give-aways, they're bound to increase.

SPONSOR

New and renew

selective

New National Selective Business

| SPONSOR | PRODUCT | AGENCY | STATIONS | CAMPAIGN, start, duration |
|------------------------------|------------------------------|--|---|---|
| Benrus Watch Co | Watches | J. D. Tarcher (N.Y.) | 20-30* (Adding to current campaign) | Time spots, breaks; Feb-Mar; 13 wks |
| Block Drug Co | Amm-I-Dent | Cecil & Preshrey (N.Y.) | Indef (Natl campaign) | E.t. spots, breaks; Feb 7; 13 wks |
| Chrysler Corp | 1949 Chrysler | McCann-Erickson (N.Y.) | Indef (Dealer co-op) | "Animal World Court" 5-min e.t.'s; MTWTF as sched; Feb-Mar; indef |
| Chrysler Corp (DeSoto Div) | 1949 DeSoto | BBD&O (N.Y.) | 75-100* (Natl campaign) | E.t. spots, breaks; Mar 1; 4 wks |
| Chrysler Corp (Dodge Div) | 1949 Dodge | Ruthrauff & Ryan (N.Y.) | Indef* (Natl campaign) | E.t. spots, breaks; Mar 1-15; 2-1 wks |
| Chrysler Corp (Plymouth Div) | 1949 Plymouth | N.W. Ayer (N.Y.) | 10-60* (Natl campaign) | E.t. spots, breaks; Mar 2; 3 wks |
| Continental Baking Co | Hostess Cakes (new products) | Ted Bates | Indef* (Test campaigns in Midwest) | E.t. spots, breaks; Feb-Mar; 13 wks |
| Ford Motor Co | 1949 Ford | J. Walter Thompson (N.Y.) | 75-100* (Adding to current campaign) | E.t. spots, breaks; Feb 21; 4 wks |
| Glostex, Inc | Seat covers | Bennett, Petesch & O'Connor (Chi.) | 14* (Test campaign in Midwest) | Various 15-min local prgms as sched; Feb-Mar; 13 wks |
| Griffin Mfg. Co | Shoe Polish (Allwhite) | Birmingham, Castleman & Pierce (N.Y.) | 20-30* (Seasonal campaign, moving northward) | E.t. spots, breaks; Feb-Mar; seasonal |
| Hudson Motor Car Co | 1949 Hudson | Brooke, Smith, French & Dorrance (Detr.) | Indef* (Natl campaign) | E.t. spots, breaks; Mar-Apr; 2 wks |
| Hygrade Food Products | Various canned meats, etc. | Maxwell Dane (N.Y.) | 24* (Limited natl campaign) | "Deems Taylor Concert" e.t.'s; Jan 16-Mar 1; 13 wks |
| Parker Pen Co | Parker "51" pen | J. Walter Thompson (Chi.) | Indef* (Dealer co-op) | E.t. spots; Feb-Mar; 2-13 wks |
| Procter & Gamble | Bonus Soap Flakes | Compton (N.Y.) | 10-15* (Eastern mkts test campaign) | E.t. spots, breaks; Feb 5; 6-8 wks |

*Station list set at present, although more may be added later.
(Fifty-two weeks generally means a 13-week contract with options for 3 successive 11-week renewals. It's subject to cancellation at the end of any 13-week period.)



New and Renewed Television (Network and Selective)

| SPONSOR | AGENCY | NET OR STATIONS | PROGRAM, time, start, duration |
|---|---------------------------------|---|--|
| Atlantic Refining Co | N. W. Ayer | WCAU-TV, Phila. | Film annemts; Jan 28; 6 wks (n) |
| BB Pen Co | Foote, Cone & Belding | WNSB, N.Y. | Film spots; Feb 4; 52 wks (n) |
| Benrus Watch Co | J. D. Tarcher | WBKB, Chi. | Film and slide time annemts; Feb 7; 52 wks (n) |
| Boyle-Midway MM Inc (Wizard Wick deodorizer) | W. Earl Bothwell | KFI, TV, L.A. | Partic in "Come Into The Kitchen" once wkly as sched; Jan 22; 13 wks (n) |
| Bristol-Myers Co (Ipana) | Doherty, Clifford & Shenfield | WCBS-TV, N.Y. | Lucky Pup; TuTh 6:30-6:45 pm; Mar 29; 13 wks (n) |
| Celanese Corp of America Celomate Corp (Vu-Scope TV Lens) | Ellington Tracy-Kent | WENR-TV, Chi. WABD, N.Y. | Film spots; Mar 17; 8 wks (n) Film spots; Feb 2; 13 wks (n) |
| Charles M. A. Eaton Co (Eaton Shoes) | Ford, Nichols & Todd | WNSB, N.Y. | Film partic in "Easy Does It" Mon as sched, also Wed nite as sched; 13 wks (n) |
| Electric Auto Lite Co Ford Motor Co (Lincoln-Mercury Div) | Newell-Emmett Kenyon & Eckhardt | CBS-TV, net WXYZ-TV, Detr. | Suspense; Tu 9:30-10; Mar 1; 52 wks (n) Weather spots; Feb 2; 13 wks (n) Film spots; Feb 2; 52 wks (n) |
| General Foods Corp (Sanka) | Young & Rubicam | CBS-TV net | The Goldbergs; Mon 9-9:30 pm; Mar 28; 52 wks (n) |
| General Motors Corp (Oldsmobile Div) | D. P. Brother | CBS-TV net | Doug Edwards & the News; TuTh 6:30-6:45 pm; Feb 24; 52 wks (n) |
| General Time Instruments Corp | BBD&O | WCAU-TV, Phila. | Film spots; Feb 5; 13 wks (n) |
| Gulf Oil Co | Young & Rubicam | CBS-TV net | We The People; Tu 9-9:30 pm; Feb 2; 52 wks (n) |
| Handmacher-Vogel, Inc (women's suits) | Zan Diamond | KTLA, L.A. WMAL-TV, Wash. WENR-TV, Chi. KSTP-TV, Minn. KSD-TV, St. Louis WLWT, Cincinnati WEWS, Cleve. KPIX, San Fran. KRSN-TV, Seattle WNAZ-TV, Bost. WJBK-TV, Detr. WBAL-TV, Balto. WTMJ-TV, Milw. WSPD-TV, Toledo WDSU-TV, New Or. KLEE-TV, Houston WAVE-TV, L'ville WBAP-TV, Dallas WSB-TV, Atlanta WBEN-TV, Buff. WNSB, N.Y. KSL-TV, S.L.C. WPIX, N.Y. | Film spots; Various starting dates betw Feb 25-Mar 21; 9 wks (n) |
| | | | Film weather annemts; Various starting dates betw Feb 25-Mar 21; 9 wks (n) |
| | | | News of the Hour; 3 times weekly as sched; aht Mar 1; 9 wks (n) |

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

New and Renewed Television (Continued)

| SPONSOR | AGENCY | NET STATIONS | PROGRAM, time, start duration |
|--|--|--|---|
| Household Finance Corp Lee Hat Co (Digney Hats) | LeBally Grey | CBS-TV net WDSU-TV, New O | Backstage With Barry; Tu 10-10:15 pm; Mar 1; 26 wks (n) Disney News; Sun 9-9:15 pm; Jan 21; 13 wks (n) |
| Lehn & Fink Products Corp Philip Morris & Co Motorola, Inc Nash-Kelvinator Corp (Kelvinator Div) | Lennen & Mitchell Biow Gourfain-Cohh Geyer, Newell & Ganger | WABD, N.Y. CBS-TV net NBC-TV net WBKB, Chi. | Film spots; Feb 22; 26 wks (n) Preview With Tex & Jinx; Mon 8-8:30 pm; Mar 7; 52 wks (n) Believe It Or Not; Tu 9:30-10 pm; Mar 1; 52 wks (n) Film spots, before and after Chicago Cubs games as sched; April 19-Oct 2 (season); (n) Dog Show from Madison Square Garden; Feb 14 & 15 as sched (n) |
| National Biscuit Co (Cereals & Dog Foods) | Young & Rubicam | WCBS-TV, N.Y. & CBS-TV net | Pioneer Polaroid Magic Show; Wed 7:45-8 pm; Feb 16; 13 wks (n) |
| Pioneer Scientific Corp (Polaroid TV Filter) | Cayton | CBS-TV net | Film partic in "Drawing Game"; Sun, betw 7:50-8:25 pm; Feb 13; 13 wks (n) |
| Schonbrunn & Co (Savarin Coffee) | Gumbinner | WPIX, N.Y. | To The Queen's Taste; Th 8:15-8:30 pm; Feb 10; 52 wks (n) Wrestling Matches; Wed 9-11 pm; Mar 23; 7 wks (n) Time anncmts; Feb 6; 52 wks (n) |
| Scott Paper Co Sinclair Refining Co | J. Walter Thompson Hixson-O'Donnell | CBS-TV net WMAL-TV, Wash. | The Hartmans; Sun 7-7:30 pm; Feb 27; 52 wks (n) Film spots; Feb 25; 13 wks (n) |
| Textron, Inc Weiss & Besserman, Inc (Youngstown Kitchen units) | J. Walter Thompson Byrd, Richard & Pound | NBC-TV net WPIX, N.Y. | Mary Kay & Johnny; Wed 9-9:30 pm; Feb 23; 52 wks (n) |
| Whitehall Pharmacal Co (Kolyona etc.) | Dancer-Fitzgerald-Sample | CBS-TV net | |

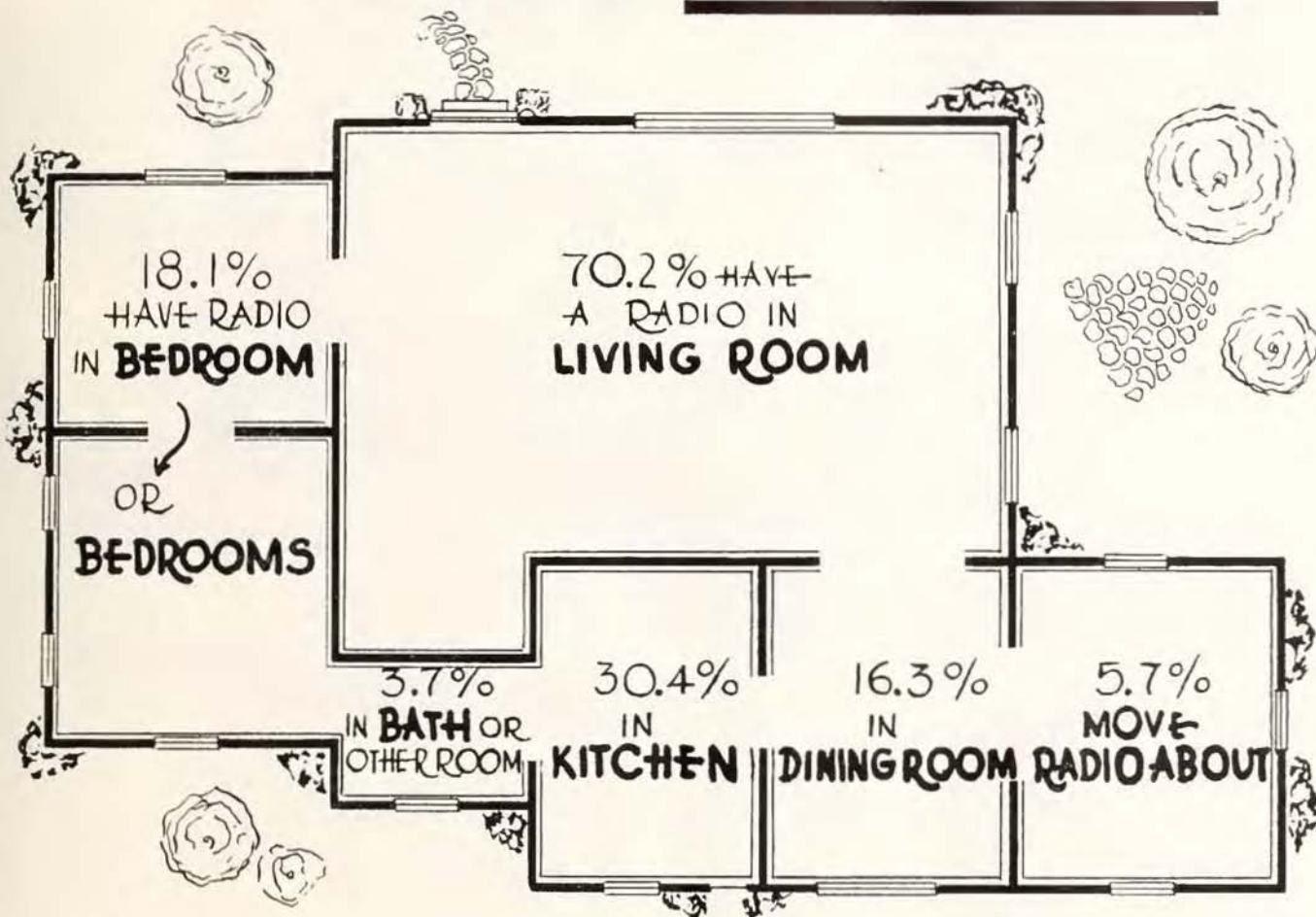
Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-----------------------|--|--|
| Frederic W. Ayer | — | Reingold, Boston, radio, TV dir |
| Sanford K. Bain | Flint, N. Y. | Kayton-Spierto, N. Y., acct exec |
| Robert Barker | — | Hewitt, Ogilvy, Benson & Mather, N. Y., media dir |
| David Biherman | Herald Tribune, N. Y., prom dept | Douglas D. Simon, N. Y., head TV dept |
| Irwin W. Busse | Barrett Equipment Co, St. L., adv mgr | Charles W. Bolan, St. L., acct exec |
| O. Lee Clark | Spiegel Inc, Chi., sls prom mgr | Harry J. Lazarus, Chi., acct exec |
| Brice Disque Jr | Compton, N. Y., mgr radio dept | Marschall & Pratt, N. Y., in contact, writing capacity on Standard Oil Co., N. J., Philharmonic broadcasts |
| Chester H. DuClos | Vick Chemical Co (Vick Brands div), N. Y., adv mgr | Wiley, Frazee & Davenport, N. Y., vp |
| Howard K. Eaton | — | Simmonds & Simmonds, Chi., acct exec |
| Earl Eklund | Community Chest, L. A. | Frank Wright National, L. A., acct exec |
| Hutchinson K. Fairman | BBDO, N. Y. | Hewitt, Ogilvy, Benson & Mather, N. Y., exec on Sun Oil Co acct |
| Fred H. Fidler | J. Walter Thompson, S. F., pac coast mgr | Same, vp |
| Martin Fritz | I. Walter Thompson, Chi. | Buchen, Chi., media dir |
| Roland Gillett | CBS, N. Y., TV producer, dir | Young & Rubicam, N. Y., TV superv |
| Edward Greenberg | Gelles, N. Y. | Van Diver & Carlyle, N. Y., acct exec |
| Richard N. Gulick | — | A. W. Lewin, Newark N. J., vp, acct exec |
| Jerome B. Harrison | French & Preston, N. Y., vp, radio, TV dir | Charles Dallas Reach, N. Y., radio, TV superv |
| Herbert H. Hyman | International Latex Corp, N. Y. | Hershon-Garfield, N. Y., acct exec |
| Harry M. Ireland | Compton, N. Y. | Doherty, Clifford & Shenfield, N. Y., acct exec |
| Riley Jackson | WABD, N. Y., Tv dir | Mogge-Privett, L. A., radio, TV dir |
| Walter Jensen | Packard & Packard, L. A., acct exec | Barton A. Stehbins, L. A., acct exec |
| Don C. Johnson | McCarty, L. A. | BBDO, L. A., acct exec |
| Henry C. L. Johnson | Rheem Manufacturing Co, N. Y., adv. pub rel dir | Benton & Bowles, N. Y., acct exec |
| R. Joseph Kirklich | — | Broomfield-Podmore, Trenton N. J., acct exec |
| Frank M. Knight Jr. | WFIL, Phila. | Gresh & Kremer, Phila., radio, TV dir |
| Leona L. LaPelle | — | Yardis, Phila., acct exec |
| George Lewis | MBS, N. Y., exploitation dir | F. Darius Benham, N. Y., radio dir |
| George R. Lyon | — | Fuller & Smith & Ross, N. Y., mgr media dept |
| Rod Macdonald | Botsford, Constantine & Gardner, S. F., media dir | Robert B. Young, S. F., acct exec |
| George Patton | Makelin, H'wood. | Roche-Eckhoff, H'wood., acct exec |
| Russell Pierce | Pierce, Threlkeld, S. F. | Abbott Kimball, L. A., vp, acct exec |
| Milt Rosen | — | Dean Simmons, L. A., acct exec |
| Tom A. Ross | Lockwood-Shackelford, L. A., acct exec | Irwin-McHugh, H'wood., acct exec |
| Hilary A. Sadler | Swift & Co, Chi. | Bonsib, Fort Wayne, Ind., acct exec |
| Zonabelle Samson | Honig-Cooper, S. F. | Biow, S. F., timebuyer |
| Roy Shannon | Roy Shannon, St. L., head | Simmonds & Simmonds, St. L., acct exec |
| Bud Stapleton | — | Barlow, Syracuse, N. Y., superv prodn radio, TV adv |
| Bob Struble | — | Jordan, L. A., radio dir |
| Donald F. Therkelsen | Wiley, Frazee & Davenport, N. Y., acct exec | Erwin, Wasey, Mpls., radio dir |
| I. Van Yelson Smith | — | William von Zehle, N. Y., acct exec |
| Deane Weinberg | Federal, N. Y., acct exec | Brisacher, Wheeler, S. F., timebuyer |
| J. Kenneth White | Allied, L. A., acct exec | Biow, N. Y., acct exec |
| Ralph B. Whitmore | McCann-Erickson, N. Y., traffic mgr | Smith, Bull & McCreery, L. A., acct exec |
| Arthur E. Wible | MacWilkins, Cole & Weber, Seattle, copywriter, newsriter | Same, acct exec |
| Robert Woolson | Lever Bros Co, Cambridge Mass., adv dept | Same, radio dir |
| Freeman Young | — | Kenyon & Eckhardt, N. Y., acct exec |
| Robert Zelens | — | John W. Shaw, Chi., head TV dept |

Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|----------------------------|-------------|---------------------------------|
| KGDM-TV, Stockton Calif. | Independent | Blair TV |
| KLEE, Houston | Independent | Walker |
| KOPF, Ogden U. | Independent | Friedenberg |
| KSJO, San Jose Calif. | Independent | Friedenburg, East only |
| KSJD-FM, San Jose Calif. | Independent | Friedenburg, East only |
| TIEP, San Jose-Costa Rica | Independent | Pan American, U.S., Canada only |
| WBNT, Columbus O. (TV) | — | Blair TV |
| WHAJ, Greenfield Mass. | MBS, Yankee | Walker |
| WIOD, Orlando Fla. | ABC | Ita-Tel |
| WILM, Wilmington Del. | ABC | Holling |
| WJAS, Pittshg. | CBS | George P. Hollingberry |
| WLAN-TV, Jacksonville Fla. | — | Blair TV |
| WJZM, Clarksville Tenn. | MBS | Rural Radio |
| WONE, Dayton O. | Independent | Headley-Reed |
| WORZ, Orlando Fla. | NBC | Robert S. Keller for spec adv |
| WOW-TV, Omaha | — | Blair TV |
| WMNB, North Adams Mass. | Independent | W. S. Grant |
| WTIK, Durham N. C. | Tobacco | Forjoe |

IOWA HOMES HAVE RADIO EVERYWHERE!



Iowa home radio sets are used in almost every room. In other words, Iowa radio listening is a *positive part of family life*—is far more than just an incidental attraction for leisure hours!

The 1948 Iowa Radio Audience Survey* reveals the following about the location of Iowa radio sets: In the 98.0% of Iowa's radio-equipped homes, 70.2% of the families have a radio in the *living room*, 30.4% have one in the *kitchen*, 18.1% list "bedroom or bedrooms," 16.3% have one in the *dining room*, and 18.2% have sets that "move about."

The 1948 Edition of the famed Iowa Radio Audience Survey is full of such background information *in addition* to statistics about station and program

preferences, etc. Write for your complimentary copy of this Eleventh Edition today. Or ask Free & Peters.

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

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

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

WHO

✦ **for Iowa PLUS** ✦

Des Moines . . . 50,000 Watts

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



FREE & PETERS, INC.
National Representatives



Insurance all night

Insurance studies recently made in Binghamton have amazed Washington insurance associations by revealing that millions of insurable prospects haven't been sold because they haven't been reached, either by direct solicitation or advertising. Task force of 29 insurance underwriters sold \$235,608.00 insurance in one night after 10 p.m. in upper New York state town. Result: a number of insurance companies will use broadcast advertising on all-night programs to reach the man and woman who aren't available during sunlight hours.

First post-war train to Spain

Washington is annoyed that the first really new train to be produced in years is going to Spain instead of to a U. S. Railroad. Fact that C. & O. has a train in the blueprint stage which is inspired by the Spanish "Taigo" is no satisfaction to the Interstate Commerce Commission, which has long lamented the lack of progress of U. S. roads. American Association of Railroads is expected to "explain" lack of new rolling stock, as well as recent layoffs of personnel on several of their ABC network broadcasts.

Census policy needed

Need for established census policy, instead of one based upon what can be begged from appropriation committees from year to year, becomes more and more apparent. Fact that Representative James L. Dolliver has had to propose special legislation in order to make certain that radio and TV census will be made at time regular population census is taken (every ten years) is indication of need for established census policy. There was a time when business could expect a bi-annual census of manufacture and a business indexing every ten years. Now nothing is certain except a nose-counting.

"Reorganization" frightens business

If President Truman receives the power to reorganize the government, which ex-president Hoover has suggested for him, it's expected that Federal Communications Commission will receive a going-over along with the Federal Trade Commission, as well as other bureaus which have a great deal to do with the business. Many branches of the Federal Government require reorganization, but it frightens business to think of a wholesale upheaval.

Stanton to Europe?

President Frank Stanton is expected to go overseas sometime this Spring. While it may appear that he will go for CBS, it's understood from White House sources that he will also have governmental responsibilities. Stanton's reputation as a fact-finder is unequalled, and the U. S. needs fact-finders in Europe.

Beer restraint?

Federal Trade Commission's continuing investigation of restraint of trade in the malt beverage field has broken out with a price-fixing complaint filed against three brewers institutes located on the Coast and one in Idaho. Institutes are accused of fixing prices, establishing uniform discounts, standardizing packages, and cooperating to prevent price-cutting. Institutes are expected to start public relations campaign to disprove allegations via black-and-white and broadcast advertising. FTC is making test case of these four trade associations.

One-cent Baby Ruth back

Curtis Candy, one of the most aggressive advertisers among manufacturers of sweets, is bringing back its one-cent version of Baby Ruth. While Curtis is doing no broadcast advertising currently, it is considering television since vision is part of the Curtis sale. Washington feels the move will spur other manufacturers to bring back low-cost items.

Farm foreclosures low

Farm foreclosures hit a all-time low last year, and thus far in 1949 the farm failures continue to be less than the last 12 months. This despite the sharp drop in farm prices reported during past 60 days. Grain prices being lower, live stock raisers are able to purchase lower-cost feed and breeders thus haven't felt the pinch yet. It's the farmer co-ops, granges, and other farm organizations caught with huge grain reserves that are suffering. Prices won't drop below government support floor, but that doesn't help the marketers.

Agriculture dep't cuts

Streamlined Department of Agriculture, advocated by the Hoover Committee, is giving farm circles the heebiejeebies. Claim is that it will save U. S. \$80,000,000 a year, but what farmers are worried about is how much it will cost them. Committee claims farmers will receive better service from reorganized department. Bible belt is holding its breath and wondering what has happened to its friend, Hoover.

Tax increases no longer certain

Increases in taxes which seemed assured less than two months ago, are now a great big question mark. Cost-of-living index has dipped so sharply in the past few weeks that the deflationary effect of more taxes has President Truman's advisors a little shaky. They still want higher corporation and other taxes but not at the expense of a sharp adjustment in the national business index. *Life's* spotlight on the status of business in the last few issues and other not-as-mass publications' editorializing on unemployment isn't setting too well on the hill.

Broadcasting is being asked unofficially to offset any scare psychology which may develop as the result of these articles. This is one of the few times that broadcasting, during peace, has been used to counter negative public thinking.

Daniel Webster Said It:

THE FARMERS ARE THE FOUNDATION OF CIVILIZATION AND PROSPERITY



There Are 446,639 Farm Homes in the WWVA Coverage Area

With Eastern Ohio, Western Pennsylvania, Virginia and West Virginia as the hub, and spreading into Kentucky, Maine, Maryland, New York, North Carolina, Tennessee and Vermont, the prosperous WWVA farm audience area encompasses 229 counties.

Here are 1,919,351 people living and working on farms, producing nearly a Billion Dollars worth of farm products annually.

WWVA's locally produced programs, plus solid Columbia Network features, attract and hold this great farm audience. Mail surveys prove *they buy* WWVA-advertised products. Ask an Edward Petry man today.

Write For Your Free Copy: WWVA FARM AUDIENCE REPORT



WWVA

50,000 WATTS · CBS · WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters, 527 Lexington Ave., New York City

**for profitable
selling—
INVESTIGATE**

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRWA
READING
PENNA.

WEST
EASTON
PENNA.

Represented by



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

Clair R. McCollough
Managing Director

STEINMAN STATIONS



Mr. Sponsor

Bob Woodruff

Chairman of the Executive Committee
Coca-Cola Corporation, Atlanta, Ga.

An industrialist who should be as widely known as Henry Kaiser or IBM's Thomas Watson, Coca-Cola's Robert Winship Woodruff deliberately seeks power *without* glory. He has cloaked himself in a self-imposed anonymity so complete that the average person in Atlanta, the company's home town, thinks Coke is still headed by the Candler's, who haven't run it since 1922. Enigmatic, publicity-shy Bob Woodruff titularly is chairman of the executive committee; actually, he's boss of the whole show.

At 59, Woodruff doesn't look like a man who has spent 26 years carrying the entire load of the multi-million-dollar corporation which is the undisputed leader in the soft-drink field. The discontent and constant worrying that underlie his inexhaustible energy haven't grayed his black hair or slowed down his "commuting" between Atlanta, Wilmington, New York, his 47,000-acre estate in southern Georgia, and his ranch near Cody, Wyoming.

Woodruff is Coca-Cola; his rule over the company is absolute. And nowhere is that reflected more than in the firm's radio advertising—with often unfortunate consequences. Woodruff's intense loyalties have resulted in a series of radio programs over the years which have consistently missed the vital (for any cola drink) consumer group they should have reached—the youth market. Woodruff, as supreme high command in selection of programs (as in all other Coke operation), has been influenced, it's been claimed, by personal relationships to the point where Coca-Cola's air time is virtually a clearing house for Music Corporation of America talent, with more apparent interest on MCA's part in the value to its artists of Coke sponsorship than in the ability of the shows to do the proper sales job for Coke.

The company's ad budget for 1948 was \$18,000,000, of which about \$4,000,000 went into radio. Coke's three current shows (Morton Downey, *The Pause That Refreshes*, and Spike Jones) represent a similar outlay this year—and still fail to reach the teenagers who account for maximum per capita cola consumption. And Woodruff's envious spending—to little avail—of almost four times as much for radio as any other drink firm is topped off by the institutional tone of advertising that makes no specific claims for the product, other than that it offers "the pause that refreshes."



Some Sponsor Will Have This Gentleman's Attention Soon. He's Headed for Home and His Radio.

Radio's Hot When It's Cold!

The temperature stays below zero. The snow comes down by the foot. That's winter in North Dakota. If you were there, the chances are you'd be staying home with the radio just like most everyone else.

But, what does this have to do with time buying in New York or selling cereal in Minneapolis? The answer is an easy one. With North Dakotans sticking close to home, now is the time to tell your story and establish your brand. In many cases radio is the only medium that consistently reaches your potential customer in North Dakota while shopping lists are piling up and new buying ideas are being formed.

The latest surveys show that Columbia's affiliate, KSJB, will carry your message to North Dakota most

effectively. From 6:00 a.m. until midnight, KSJB supplements Columbia's rich schedule with audience building local programs.

What's more, KSJB's management is always on the alert to keep their local programming in time with listener's likes. Proof of this can be seen in the most recent surveys made in seven of North Dakota's richest central counties. Morning, noon and night, KSJB ranks first.

Local, sponsor and station, promotion is another important factor in KSJB's success. Schedules are placed in hometown papers in KSJB's primary listening area. These advertisements stress, not only station call letters, but actual programs.

If your product is sold in The Dakotas you will want to get on this

mid-winter bandwagon. Your George Hollingbery representative has availabilities on KSJB. He will be glad to show you the latest area survey, too.

| KSJB's | | | |
|------------------|---------|-----------|---------|
| —LATEST RATINGS— | | | |
| | 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, 5000 Watts at 600 KC, the CBS Station covering the top of the Nation. Studios in Fargo and Jamestown, North Dakota.



To make tele

Buying television time involves dozens of time-consuming details. To make the time buyer's task a less harried one, NBC Spot Sales has assembled a wealth of data. The information listed at the right on all NBC Spot represented stations is yours for a phone call.

Providing you with each of these 36 items is a basic service of the best-informed television representative in the industry, your NBC Spot salesman.

Backed by the experience and know-how of the nation's first television network, utilizing

N B

representing television stations: WNBK—New York • WNBQ—Chicago • KNBH—Hol

ion buying easier

erior facilities of NBC Programming and
duction. Research and Engineering—NBC
OT SALES is your best source for all spot
vision information.

nation's major television stations in the
tion's major markets are represented by

SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

PHILADELPHIA • WBZ-TV—Boston • WNBK—Cleveland • WNBW—Washington • WRGB—Schenectady • WTVR—Richmond

Television Buyer's Check List

MARKET INFORMATION

- television set circulation
- population in coverage area
- radio families in television area
- retail sales
- food and drug sales
- general merchandise sales
- effective buying income
- counties within coverage area
- estimated total television audience
- forecast of set installation

STATION INFORMATION

- program schedules
- availability lists
- rates
- ratings
- audience characteristics
- coverage maps
- competition's program schedules
- competition's rates
- studio equipment available
(live and film studio equipment, cameras, etc.)

PROGRAM INFORMATION

- description of program format
- photographs of talent and set
- biographies of talent
- adjacencies
- competition
- type of audience
- ratings and surveys
- audience response stories
- success stories
- promotion and merchandising
- rates and contract terms

GENERAL TELEVISION INFORMATION

- audience surveys
- all U. S. television stations
- advertisers using television
- agencies handling television
- technical data
- film

**NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE**

**AND
NORTH
CAROLINA'S**

**No. 1
SALESMAN
IS**

**50,000
WATTS
680 Kc.**

**WPTF NBC
AFFILIATE**

RALEIGH, North Carolina

National Representative FREE & PETERS INC.



BOARD OF DIRECTORS AND KEY EXECUTIVES OF BROADCAST MEASUREMENT BUREAU AT LAST PHOTOGRAPHED MEETING

The BMB dilemma

Can the many broadcaster,

advertiser, and agency points of view be reconciled?

over-all It's difficult to make a radio station manager see the value of paying for research that has the end result of losing business for him. It's also difficult to do honest research that doesn't hurt someone. Not every station is as effective as the next station. And it isn't network affiliation, authorized power, or any other single factor that makes an outlet good.

It was therefore to be expected that the Broadcast Measurement Bureau would have tough sledding. In many cases station management was paying for figures that they had to sell against rather than with. In many cases, because conditions have changed radi-

cally since the first BMB study was made, the figures can only be used with the greatest caution. Since BMB reports listening rather than engineering coverage, as programs change so change station listening areas. It is true that listening habits do not change rapidly, except when a major program (Jack Benny) changes its network and the change is promoted to the hilt. However, dialing habits do change, and network stations depend to a great degree upon the attractions they broadcast.

The first BMB survey was based upon such a low common denominator that stations all over the nation were hurt. It indicated that distant

stations frequently had a substantial listening audience in the home county of other outlets. The low denominator was "once-a-week" listening. It is not unusual for distant stations to have one or more programs with sizeable audiences in far-distant areas. It is unusual, however, for audiences to listen consistently to stations that are framed with static, as many remote stations are. Audiences will listen to remote stations that are not heard with adequate signals when they can't hear a "must" program over a local station. There is ample evidence that they do not stretch their ears consistently.

There are concerted efforts, some

Effect of new BMB measurement in evaluating listening...

with Hooper share-of-audience comparisons

in a one-station town

where competition is strong

This check was made in Riverside, Calif., several days during Oct.-Nov. 1948

| DAY Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|----------------|--------------------------|--------------------------------|-----------|-----------|-------------------|
| | | 6-7* | 3-5* | 1-2* | |
| KECA | 36 | 9 | 14 | 13 | 5.8 |
| KFI | 92 | 59 | 20 | 13 | 52.7 |
| KFWB | 15 | 4 | 3 | 8 | 3.6 |
| KFXM | 37 | 14 | 10 | 13 | 6.1 |
| KHJ | 33 | 10 | 10 | 13 | 1.8 |
| KITO | 36 | 12 | 12 | 12 | 3.2 |
| KNX | 70 | 34 | 18 | 18 | 11.2 |
| KPRO | 68 | 26 | 22 | 20 | 8.7 |
| KLAC | 14 | 4 | 4 | 6 | .. |
| KMPC | 19 | 5 | 5 | 9 | 6.9 |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|------------------|--------------------------|--------------------------------|-----------|-----------|-------------------|
| | | 6-7* | 3-5* | 1-2* | |
| KECA | 37 | 6 | 14 | 17 | 2.4 |
| KFI | 92 | 56 | 28 | 8 | 45.2 |
| KFWB | 11 | 1 | 4 | 6 | 0.8 |
| KFXM | 33 | 12 | 8 | 13 | 4.5 |
| KHJ | 29 | 9 | 9 | 11 | 4.8 |
| KITO | 37 | 9 | 14 | 14 | 4.8 |
| KNX | 73 | 30 | 22 | 21 | 19.8 |
| KPRO | 55 | 16 | 20 | 19 | 7.5 |
| KRNO | .. | .. | .. | .. | 2.4 |
| KMPC | 14 | 2 | 3 | 9 | 7.8 |

in a one-station town

where one station dominates

This test survey was made in Ada, Okla., several days during Oct.-Nov. 1948

| DAY Station | Total weekly audience | Composition of weekly audience | | | Share** Hooper |
|----------------|--------------------------|--------------------------------|-----------|----------|-------------------|
| | | 6-7* | 3-5* | 1-2* | |
| KADA | 98 | 79 | 10 | 9 | 52.8 |
| KOMO | 26 | 8 | 10 | 8 | 2.5 |
| KRLD | 36 | 15 | 12 | 9 | 8.1 |
| KVOO | 52 | 24 | 14 | 14 | 7.8 |
| WFAA, WBAP | 52 | 21 | 20 | 11 | 5.0 |
| WKY | 67 | 32 | 20 | 15 | 16.6 |
| KOCY | 10 | 1 | 6 | 3 | |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|------------------|--------------------------|--------------------------------|-----------|-----------|-------------------|
| | | 6-7* | 3-5* | 1-2* | |
| KADA | 93 | 54 | 25 | 14 | 57.6 |
| KOMA | 22 | 6 | 5 | 11 | 2.5 |
| KRLD | 31 | 13 | 9 | 9 | 5.5 |
| KVOO | 36 | 13 | 9 | 14 | 8.9 |
| WFAA, WBAP | 45 | 15 | 14 | 16 | 5.2 |
| WKY | 59 | 18 | 17 | 29 | 12.9 |
| WOAI | 12 | 2 | 5 | 5 | 1.7 |
| WSM | 10 | .. | .. | 10 | |

*Listening, with number of times a week (Total radio homes equal 100). **Average share of audience (Total audience equals 100).

undercover, some for all to see, to eliminate the Broadcast Measurement Bureau from the field of station measurement. Men like Ed Craney feel, and so state, that the costs per radio family "based upon BMB figures in these lesser communities are entirely out of reason when once-a-week 15-minute tune-in on an outside station is judged against local multi-hour daily listening." Craney also explains that since publicity has been focused on 50% being the minimum worthwhile BMB, a station with less than 50 is given short shrift by timebuyers. Craney points to his KNX, which has a BMB of 27% in Portland, Oregon, and therefore is given the absent treatment by many agency men. Nevertheless, it has at least, on weekends, a creditable share-of-audience. According to Hans Zeisel (McCann-Erickson), a 27 BMB translates into less than a 5% share-of-audience.

Agency executives and sponsors require figures on station coverage which are comparable. In 100 telephone city areas C. E. Hooper is delivering listening figures which are

comparable, since the Hooper base is consistent, is identical in every area — total telephone homes. U. S. Hooperating figures admittedly can't be used for station coverage purposes, except in a few populous areas where the Hooper diary sample is so sufficient that, combined with the coincidental telephone sample, it presents a true picture of who listens to what.

Hooper makes station coverage reports, but the rub here is that he makes them in the counties requested by the station, and reports only total figures, not county-by-county figures. The results naturally obscure the true coverage of competing stations, and make it difficult for a timebuyer truly to evaluate station coverage in any one territory.

Hooper's invasion into the coverage field is of a protective nature. Everyone was getting into the act, and since Hooper was making area studies based upon mail ballots as well as diaries, he spread into coverage. He tried to sell the idea of his making studies for BMB, but failed. He also at one time offered the C. E. Hooper organization

to BMB—at a "fair" profit for Hooper stockholders, of course.

The Broadcast Measurement Bureau has cost the radio industry (and that indirectly means advertisers, since they indirectly pay for everything that is done in broadcasting) well over a million dollars for the first report. The second report and the continuing cost of keeping BMB as a going operation between reports are running into another million.

Station management has questioned the high salaries of several BMB executives, and John Churchill (at \$25,000 a year) and Phil Frank (at \$12,500) agreed to exit, with their replacements costing the industry thus far zero. Ken Baker, of the NAB, succeeded Churchill, with nothing added to his NAB salary, and Phil Frank's assistant took over the research organization's trade relations chores.

There has been considerable sound and fury about the remaining high-salaried executive of BMB — Hugh Feltis, president. Feltis, with the help of Harold Ryan, chairman of the board of BMB, is responsible for sell-

ing the idea of BMB to the industry. He has taken, both publicly and privately, intensive abuses. Many industry figures who wanted to vent their feelings against BMB, but who didn't want to appear to be anti an industry-wide research organization, have concentrated their attacks on Feltis.

Feltis has, as far as possible, carried out the dictates of the tripartite board of directors of BMB. Agencies, advertisers, and station executives, as well as a research advisory board, have actually determined research policy for the BMB. Feltis has never claimed that he is a research man; actually,

he's a top-flight sales executive and a scrappy sparkplug. His hands have been tied researchwise, and he wouldn't want it otherwise—but he's being blamed for all BMB errors, a majority of which are not his.

There is little question that the formula of having an organization run by the three different segments of broadcast advertising hasn't worked. It didn't work with the Cooperative Analysis of Broadcasting (CAB), which produced the now-discredited Crossley Ratings for network programs. It didn't work with the CAB despite the fact that all segments of

the field paid part of the costs. It isn't working with BMB with only the broadcasters paying the bills. (Money was loaned by AAAA and ANA to start BMB, but this has been repaid.)

There is extensive feeling in broadcast circles that while stations and networks ought to pay the lion's share of BMB coverage-reporting services, the advertiser and the agency should pay at least a token fee for all the figures which BMB makes available to them. Use of BMB figures is almost entirely by buyers of broadcast ad-
(Please turn to page 53)

in a multiple-station town

This test survey was made in Rochester, N.Y., several days Oct.-Nov. 1948

| DAY Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WARC | 60 | 20 | 21 | 19 | 11.1 |
| WHAM | 87 | 50 | 26 | 11 | 25.7 |
| WHEC, WHEF | 89 | 53 | 26 | 10 | 36.8 |
| WRNY, WRNY-FM | 46 | 13 | 8 | 25 | 8.3 |
| WSAY | 52 | 20 | 15 | 17 | 7.8 |
| WVET | 61 | 17 | 22 | 22 | 9.0 |
| Others | | | | | 1.3 |

in a two-station town

This test survey was made in Lancaster, Pa., several days during Oct.-Nov. 1948

where local outlets dominate

| DAY Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|-------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WCAU | 28 | 7 | 10 | 11 | 2.6 |
| WGAL | 95 | 73 | 14 | 7 | 66.5 |
| WLAN | 78 | 47 | 23 | 8 | 20.6 |
| WOR | 46 | 17 | 12 | 17 | 2.6 |
| WCBS | 8 | 2 | 3 | 2 | .6 |
| WJZ | 37 | 11 | 13 | 13 | ... |
| WNBC | 13 | 4 | 5 | 4 | ... |
| WORK | 10 | 5 | 2 | 3 | ... |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WARC | 65 | 19 | 25 | 21 | 14.2 |
| WHAM | 96 | 54 | 29 | 13 | 34.6 |
| WHEC, WHEF | 94 | 50 | 29 | 15 | 35.7 |
| WSAY | 49 | 16 | 12 | 21 | 6.5 |
| WVET | 62 | 17 | 21 | 24 | 7.4 |
| Others | ... | | | | 1.6 |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WCAU | 30 | 4 | 11 | 15 | 2.9 |
| WGAL | 93 | 70 | 16 | 7 | 64.2 |
| WLAN | 79 | 40 | 23 | 16 | 19.0 |
| WOR | 52 | 18 | 18 | 16 | 5.6 |
| WCBS | 11 | 3 | 1 | 7 | 2.9 |
| WJZ | 44 | 11 | 16 | 17 | ... |
| WNBC | 16 | 6 | 5 | 5 | ... |

in a five-station town

This test survey was made in Nashville, Tenn., several days during Oct.-Nov. 1948

| DAY Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WKDA | 79 | 42 | 18 | 19 | 21.3 |
| WLAC | 79 | 42 | 20 | 17 | 21.2 |
| WMAK | 61 | 25 | 17 | 19 | 11.1 |
| WSIX, WSIX-FM | 79 | 41 | 18 | 20 | 19.5 |
| WSM | 87 | 48 | 19 | 20 | 26.6 |
| Others | | | | | 0.3 |

in a four-station town

This test survey was made in Worcester, Mass., several days during Oct.-Nov. 1948

| DAY Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WAAB | 68 | 34 | 15 | 19 | 9.7 |
| WBZ | 57 | 23 | 13 | 21 | 5.4 |
| WNEB | 83 | 59 | 18 | 6 | 27.4 |
| WORC | 81 | 33 | 25 | 23 | 13.3 |
| WTAG, WTAG-FM | 91 | 64 | 18 | 9 | 41.5 |
| Others | | | | | 2.7 |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WKDA | 75 | 36 | 19 | 20 | 12.8 |
| WLAC | 87 | 41 | 24 | 22 | 23.6 |
| WMAK | 59 | 25 | 14 | 20 | 7.5 |
| WSIX, WSIX-FM | 85 | 32 | 30 | 23 | 20.0 |
| WSM | 96 | 50 | 25 | 21 | 25.5 |
| Others | ... | | | | 0.6 |

| NIGHT Station | Total weekly audience | Composition of weekly audience | | | Hooper Share** |
|---------------|-----------------------|--------------------------------|------|------|----------------|
| | | 6-7* | 3-5* | 1-2* | |
| WAAB | 71 | 30 | 17 | 24 | 11.0 |
| WBZ | 73 | 22 | 21 | 30 | 10.4 |
| WNEB | 74 | 46 | 15 | 13 | 14.1 |
| WORC | 86 | 30 | 35 | 21 | 17.6 |
| WTAG, WTAG-FM | 94 | 63 | 20 | 11 | 44.7 |
| Others | | | | | 2.2 |



How Stations Merchandise

For some, notably WLW, merchandising is big business, here's the record in part

selective Less than 20% of the stations throughout the U.S. do any real merchandising. It's expensive. It requires a permanent merchandising staff. Merchandising know-how is almost as important as the budget.

Most stations do not feel that merchandising a sponsor's product is part of their job. "That," says a far-West station manager, "is the province of the advertisers' own sales promotion

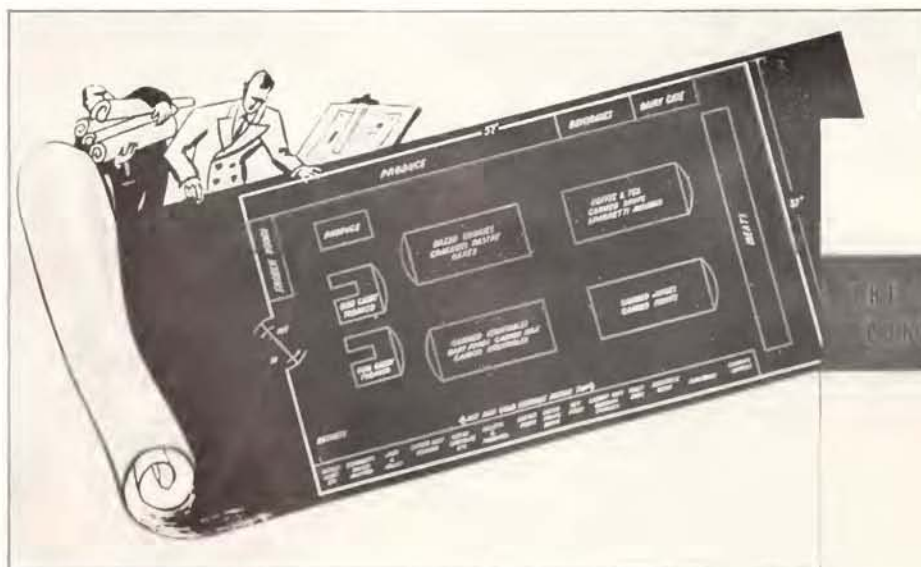
departments. We don't manufacture, and they have no excuse for expecting us to merchandise."

That is the stance of the non-merchandising stations. On the other hand, there are the stations that do amazing merchandising jobs. They are not merely advertising mediums, but sales tools. They not only bring news of products to listeners, but also make sure that the products are available at retailers in their areas. They take it

upon themselves to obtain distribution for advertisers, and then to move the products off the shelves.

For years all media has argued that merchandising is not its province. Nevertheless, the more important newspapers have maintained merchandising departments which have helped establish new products and keep old products in demand.

In great metropolitan markets it may be impossible to do a thorough mer-



WLW's services include store modernization, consumer product testing, People's Advisory Council buying habit check-up and plenty besides.

WHAT

IS THE

Advisory Council

THE WLW LISTENERS' COUNCIL

People's Advisory Council
212 HARRIS BUILDING
DAYTON 2, OHIO



DISPLAYS IDENTIFYING ITEMS AS "ADVERTISED PRODUCTS," INCREASE SALES AS WELL AS REMIND LISTENERS OF STATIONS

chandising job. To adequately acquaint every grocery outlet with a new product in the Greater New York Market (50 mile radius) represents a fantastic problem. On the other hand, it is possible to merchandise a selective portion of the market. WOV, under Ralph Weil, does just that for the Italian market. When a manufacturer wants to reach the transplanted subjects of Europe's boot, WOV makes available to him a complete wholesale

route list and a complete retail route list for his product (food, drug, etc.). WOV will place displays in the stores, and will even go so far as to arrange for models (the correct Italian kind) to sample and demonstrate the product (the latter is charged for).

WOV goes even further. It will run a telephone quiz for either consumers or retailers to develop acceptance for a product. This quiz is addressed to both telephone and non-telephone home and store listeners. The way the non-telephone home gets into the quiz act is by sending a postal card to WOV stating when and where the listener can be reached at certain hours—at a friend's home, the local candy store, etc.

The quiz is merchandising pure and simple. The questions are always about an advertised product, and are well planted on the air before the phone call.

It's a version of the quiz that WOV uses to sell itself to timebuyers. The station notifies timebuyers that they will be called to answer a question about a product advertised on WOV. If they answer correctly, they receive \$5. If they don't the five-spot goes to increase the money the next timebuyer can win by answering the question. It's good fun for timebuyers, just as

it is for the Italian-language listeners whom the station calls.

And it's top drawer merchandising.

Removed from great metropolitan areas, the merchandising job is not as difficult. Non-metropolitan areas are usually not so widespread, and thus can be covered with less expense. Top merchandiser in the nation is, beyond much doubt, Crosley station WLW in Cincinnati, Ohio. The station employs an 11-man staff under Marshall Terry to merchandise its advertisers' products. It has been doing this for eight years. In order to assure its field men of an open sesame at retailers, WLW runs retail-store modernization sessions for drug, grocery, and other fields. Throughout the WLW-merchandisable area, the station's modernization authorities hold meetings with retailers, helping them throw out outmoded costly-to-do-business layouts. WLW has no connection with any store fixture organization, but it has helped the great area it serves retail at a lower cost-per-sale than most of the rest of the U.S.A.

WLW has inspired two rather unique organizations—the People's Advisory Council, a group of 3,000 stratified homes in its area, which reports on consumer buying habits, and

(Please turn to page 36)

By special services WSAI creates the feeling with grocers that it wants to sell for them

don't miss it!

WSAI'S TRAINING PROGRAM

it's tailor-made for
Grocery Management & Personnel

- meet interesting people
- one night a week
- have fun
- you'll learn modern methods of
 - display
 - accounting
 - merchandising
 - management

learn ways to save money • ways to earn more money

watch your mail for further information or call main 1068

TV in the daytime

**Nobody knows the formula,
so trial-and-error goes merrily on**



Kindergarten sessions on WABD, N. Y., help mot

AFTER-SCHOOL SESSIONS GET GOOD VIEWING BY PARENTS AND CHILDREN. THIS ONE IS AIRED IN LOUISVILLE AT 3-3:30 P.M.





Product testing is very good TV shopping

The weather and time are two visual favorites

Sight added to sound make better sidewalk interviews



Daytime TV is advertising's last major frontier, and its advertisers are as much pioneers as Daniel Boone. TV during the daytime hours (7:00 a.m. to 6:00 p.m.) is still on a semi-experimental basis at best, and is more realistically in the test-tube stage. However, daytime TV has been a hot topic in agency, advertiser, and network TV conversation recently. It also heads the list of problems of many TV station managers and station reps.

One reason for the vast amount of crystal-gazing currently going on in daytime TV is the ubiquitous famine of daytime TV research. No researcher, agency, station, or network has as yet brought forth a definitive study of the qualitative and quantitative factors of the daytime TV audience or of the selling factors involved.

Still, there is a general optimism about the future of daytime TV that was never true of the early days of daytime radio. Advertisers are being pressured by their agencies, their sales departments, and even by their boards of directors (few major business executives today in TV areas are without TV sets in their homes) to get into daytime TV. Stations are being needled by advertisers and by TV set retailers in their areas; networks are

being heckled by stations and major national advertisers to feed daytime network TV service; and agencies find internal pressure to initiate daytime TV operations coming from both within and without the firm.

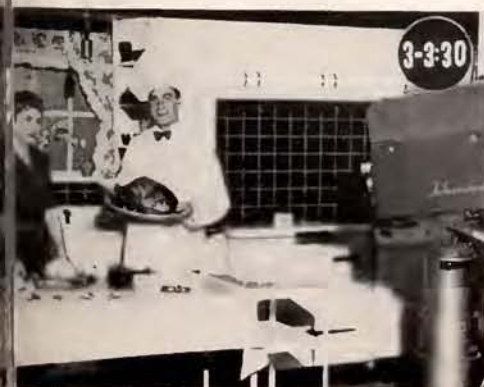
The 1949 TV plans of several major advertisers, as well as their actual 1948 expenditures in TV, serve as straws in the wind to show how daytime TV is affecting a considerable amount of thinking with regard to the visual medium.

Procter & Gamble, the country's largest spender in broadcast advertising, has already formed an amocba-like subsidiary within its corporate structure—Procter & Gamble Productions, Inc.—to "take over radio, television, and motion picture activities which were previously handled for the company by employees in its advertising department". This million-dollar producing subdivision, which will work with P&G's long string of agencies and shows, is phase one of a long-range P&G plan for extended nighttime and daytime TV operations. It is nothing new. P&G has been working quietly since 1943 with an eye to daytime TV. Minute-movies for "Duz" (now being shown on theater screens in suburban communities) were filmed under the direct supervision of em-

ployees now part of P&G Productions. An experimental four-reel film for "Drest" was made, based on a plot typical of P&G soap operas, to determine whether the daytime formula of the long-suffering serial heroine can be adapted to a visual medium. P&G's official smokescreen states that "no definite program" has been planned for P&G daytime TV activities as yet, but sources close to the Cincinnati soap-making firm say that such planning is on an elaborate scale that will eventually approach or surpass their activities in daytime radio when cost-per-thousand figures in daytime TV reach the level P&G feels it needs.

Another major advertiser, Sterling Drug, Inc., which ranks with the top spenders in AM radio (nearly a dozen network nighttime and daytime shows, plus large selective campaigns) is actively in daytime TV with a DuMont show called *Okay Mother*. Sterling, like P&G, has big plans for further daytime TV. The contract with DuMont for the show calls for no less than ten years of Dennis James' services as master of ceremonies on the across-the-board (Mon-Fri. 1-1:30 p.m.) audience participation show.

Sterling is taking no chances on missing a good bet in daytime TV. (Please turn to page 42)



When sessions show how the food is used

Beauty culture instruction is better when you see it

News tape makes daytime identification better

Metal Roofing

SPONSOR: Reynolds Metals Co. **AGENCY:** Buchanan

CAPSULE CASE HISTORY: Reynolds had been on Frank Cooley's "Farm News Program," but was forced to cancel because the results were too good. Company had gotten three months behind in orders. Cooley show was productive for all Reynolds building products, but the advertising pressure had been greatest for metal roofing. Six announcements on this program drew 3,000 requests for a book of cooking recipes which was issued by the National Live Stock and Meat Board of Chicago, another example of effectiveness of farm programs.

WHAS, Louisville **PROGRAM:** "Farm News Program"

Water Systems

SPONSOR: F. E. Meyers & Bra. Co. **AGENCY:** Placed direct

CAPSULE CASE HISTORY: Objective sought by Meyers, makers of pumps and water systems, was the distribution of a book of pump information and a booklet on farm hints, available to interested parties on request. Company purchased time on eight radio stations, including WLS, and stated it would be happy if 5,000 requests were received via all eight. Firm's surprise can be imagined when WLS alone turned over 7,707 requests for the two booklets. Requests came in as the result of 26 programs running through the Autumn months.

WLS, Chicago **PROGRAM:** Farm program

FARM

case histories

Farm programs are great direct mail sale producers with checkable results like these

Arc Welders

SPONSOR: Miller Electric Co. **AGENCY:** Placed direct

CAPSULE CASE HISTORY: Miller planned demonstration clinics at which firm's new arc welders would be shown and sold. One-minute announcements, supplemented by newspaper advertising, were used. Results were overwhelming, with clinics so well attended that welder sales went above company's wildest expectations. Welders cost \$185.25 each, and 350 of them were sold in Illinois within three months. Campaign put the company behind in production to such an extent that Miller withdrew its advertising until it could catch up.

WLS, Chicago **PROGRAM:** One-minute announcements

Oil & Gasoline

SPONSOR: Standard Oil of Cal. **AGENCY:** BBD&O

CAPSULE CASE HISTORY: Standard Oil Company of California was desirous of pushing its "Chevron" farm and specialty lubricating products (as well as its other lines of lubricants) through distribution of a booklet entitled "Standard Farm Guide." Company went on KFI with Nelson McIninch program, "Standard Farm Highlights." In one month 8,000 direct inquiries had been received by the station. That was only one part of the response, however. Half that number (4,000) went additionally direct to Standard Oil itself.

KFI, Las Angeles **PROGRAM:** "Standard Farm Highlights"

Machinery

SPONSOR: Sears-Raebuck **AGENCY:** Placed direct

CAPSULE CASE HISTORY: S-R store in Yankton, S. D., bought three one-minute announcements to advertise 20 pieces of farm machinery which the store wanted to unload before inventory the following day. Within a half-hour after the first announcement all 20 pieces were sold, at \$239.95 each. Advertising cost to sell \$4,799 worth of machinery was only \$21; cost-per-each unit was \$1.05. Store manager reported that he could have sold more equipment if he had had it, with several dozen people turned away.

WNAX, Yankton, S. D. **PROGRAM:** One-minute announcement

Poultry Equipment

SPONSOR: Bussey Products Co. **Agency:** Salem N. Baskin

CAPSULE CASE HISTORY: Bussey Products Company, of Chicago, manufacturers of poultry equipment, wanted to advertise the distribution, on request, of a poultry equipment catalogue. Company went on WJZ's (New York) participating "Farm News Program" at 6-6:30 in the morning, during the Spring months of last year. Response was extremely gratifying to the Bussey Company, with six one-minute announcements bringing in a total of 3,634 request from 26 states. This program has resulted in similar success stories for other participants.

WJZ, New York **PROGRAM:** "WJZ Farm News Program"

Equipment

SPONSOR: Gurney Seed & Nursery **AGENCY:** Placed direct

CAPSULE CASE HISTORY: This Yankton, S. D., firm sponsors a 15-minute program on WNAX four mornings a week (early a.m. on Tuesday, Wednesday, and Thursday; before noon on Saturday). Show features old-time music, with commercials worked in ad lib. On four broadcasts seed fanning mills, selling for \$75 each, were mentioned. Gurney received more than 200 orders, amounting to over \$15,000—on \$158.15 worth of advertising. Cost-per-order: 80 cents. Every penny spent in advertising resulted in a dollar in sales.

WNAX, Yankton, S. D. **PROGRAM:** "Happy Jack"



JEWELERS LIKE FINLAY-STRAUS DEVOTE ENTIRE WINDOW DISPLAYS TO SPEIDEL WATCHBANDS AND "STOP THE MUSIC"

Radio sells a watch band

How Speidel brings customers into jewelry stores to purchase a low-price gift item

network People take ordinary items of personal hardware very casually; they don't ask for them by brand name; they neither know nor care whether there is a brand name. That was the problem the Speidel Corporation set out to solve last year.

It was a tough one, because Speidel's principle product is watch bracelets. And to most people a watch band isn't thought of as an ornament, as "jewelry". It isn't glamorous—it's in the "useful" category; in other words—like hardware.

Dynamic Paul Levinger, the company's general manager, was determined to change that. His goal was to have people walking into jewelry stores and asking for Speidel watch bands. Surveys by jeweler associations and retailers had already shown that most people don't go into a jewelry store to buy low or medium-priced

items—and the bracelet models the company pushes, from \$8.95 to \$13.50, fall into that class.

First of all, Speidel officials decided, if they wanted to make their specialty an "asked for" item, they would have to establish the Speidel name. To do this they decided to take their bands out of the "hardware" class by glamorizing them, building them up as ideal gifts.

An initial step in this direction was taken in 1946 when the company earmarked some \$150,000 for ad-manager Harold A. Rosenquist to spend for the firm's first national advertising. Full pages appeared in *Life* and *Ladies' Home Journal*. In 1947 the appropriation was doubled and again full pages, some in four colors, helped build Speidel prestige with retailers and jobbers. But customers still didn't walk into jewelry shops and ask for "that Speidel watch band I saw advertised . . ."

It was clear that an additional advertising approach would be necessary in order to make people think of Speidel watch bands as gifts—and go to jewelry stores and ask for them by name. About \$600,000 was set aside for the job in 1948.

Levinger and Rosenquist figured if they could increase the traffic in jewelry stores by making people go there to ask for their watch bands, jewelers would naturally tend to push the entire Speidel line. They also felt that jobbers, to whom the company sells exclusively, would also do their best for the line.

At this point, agencyman David G. Lyon, Jr., of Cecil & Presbrey, New York, stepped off the train in Providence, R.I., costume jewelry capital of the world, to talk business with Speidel officials. Nothing came of this initial contact.

(Please turn to page 59)

TRANSCRIPTION PRODUCERS

The station reaps the harvest, but generally expects the disk salesman to make



"Less than 25% of the nation's stations do anything about selling programs." Although this is as much the lament of the Federal Communications Commission as it is of all program producers, it is a major gripe of the men who record and sell the transcribed broadcast entertainment of the U.S.A.

"Most of the transcriptions that we have on the air have been sold by our sales staff direct to the sponsor," explains the sales v.p. of one of the biggest recorded program organizations located in the East. "When we go into a town we play our top e.t.'s for station executives, and when they like them they generally tell us their available time and 'suggest' we go and sign up a sponsor. Sometimes they'll help by giving us a list of prospects, but just as often they'll tell us that we're on our own. It's true that some of our top programs do cost advertisers more than time, but in most cases the stations collect the largest chunk of the time-and-talent bill. Station executives talk as though they realize that programs make or break a broadcaster, but they do very little to convince the astute observer that they really mean what they're saying. An analysis of the salaries paid program managers of all the stations in the country will indicate they are the lowest-paid of all station policy men. The average station salesman makes twice what program managers collect.

"Where there is a station with an aggressive program policy it's safe to bet that the station manager himself runs the programming of the outlet. Recently a 50,000-watt station in the Middle West refused to pay \$25 for a sustaining program, with the comment, 'Hell, we'll take the network sus-

tainer for free'. This despite the fact that the program in question had won awards and had a good opportunity of being sold after it had been on the air for a few weeks.

"Transcribing has made programs of better than network quality available to sponsors all over the nation. They have succeeded in most cases in spite of the stations over which they were heard."

Although transcriptions for years have been indistinguishable from live or network programs, they have had to carry the FCC tag of being aired via transcription. Of recent days the quality has been so good that even the transcription announcement hasn't hurt the ratings received by the programs, and they've topped many top-ranking live programs. Nevertheless, transcription producers lament the fact that they have had to live down the onus of selling "canned" entertainment.

"Many of our sales," states a sales agent for e.t.'s, who headquarters in Chicago, "have been made without telling the sponsor the program he was auditioning was to be broadcast from records. Only after he was sold on the program have we frequently told an advertiser the program would come to his station on platters. We did this only because we had learned to our bitter dissatisfaction that in many cases once we told a local advertiser that we wanted to sell him a recorded program he wouldn't listen. It isn't so hard today because the networks are accepting transcribed programs for coast-to-coast airing, and advertisers have been educated to the fact it's better when it's transcribed."

"A transcription producer's job is never done," states one distributor of

disks. "After we've sold a program we have the job of convincing the sponsor and the station that it has to be promoted. No matter how fine a transcribed show is, it's a dead duck if the station schedules it on the air and then lets it develop by itself its own habit of listening. Many of our sales are made to advertisers who are not radio-minded. They are trained to buying advertising and then expecting the advertising to produce results. Broadcasting has to be nursed to produce its maximum results. The best programs are seldom self-starters. When they're promoted, on and off the air, they outsell any other advertising medium. They usually produce, regardless of promotion, but broadcasting generally is not a fast starter. Only announcements, which ride on the coattails of successful network or local programs, produce overnight, and then only via saturation broadcasting. Some stations do a great promotional job, some are thumb twiddlers. Sponsors for the most part can't be expected to promote a broadcast program. That's not their job. However, we've learned by experience that we have to goose sponsors to force stations to do an active promotional job on a transcribed program. For some reason stations regard a transcription in the same light as a network program, and they have a 'let George do it' attitude on promoting them. If we don't furnish and inspire the promotion of our transcribed programs, they're not promoted. Of course, there are exceptions, but you can't run a business on exceptions."

"One of our problems with bigger agencies," laments the president of a successful e.t. producing organization, "is that they don't like the fact that

LAMENT

he sale

they can't meddle with a transcribed program, they can't claim credit for having supervised its production and having made it a better vehicle. Some of the biggest agencies have never created a program themselves, but they have managed to keep that fact from their clients or have sold clients on the fact that 'what we've done on the program is what has made it the success that it is.' When an agency buys a transcribed program for a number of stations it has to take it as it is and just can't get into the producing act. That's why some agencies have never bought a single open-end transcription, and why they insist on recording their own programs when a recorded program (because of spot-distribution or other factors) is called for. It's interesting to note, however, that no agency has ever created a top-drawer transcription program that has lived. And they've practically all had a try at it. Producing transcriptions is a big-time job. It's the job of a specialist. While some agencies and networks have produced creditable recorded programs, the really successful open-end programs have been produced by firms that make transcribing syndicated programs their entire job. If somebody could devise a way of permitting agencies to get credit for producing our open-end programs we'd sell a great many more than we do."

Transcription organizations have little to gripe about talent. While there is feeling among union members that recorded programs take jobs away from both musical and acting talent, there was little evidence during the American Federation of Musicians' recording ban that jobs in radio in-

(Please turn to page 37)

Problems with agencies

1. They want to tie up series without guarantees
2. There's no prior planning as far as the use of transcriptions is concerned
3. They frequently add a handling charge in addition to their 15% commission, thus making transcriptions costly to sponsors
4. They seldom plan commercials that integrate themselves with transcriptions
5. They'd rather produce their own transcriptions
6. They only use transcriptions when they're forced to

Problems with clients

1. They see no glamor in transcriptions
2. They're usually price-conscious when they see it's on record
3. They only buy what appeals to them personally
4. It's very difficult to make them see that broadcasting is a business
5. It's costly to sell transcriptions to advertisers which in turn increases the cost of the program to sponsors
6. It's twice as difficult to sell a client on promoting a transcribed program as it is a live show. It's tough enough to sell him on the latter.
7. Persuading a client to key his transcribed programs so that he'll know his results is difficult
8. Client can't take customers to the broadcast of a transcribed program. Thus the show-off pride of ownership is missing

Problems with medium

1. Stations won't go out and sell transcriptions, yet they become angry when a transcription salesman won't sell their outlets along with the recorded program
2. Stations have to be forced to promote a transcribed show
3. Only recently has broadcasting generally admitted that transcriptions are as good if not better than network programs
4. Stations are too price-tag conscious on transcriptions
5. It's practically impossible to obtain long-term commitments for transcriptions; thus, most series are too short to build faithful habits of listening
6. Too few transcription companies are built upon solid foundations; thus, the leaders suffer for the faults of the hitchhikers
7. The risks are great, the profits small



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

- Mr. Rumpel Bumpel
- Toby's Cornussel News
- Life in the Great Outdoors
- The Dream Weaver
- Mike'ing History

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

Pride of the town

Broadcasting can develop

good community relations for corporations. It's

being achieved in many places

Spartan Shield



Vol. 11, No. 4

Published by and for the Employees of Spartan Mills, Spartanburg, S. C.

August, 1941

465 Spartan Mills Workers To Receive Service Awards

THEY'LL ENTERTAIN FOR SPARTAN Program Is Scheduled August 23



Entertainment for the August 23 Service Award program at Spartan Mills will be provided by some of the country's best known radio talents: Paul Howard and the Arkansas Cotton Pickers (above), of Radio Station WSM a world-famous "Grand Ole Opry." The Cotton Pickers, a

regular feature of the big Saturday night radio program, will come to Spartanburg direct from Nashville, especially for the Spartan Mills program. Their appearance will climax the program in which 465 employees, with five or more years' service at Spartan Mills, will receive awards in recognition of their employment with the company.

'Grand Ole Opry' Program Will Be Presented At Snyder Field

About the Program:

Entertainment for the August 23 Service Award program at Spartan Mills will be provided by some of the country's best known radio talents: Paul Howard and the Arkansas Cotton Pickers (above), of Radio Station WSM a world-famous "Grand Ole Opry." The Cotton Pickers, a regular feature of the big Saturday night radio program, will come to Spartanburg direct from Nashville, especially for the Spartan Mills program. Their appearance will climax the program in which 465 employees, with five or more years' service at Spartan Mills, will receive awards in recognition of their employment with the company.

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Employees who have been in the service of Spartan Mills for continuous periods of five years or longer will be guests of honor at a special program on Saturday, August 23, when they will be presented with awards in recognition of their long employment with the company.

A total of 465 workers—or about 40 per cent of the total number of people employed by the company—will receive a Service Award.

The program in which they will be honored is scheduled for Snyder Field, Wofford College, beginning at 3 o'clock on the afternoon of August 23.

All Employees Invited

All employees of Spartan Mills, together with all members of their families, are cordially invited to attend the program held to reason for a big barbecue and program of entertainment—featuring the "Grand Ole Opry"—which will follow the presentation of Service Awards.

The service will be presented from a platform in front of the main stands at Snyder Field, by Walter S. Montgomery, president of Spartan Mills. John M. Langman, superintendent of the mill, and the mill engineers.

The barbecue which will be prepared by Walter Brown and John Phillips, James Gaffney, foreman, chefs, will be served on the baseball field which adjoins Snyder Field.

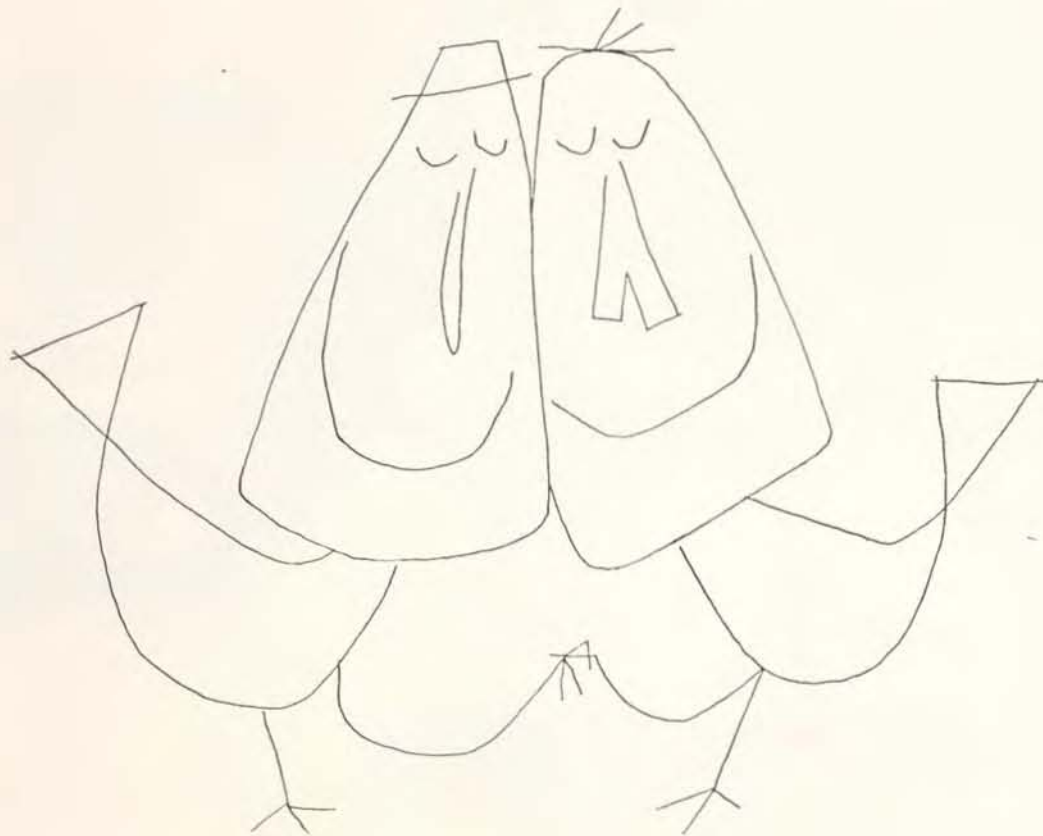
Employees and members of their families will arrive on the stands at Snyder Field for the "Grand Ole Opry" program of entertainment on August 23. (Continued on Page 4)

A 'Shield' Extra

An extra edition of The Spartan Shield, devoted to complete details of the August 23 Service Award program, will be published next week. Please call for this extra to be distributed to employees on Friday, August 22—the day before the program.

Watch for this extra! It'll carry complete, up-to-the-minute plans about the celebration, which you'll want to know.

Community relations broadcast advertising must be as effectively promoted as any other form of airing



HOW TO TURN BILLING INTO COOING...

Agencies... When talent budgets are slim, Capitol's great Transcription Library can furnish you with a variety of shows to suit all types of sponsors. The cost is little or nothing. Buy the same show in a number of markets or different shows for different audiences. The attached coupon will bring you the full details of this unique plan for "selective market" radio broadcasting.

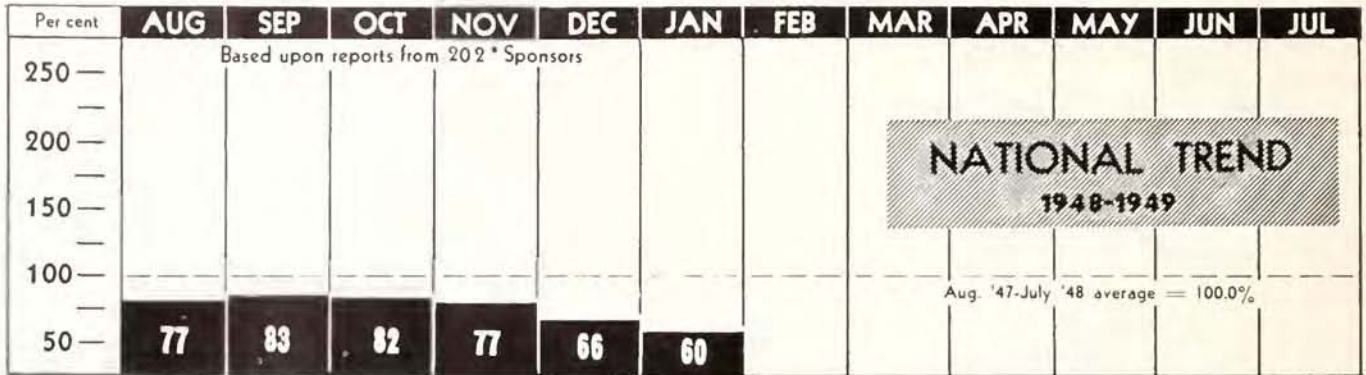


•
•
• Capitol Transcriptions
• Sunset and Vine, Dept. S2
• Hollywood 28, California
•
• Rush information on use of Capitol Transcriptions
• for building shows in selective markets.
•
• Name _____
•
• Company _____ Position _____
•
• Street _____
•
• City _____ State _____
•

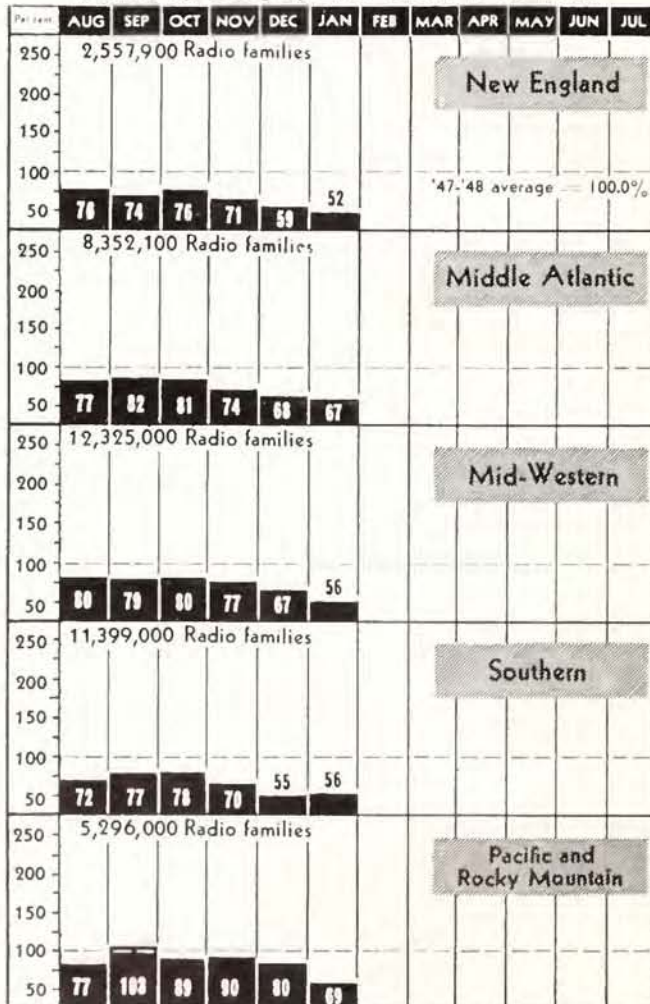
selective radio trends

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

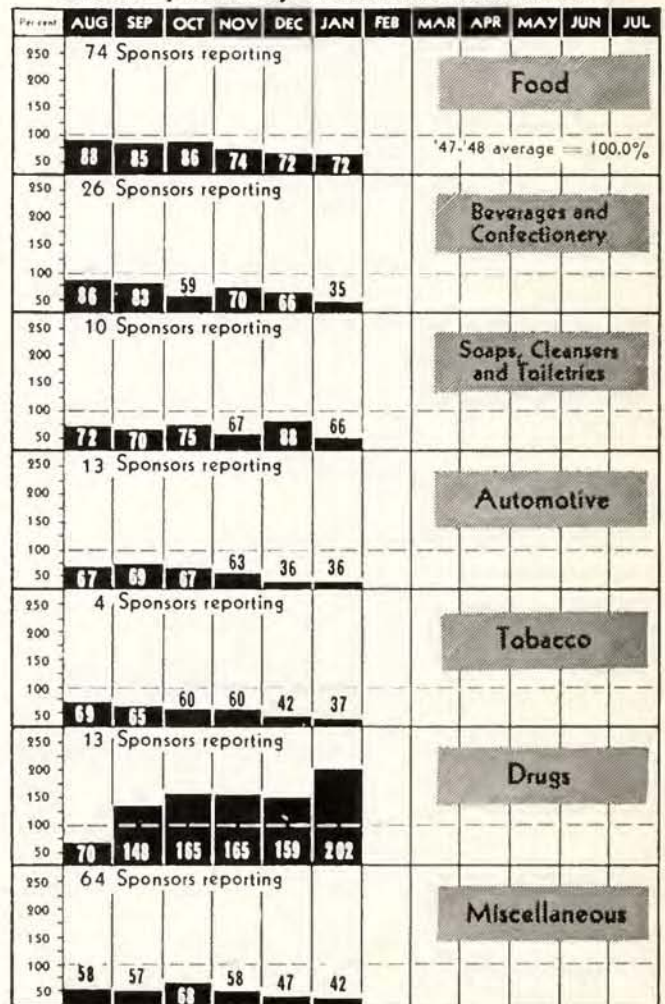
Despite an expected seasonal upsurge, January placement of selective broadcast advertising as indexed by the Rorabaugh Report continued down, the fourth month of the decline. Some stations continue to do better, but the total over-all business is down. Drugs took a better than seasonal jump from 159 to 202, doubling its average month. Food, Automotive, and Miscellaneous classifications were off slightly (from 5 to 31 points). The Middle-Atlantic and Southern areas are holding their own, remaining at their approximate December level. This isn't good, but it's better than the country as a whole. March seems to be the month for Automotive selective placement, with DeSoto, Dodge, Plymouth, Ford (starting 21 February) scheduling intensive campaigns in over 200 markets. Questions in the minds of business management are holding up spending of allocated funds.



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.

as we've
been saying
all along...



● We hope you've seen the fine new booklet of the NARSR*, "Spot Broadcasting lets *You* decide." It's a honey—and as a member of NARSR, we're proud of it.

It repeats a lot of what we've been preaching for years: That Spot Radio gives you your choice of stations, times, markets. That *you* pick the best programs in each market, the right selling message for every program. That you can reach either one small county or the entire *country* . . . spend just what you can afford . . . and make every single dollar work and work and **WORK** for you!

Ask your John Blair man to show you this excellent booklet. You'll profit by it . . . and you'll enjoy it. Ask him today!



**JOHN
BLAIR**
& COMPANY

REPRESENTING LEADING RADIO STATIONS

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

*National Association of Radio Station Representatives

(Continued from page 23)


WIP
Produces!



Example
12

One Philadelphia advertising agency, Cox and Tanz, (lives right around the corner!) is currently placing 17 of its clients on WIP . . . sure enough means the agency knows that "WIP Produces"!



WIP
Philadelphia
Basic Mutual
•
Represented Nationally
by
EDWARD PETRY & CO.

the WLW Consumers Foundation which investigates and reports on product likes and dislikes. The advisory group keeps WLW advertisers informed on buying trends.

Besides the research activities, which are little publicized, WLW publishes special newspapers for each segment of the retailing industry, has field men who help achieve distribution, and plans a number of regular point-of-sale promotions both for product groups and for individual advertisers. Typical were WLW's General Mills and General Foods "weeks." Hundreds of stores displayed stacks of GM and GF products with special displays. Sale increases were traced to the displays and the impetus which the "weeks" gave to the firms' products.

Because WLW is so promotion-minded, many stations in its area are also merchandising-minded. This is generally noted throughout the broadcasting industry. Where one station is especially conscious of the sales promotion facts of broadcast advertising, many other stations become merchandising-minded. WSAI (formerly owned by Crosley and now a Marshall Field station) has an energetic campaign going under the direction of Manager Bob Sampson. WSAI is sponsoring a retail sales training course which is reaching 2,150 retail food outlets. These outlets use displays which tie up with WSAI sponsored products. WSAI sells its Jon Arthur program for instance, on the basis that with two announcements an advertiser receives: newspaper advertising on the show, bus and street cards, taxi tire covers, billboards, and point-of-sale advertising.

WING in Dayton is a promotional-minded station, as are all the Pat Williams managed outlets. As Ruth R. Krause, merchandising consultant for the station, expresses it, in the Lionel B. Moses manner, "advertising brings people to the product, but merchandising brings the product to the people."

When the Chelsea cigarette was being sold via the Guy Lombardo program, WING sent costumed models through Dayton's shopping areas to distribute announcements of the "Name a Song" contest. This bringing merchandising to the people (see cover of this issue) is typical of WING.

(Please turn to page 44)

E. T. PRODUCERS' LAMENT

(Continued from page 29)

erased because of the ban. Talent generally likes transcribing because it's able to do a number of programs at one session and thus increase, at least for a short time, its earning power per week. In many cases, a good recorded program has led to other good jobs, and everybody's happy. The recording scale is not much higher than network fees, and cramming a number of programs into one session makes possible a cost-per-program that's really lower than a live airing.

Transcription companies do lament the fact that small organizations continue to sell programs which were made in the Noah's Ark days of recording. They run into these bargains when they try to sell a 1949 transcription series. What makes it worse for them is the fact that frequently the ancient series includes

YOU GOTTA BE HEADS-UP IN COIN (Ky.)!

Yessiree . . . you've got to flip hard in towns like Coin (Ky.) to make a plugged nickel. In fact, we can't see any "cents" in trying!

If you really like the jingle of silver, you'd better stick to the Louisville Trading Area *exclusively*. There's more income and outgo of cash in this one great trading zone than in *all the rest of the State rolled together*.

March into this mint with WAVE. We've got NBC keys to almost every door and ear in the area. WAVE costs less, and makes your dollars talk!

**LOUISVILLE'S
WAVE**

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



The Swing is to WHB in Kansas City



The
1949 SWING Girl
Miss Vera Ralston

★ **MARKET...** WHB's Golden Kansas City Marketland is a transportation and distribution hub, agricultural capital, the home of multi-billion dollar industries. Complete data on request.

★ **AUDIENCE...** WHB's 27 years of aggressive broadcasting have won 3½ million listeners who swing to 710 for fresh, friendly entertainment and solid buying tips.

★ **PROMOTION...** WHB's alert experts advertise, merchandise and promote your product to bring results that will leave you gasping.

★ 10,000 WATTS IN KANSAS CITY

WHB **AM** **FM**

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

some of the very names they have on their offerings. Many of the reputable transcribers would like an industry-wide rule that would force recording organizations to place the date of the recording on every label. There are others who contend that a transcription made during the past few years will be just as good ten years from now as it is today. They're against year-labeling, and are willing to take their chances selling against ancient recordings.

"One of our great problems in recording open-end transcriptions is the

fact that stations do not abide by any code (NAB or otherwise) on commercial time," states a West Coast transcriber. "The result is that we have to plan for a flexibility that gives the maximum time an advertiser should expect, and still plan the open-end timing so that an advertiser wanting to stick to the industry code can use a minimum of advertising and still have an effective, well-timed program. That sounds easy. It isn't. We've licked it, but we'd all be better off, in the recording industry, if a code was lived up to."

There is one problem which faces transcription organizations which faces everybody who sells programs. Advertisers buy what they like and not what will sell their products or services. It was the exception to this rule that built the great firms of Procter & Gamble, American Home Products, Sterling Drug, and the few other consistent users of daytime radio. If they had bought only what their advertising departments enjoyed personally, they'd never have found the daytime serial device which delivered lower cost sales than any medium.

The local and regional sponsor would like to buy a program that would give him prestige. Frequently he buys such a program and it doesn't produce sales. He blames the medium and frequently transcriptions also. A giant corporation can often buy a prestige program and not suffer too much by the purchase. The organization that requires direct sales can't afford a good-will offering. One of the reasons why the Frederic Ziv organization went into producing prestige items like Ronald Colman's *Favorite Story* was because it had grown tired knocking itself out selling shows that did great selling jobs for sponsors but didn't lift the advertiser's ego. Ziv in *Favorite Story* combined a class formula with enough promotion and star appeal to both sell and gratify the "big shot" desire of advertisers. Transcription producers lament that they have to keep both sales effectiveness and man's vanity in mind every time they record a new program. If they don't, and the result is a show without class that sells like the devil, it costs them too much to sell it and to keep it sold to advertisers. If it has prestige without sock sales appeal, then it seldom wins renewals and selling one 13-time series doesn't pay off.

"Transcription production is a big, expensive business," points out the treasurer of a nationwide e.t. producing corporation. "Most of us have all our profits tied up in master recordings and pressing while we worry about how soon TV is going to take over. One thing most of us are certain of is that television will move in on the networks long before it hits broadcasting at a local level. At least that is what current surveys seem to indicate. Before 3 a.m. viewing is practically nil. Daytime viewing is still a great big question-mark. (TV (Please turn to page 42)



Yes . . . any minute now KMAC will be the proud possessor of a nice fat 5,000 watts, unlimited, at 630 . . . and we're all sweating out the big event. And along with us, there's an audience of one and one-quarter MILLION awaiting the new arrival . . . here in the nation's 27th market. Let Pearson give you the details!

MBS ★ TSN
MUTUAL IN SAN ANTONIO
KMAC-KISS

Howard W. (Papa) Davis, owner

Represented Nationally by John E. Pearson Company



The Beauty of it is...

GRAND COULEE DAM

... largest there is, supplies power for Northwest industry to the humming tune of 15 billion kilowatt hours of electrical energy. That's power for (among many others) the great aluminum plants which produce half the nation's primary aluminum!

BUYING TIME ON KJR

... you reach 1,178,303 listeners in a market that's industrially alive — unlimited — growing!

"And the beauty of it is," KJR's 5000 watts at 950 kc. penetrate this market with 90% coverage of the important area reached by any 50,000 watts — at far more economical rates! Comparison proves* KJR's plus value to any advertiser in the Puget Sound country!

KJR

SEATTLE

5000 WATTS at 950 kc. For more "beautiful" facts, talk with AVERY-KNODEL, Inc.

* Check your B.M.B.

A Marshall Field Station for Western Washington

An Affiliate of the American Broadcasting Company



Mr. Sponsor asks...

“Programs appealing solely to the 6-12 year olds (“Uncle Don”, etc.) have virtually disappeared from radio. Can they re-emerge as a selling factor in television?”

R. Stewart Boyd

Assistant Advertising Manager
National Biscuit Co., Inc., N. Y.

The Picked Panel answers Mr. Boyd



They certainly can re-emerge as a strong selling factor in TV... ask any of us connected with *The Howdy Doody Show* on NBC-TV. We've had plenty of proof already.

You might not think that Polaroid TV Filters could be sold through a children's show—but about 50,000 were sold during a period when Polaroid was sponsoring a segment of the show. The Unique Art Mfg. Co., now sponsoring a 15-minute weekly portion of the show, can tell a spectacular story of skyrocketing sales traceable directly to this TV advertising. We hear continually of parents bringing children into toy stores with Junior shouting: “Mama! I want a Unique toy!”

The makers of Mason candy bars are now sponsoring a portion of *Howdy Doody* on the full NBC-TV network because a five-week test (on WNBC, New York, only), offering a “humming lariat” for two wrappers, brought in a total of more than 9,000 wrappers.

It seems as though we have only to mention a thing in passing on *Howdy Doody* and thousands of kids spring into action. One day recently

we had a contest, with two kids from the “peanut gallery” building trains from milk cartons. For days afterward we were swamped with calls and letters inquiring where the chassis wheels for the cartons could be bought.

The kids—even down to the smallest ones, it seems—are quick to catch trade names and to identify items we show. U-n-i-q-u-e is not a particularly easy word for small children to pick up, but to Howdy's young fans it's as simple as c-a-t.

The fact that Howdy is winning friends, and influencing them plenty, is due to the fact that the show is based 100% on wholesome entertainment. This is a path from which radio strayed badly in programming for the 6-12-year-olds, with a result that much criticism was heaped on radio's head. It looks to us as though TV can entertain the kids wholesomely, even slip in a little education here and there, and sell 'em just about anything you want Mom and Pop to buy for them.

BOB SMITH
Howdy Doody Show
New York



Television, of course, offers a more serious challenge to radio than anything in recent years. TV is already forcing the older medium to “sharpen-up,” to become self-critical, and to search for new and better techniques. Programs and production in radio, in my opinion, have slipped

into a rut. This is particularly true of children's programs that have (or should have) a strong educational slant, as well as children's entertainment. TV, on the other hand, offers some highly commendable children's programs, both from the parent's point of view and from the advertiser's.

When TV was just getting started, few of us realized the terrific “sock” the medium would have for youngsters. Today, the increased impact means that children pay a good deal more attention to what they see than what they hear on the air. For TV advertisers, this means better sponsor identification and increased sales of whatever product is being sold to the children's audience (and thus to their parents).

Much of the success of children's programs in TV is inherent in the nature of TV itself and its increased power to impress. As an example of this, I should like to mention the “preachers” presented on the *Small Fry Club* on DuMont.

These “preachers” are not prepared by “Big Brother”, but are done by the children themselves. They are drawings, illustrating little lessons in safety, discipline, neatness, health, and other matters of child education. Since they are made by the children themselves, this, I feel, makes them eminently acceptable to our youthful audience.

The mothers of our 78,000 *Small Fry Club* members tell us that their children learn things along with Pirro, our Gateway Productions puppet with the yen to investigate everything. This could never be done on radio, and is only one of the factors that have made radio programs appealing to children almost disappear.

With TV's wider, more flexible juvenile programing ideas, and its power to create high sponsor identification in young minds, children's programs will undoubtedly re-emerge in TV as a strong selling factor and an advertising tool of ever-increasing usefulness.

BOB EMERY
Small Fry Club
New York



Programs appealing to 6-12-year-olds can definitely reemerge as a selling factor . . . in TV. Perhaps one of the reasons many juvenile radio programs were ineffective in selling

the sponsor's product was that the program could not hold the attention of children intensely enough to keep them interested. For instance, the adventures of the principal character in a children's radio program may have served only as a background for the personal adventures of each child in his or her imagination. As a result, many of the children never really listened.

In television the children's programs demand, and I think get, a child's undivided attention. The child must look as well as listen. He cannot dream his own adventures or identify himself with any of the characters since the actions of the character on the television screen are live and real. The characters become personalities which he sees and likes or dislikes as he would any friend or enemy. Naturally, when his friend on the television screen tells him that a product is a good thing to own and *shows him why*, he will react in much the same manner as if a real friend had told him. So his desire to buy and influence the buying in the home is intensified by the sight of the product and his relationship with his television friend.

There is evidence to prove these two points. "Jolo", the clown on the *Lucky Pup* program, is the friend of many thousands of children in the television audience. Daily he receives hundreds of gifts, detailed plans on how he can thwart "Foodini," and just plain fan letters. Recently, Jolo
(Please turn to page 58)

WTVJ channel 4
MIAMI

FLORIDA'S FIRST TELEVISION STATION

South Florida's 400,000 residents and many of the 2,000,000 visitors they entertain each year are greeting television NOW. WTVJ, channel 4, Miami is now testing on the air. WTVJ is affiliated with Wometco Theaters, Miami's most progressive movie circuit.

full commercial program schedule

. . . within the month. Featuring live telecasts of famed Florida sports and the best in films. Complete remote equipment. Full studio and production facilities.



WTVJ channel 4
MIAMI

17 N. W. 3rd St., Miami, Fla.

Bob Venn, General Manager
 Clyde Lucas, Program Director
 Max J. Weisfeldt, Sales Manager
 Earl Lewis, Chief Engineer

represented by Forjoe & Company

E. T. PRODUCERS' LAMENT

(Continued from page 33)

in the Daytime is SPONSOR'S current report on telecasting in this issue, page 21). We feel that transcriptions will furnish a great portion of early a.m., daytime, and after 10:30 p.m. broadcasting throughout the nation. Advertisers should start realizing that in non-TV areas they'll have to continue to use radio for a long time to come. And transcriptions are the way to do it—programwise."

The transcription producer's lament is based upon the fact that he's in a

national business, but has to do 90% of his selling at a local level. He'd like to cut down his sales cost and that would help sponsors—but when he does he has no sales.

Even when transcriptions are paid for on a dealer-cooperative advertising basis (manufacturer and retailer sharing costs), the producer has to go out and do the selling.

"Nobody loves a transcription producer but the sales curve," is the final summing up of a recording program executive's lament by himself. "It's a good thing for us that transcriptions sell merchandise." * * *

TV IN DAYTIME

(Continued on page 25)

Says Sterling's president, James Hill, Jr.: "At one time virtually all of Sterling's advertising was concentrated in radio, but we do not expect again to place reliance on a single medium".

What this means in terms of advertising dollars is already evident. Sterling has reduced its 1949 radio budget by \$1,000,000 (cancelling radio programs to do so) and will divert an estimated 30% of it to TV, the majority of it during the daylight hours. To old hands in the agency business, this shift of Sterling ad dollars is no mere matter of re-allocation of advertising funds. Sterling was one of the first advertisers to pull sizeable chunks of money out of other media to go into daytime radio in the early 1930's.

Other advertisers have already taken the daytime initiative. For nearly a year Swift & Co. had the *Swift Home Service Club* on NBC-TV with Tex and Jinx McCrary before it switched over to its fancier nighttime show with Laury Ross. Three of the Duane Jones clients had an extensive run with the early afternoon *Missus Goes A-Shoppin'* audience participation show on CBS-TV. During the war years, Lever Brothers experimented with TV versions of two of their soap operas, *Aunt Jenny* and *Big Sister* for a few weeks on DuMont's WABD, N.Y. The results of these experiments—and for the most part these and other programs like them were experiments—from a sales standpoint were often good and sometimes excellent, but they were primarily the result of an advertiser's desire to "feel the way" in TV, and to give his staff a workout with visual techniques.

The initiative with daytime TV, as it was originally with radio, still rests with the TV stations and networks. Although the majority of agencies is extremely interested in what is happening to daytime TV, most of them are cautious about recommending it to clients as an advertising medium at present.

DuMont is the first TV broadcaster to air an extensive schedule of daytime TV programs, beginning early in November, 1948. Programming now begins at 9:00 a.m. with the *DuMont Kindergarten*, and carries through a daytime schedule of women's-interest telecasts that range from Hollywood gossip to music and needlework shows.

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION



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

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

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



DuMont began daytime operation for several reasons. For one thing, it looked to DuMont's Commander Mortimer Loewi as though low-cost daytime programming was going to be a "bread-and-butter" portion of their operation. For another, DuMont (unlike NBC, CBS, etc.) had no worries about undermining their daytime rate structure in radio. They see in daytime TV a chance to strengthen their industry position as a program producer. A lesser, but still important reason is the fact that DuMont set dealers had been asking for programming, not test patterns, to help demonstrate sets to customers during daylight business hours.

The programming at DuMont is exceedingly simple, both to keep overhead down and because of studio limitations. Programs are designed with listening as well as viewing in mind. The DuMont theory (which still remains to be thoroughly proved either way) is that the daytime audience in TV, as it is in radio, is primarily an audience of women. The bulk of these women are homemakers who are busy around the house during the daylight hours. Thus, the housewife can turn

(Please turn to page 46)

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.



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

Every time-buyer knows the danger of jumping to the conclusion that high power and major-network affiliation make a radio station tops in its area. We of KWKH have 50,000 watts and are CBS—but we also know it takes experience to run an outstanding operation in the South.

KWKH has had 23 years' experience in broadcasting to this area. We've worked hard to learn what type of programming appeals most to all segments of our audience. And then we've spared no trouble or expense to give our listeners that sort of programming. The result is that the Hooper Station Listening Index proves KWKH to be one of the most outstanding CBS stations in the U. S.

Let us (or The Branham Company) give you all the facts. We think you'll find that KWKH is a MUST for you.

KW KH

Texas

SHREVEPORT

LOUISIANA

Arkansas

Mississippi

50,000 Watts

• CBS

The Branham Company, Representatives
Henry Clay, General Manager

PRIDE OF THE TOWN

(Continued from page 32)

to admit to over 40 years at the looms.

Bates Manufacturing Company is an old textile firm that never moved out of New England. Bates has been part of Maine tradition for generations, as is indicated by the founding of Bates College in 1864. Bates has a considerable number of French-Canadians working for it who don't know too much about America and its traditions (it's close to the *Evangeline* country). Bates wants them to think of themselves as Americans, to know the traditions of Maine, and to be happy they are part of the Bates family. It uses two stations in Lewiston, one in Augusta, and one in Portland to present *Do You Know Maine?*

The growing importance of community advertising is best indicated by the fact that the newest series of booklets being planned for distribution by the U.S. Chamber of Commerce starts out with *Community Relations Advertising*. The manufacturer who ignores his hometown eventually gets into trouble with the people who live in the town and with the town's fathers.

While many firms haven't reached the point where they schedule regular weekly broadcasts, more and more organizations turn to radio for special occasion broadcasts which link the firm and the town in which they do business. Typical of these Christmas, Easter, and other holiday programs was the broadcast over WCSS, Amsterdam, New York, of the Mohawk Mills chorus of 110 voices, together with a Christmas greeting from Mohawk's executive v.p., Herbert L. Shuttleworth, 2nd. It was a huge success, not alone because it enabled Mohawk's carpet workers to hear the voices of their fellow workers in song, but also because Mohawk promoted the occasion. Two days prior to the broadcast, ads announcing it ran in the local newspaper. WCSS carried announcements of the broadcast for four days before the caroling. The program was repeated, transcribed, on Christmas evening so that the singers could hear themselves. Three concerts by the choral group are given each year, and they fill the Junior High School auditorium to overflowing, necessitating matinee and evening performances. Mohawk is important to the economy of Amsterdam, but it still wouldn't be a friendly part of the town—if com-

munity relations were neglected.

It doesn't take big gestures to develop good community relations. Frequently little gestures accomplish far more than grandiose broadcasts. One local firm broadcasts once a week a list of items left on local buses. What this means to bus travelers can best be indicated by the fact that less than 5% of lost articles are unclaimed in this town, while over 75% are unclaimed in a normal transit area. An amazing number of people fail to recall where they may have lost personal belongings. The firm sponsoring the bus lost-and-found articles has related itself to its town.

While internal house organs are expected to carry part of the community-relations job of many great corporations, they fail to have vital influence on the community families—the wives and children of workers and town folk. Broadcasting can be, and is in a number of cases, an oral local house organ for manufacturers. In one area, Jamestown, New York, manufacturers not only use time as a group, but the Art Metal Construction Company, Automatic Voting Machine Company, and the National Worsted Mill also have programs of their own that relate their activities to Jamestown.

Although SPONSOR has made no intensive survey of the number of firms with community-relations programs, over 600 stations have sponsored this type of broadcast. Public utilities, worrying, of course, about government ownership, are in the forefront of community-relations broadcasts. From Canada (Northern Electric Company) to Florida (Florida Power and Light Company) utilities extol the land they live in.

Some utilities like Central Illinois Light Company (Peoria) have programs on which free time is given to non-profit clubs and organizations which have something to tell their localities. When a utility ceases to be thought of as part of the town it serves, there's trouble ahead. Broadcasting, being a personal advertising medium, is ideally suited to being the link between a utility and the people it serves. Community relations is a number one project for utilities.

There's a hat company in Sunbury, Pa. (Lasalle) which realized that workers gripe most about their jobs when they get up in the morning. Ergo, Lasalle did something about it—it sponsors over WKOK a disk jockey

early a.m. session.

Many manufacturers turn to local broadcast advertising in their own towns only after they've had trouble with their employees or with the town itself. That, admit most community-relations program sponsors, is not too wise. Problems with employees and with the towns in which great corporation plants live arise 99 times out of 100. They seldom can be avoided. Wise management goes to work on problems before they become aches.

When a business is "the pride of the town," there's less chance of its stubbing its toe. * * *

STATION MERCHANDISING

(Continued from page 36)

Many stations maintain regular mailings to retail outlets. These can take the form of penny post cards like WHBC's (Canton, Ohio). The stations also send out regularly for sponsors of this program elaborate grocery, drug and general store trade letters.

WCAE (Pittsburgh) makes special mailings for clients, as well as monthly *Grocery Briefs* and *Druggist Briefs*. These not only carry retailing news, but also merchandising and program information about what's going on over WCAE. Many of the retail sales promotional mailings are syndicated in nature the station adding its own one or two pages to the prepared material.

WCAE has an established point-of-sale route. Thirty Sun Drug outlets carry counter cards which have slots for a photograph of a program personality and merchandise tie-ins.

Out in the Northwest, the stations of the Pacific Northwest Broadcasters group have merchandised through a regular *Parade of Products*. The *Parade* promotion includes a special 15-minute program on the air, as many as 25 announcements a week and point-of-sale streamers and cards. When PNB merchandises a product, it becomes that sponsor's week on the PNB station.

It's not how it's done but how effective it is. That's why WLW has practically the highest network station rate card in broadcast advertising, and WNEW's rates are tops for an independent metropolitan station.

And a good proof of merchandising effectiveness is to check radios in retail stores. In any Italian merchant's shop in New York, the dial is usually set for WOV. * * *

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

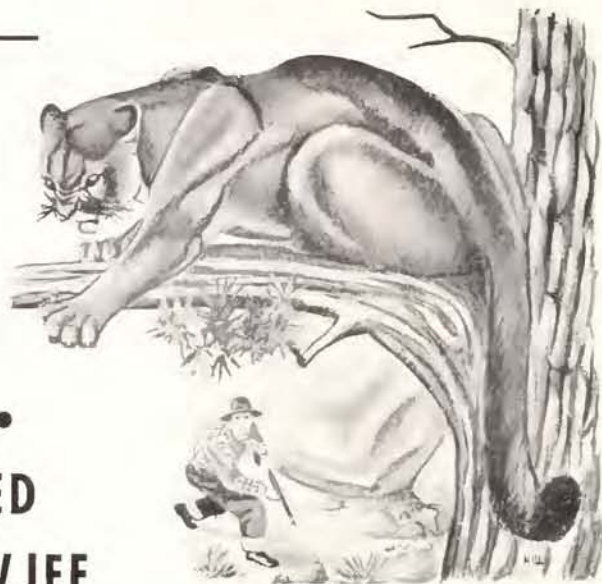
ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

YOU MIGHT BAG A SIX-FOOT MOUNTAIN LION* —

BUT...

YOU NEED WKZO-WJEF

TO CAPTURE WESTERN MICHIGAN!



Western Michigan, embracing both Grand Rapids and Kalamazoo, is a wonderful market. But like any other, it's got to be *reached* to be *sold*. And because of a freakish condition of "fading" in this area, *outside stations simply don't get through consistently into Western Michigan!*

WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's topflight leaders, combining *excellent coverage with low rates*. Our Hoopers prove real audience preference in our two big cities. By projection, you can figure that this preference boils down to about 23% more city listeners alone—and our BMB figures show even higher audience-differentials in the surrounding territory. Best of all, the combination of WKZO-WJEF costs 30% less than the next-best two-station combination in Kalamazoo and Grand Rapids.

Write to us or to Avery-Kuodel, Inc. for all the facts!

** J. R. Patterson killed a 276-pound mountain lion at Hillside, Arizona, in March, 1917.*

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

Avery-Kuodel, Inc., Exclusive National Representatives

TV IN DAYTIME

(Continued from page 13)

away from her set, glancing at it occasionally, and still have the program make sense. With this program theory underlying the actual production of visual air shows, DuMont's daytime programs have been criticized often for being "radio shows with cameras turned on them." That statement is true. But the DuMont method of programming simply, and basing most of their programming around personalities rather than elaborate sets, makes for low-cost TV operation. After six weeks of daytime operation, DuMont's daytime cost sheets showed that they were running in the black. DuMont expects to do even better as other stations on the DuMont network (WTTG, Washington; WDTV, Pittsburgh; and WNHC, New Haven, are carrying DuMont networked daytime shows now) are added and the cost-per-thousand is lowered.

At present DuMont is producing shows with one studio, a few permanent sets, minimum camera crews, as well as cost-cutters like the clock-weather-temperature devices (varia-

KMLB KEY TO RICH NORTHEASTERN LOUISIANA MARKET



FACTS —

*KMLB serves a 223 million dollar market encompassing 97,110 radio homes—all within KMLB's one mile-volt contour. In area this includes 17 parishes in northern 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.

tions of which have been in wide use in the TV industry for some time. Notable is the WBKB, Chicago, use of a "Multiscope" device, three hours a day of which is sponsored by Philco. To fill in odd chinks in the daily program schedule (almost none of it can be rehearsed except some of the music shows) DuMont plays off nearly an hour-and-a-half of film recordings of various nighttime shows (usually from the preceding night) as an audience-building promotion stunt. Program costs for a typical 15-minute show in such a schedule (on a five-a-week basis for 26 weeks, using DuMont-owned WABD, WTTG, and WDTV) comes to roughly \$1,850 a week for time and talent, with few, if any, extras.

NBC's daytime schedule is more recent, and so far confined to WNBT, N.Y., for the most part. Daytime TV network service for NBC is only an hour, between 5-6 p.m. Mon.-Fri., when *These Are My Children* (from Chicago), *Musical Brevities* (from Philadelphia), and *Howdy Doody* (from New York) are being televised via cable. The rest of the daytime schedule, which started early this month (February), is seen in New

York from 2:30 on in the afternoon. WNBT's programming, like DuMont's, is simple and ranges from the homemaking *Bess Johnson Club* to the instructive *Fun At the Piano* and a late-afternoon kids' story-telling session, *Once Upon A Time*. It was created from scratch in a back-breaking month or so of hard work, principally because of the demands of TV viewers for daytime programming, plus NBC's desire to establish the habit of viewing (more important in TV than in radio because of the increased difficulty to the viewer of changing sta-

tions quickly) NBC programs in a field of TV where DuMont had a head start.

The program problems of WNBT fall into a pattern that will have to be met by many other TV stations which will be originating many of their own daytime programs, and not merely acting as relay stations for network TV service. Since audition facilities for daytime programs were limited, decisions on programming had to be made quickly. It was apparent from the start (and also to a degree in the results obtained on pioneer daytime

No other station—
Chicago or elsewhere—

COVERS

South Bend . . .

only WSBT does that!

Sure, other stations *can* be heard in South Bend—but the audience *listens* to WSBT! This station always has been, and still is, the overwhelming choice of listeners in the South Bend market. No other station even comes close in Share of Audience. Look at any South Bend Hooper for convincing proof.

now
5000 WATTS
KHMO
SERVING
HANNIBAL—QUINCY
AND
42
COUNTIES IN
PROSPEROUS *Tom Sawyer* LAND
ILLINOIS — IOWA — MISSOURI
NATIONAL REP.— JOHN E. PEARSON CO.
KHMO Mutual Network
1070 KC
SERVING THE RICH
THREE STATE AREA
1000 WATTS AT NITE

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

operations like DuMont's *Okay Mother* and CBS-TV's *Missus Goes A-Shoppin'* that personalities, and not just program ideas, were going to be the backbone of daytime TV programming.

"You can always change ideas to fit a personality," says one NBC-TV executive. "But with that camera right in a performer's lap, you can't change personalities to fit program ideas. Sure, a Crosby or a Godfrey is hard to find. But when you do . . . building a low-cost show that will produce results becomes a lot easier."

As SPONSOR goes to press, none of the WNBT daytime shows has been

sold. However, NBC plans to extend its daytime programming to the morning hours on WNBT and to service a daytime network. NBC is holding to the firm conviction that its positive approach to the problem of building TV audiences in the daytime will work successfully for it.

CBS, although one of the earliest organizations to work with daytime TV, has less than two hours of actual daytime TV on the air now. Jack Van Volkenburg has already revealed plans to step up daytime TV production to the point where CBS is programming some 16 hours a day, but it isn't likely

that it will come for some time. So far, CBS is sending via the south-bound cable film shorts between 12:45 and 1:00 p.m., Warren Hull's audience participation show between 1:00 and 1:30, and a fashion show called *Vanity Fair* between 1:30 and 2:00 p.m. From 2:00 to 2:30 p.m., there is aired locally on WCBS-TV a Department of Agriculture film series called *The Earth We Live By*.

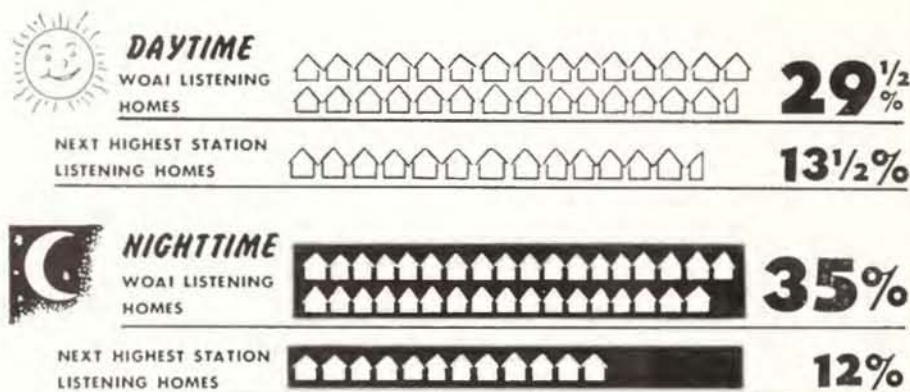
CBS's immediate plans for an extended use of daytime TV are rather incomplete. Like NBC, CBS expects to do most of its programming and its selling around personalities that have already proved (or at least have a strong potential) themselves popular with daytime TV audiences. Also like NBC, none of the CBS daytime shows has been sold to national advertisers.

The last of the network organizations which will have a daytime TV operation is ABC, and it is one that will be handled on a different basis (for the beginning at any rate) than the other networks. ABC's plans, which will be tested on a full scale first on WJZ-TV, N.Y., center around a sort of switch on storecasting. In the New York area, WJZ-TV and the production firm of Modell & Harbruck are installing 16-inch TV viewing units (one master set and four viewers per location) in nearly a hundred stores of the Grand Union chain. The installations are expensive, and are expected to top \$200,000 before telestorecasting gets under way in 100 stores.

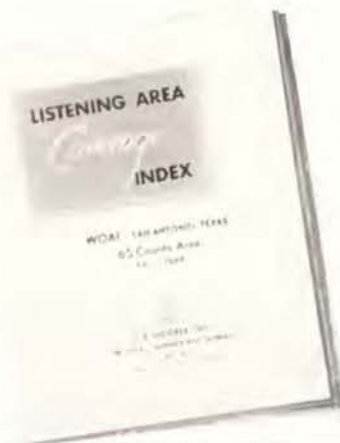
The actual programming for this new, almost point-of-sale TV will hinge on a two-hour variety show called *Market Melodies*, which will feature a melange of programing devices (weather, news, guest stars, fashions, shopping hints, etc.) that have proved themselves reliable in programing afternoon women's participation periods. Carrying the load of the "personality" needed to wed the elements together is Anne Russell, who will face the tough schedule of a 2:00-4:00 p.m. stint across-the-board.

The system is much like that of storecasting. Home viewers as well as shoppers in the Grand Union supermarkets will be able to tune in the show. The viewing units are placed at strategic points in the store (i.e., near the check-out counters where long lines of shoppers wait to have their purchases totalled, etc.). The program will not be sold as such, but on the basis of one-minute participations at

You reach 2 to 3 times as many customers with WOAI



The new Hooper Listening Area Index shows: WOAI 2 to 1 in daytime, 3 to 1 at night, over the next most popular station! This Survey, filled with facts obtained from a cross-section of homes in the area* proves that now, more than ever, WOAI is "the most powerful advertising influence in the Southwest!"



If you want to get your message into the homes of these Texans, remember that WOAI is the only single medium affording complete coverage.



The 65 Texas counties where 50-100% of the Radio Families listen regularly to WOAI both Day and Night (BMB Study No. 1)

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

the flat rate of \$120 each on a six-day-week, 13-week contract. To avoid jamming up the flow of traffic in a store, the visual portion of the show will be interspersed with periodic "static pictures-and-music" segments.

The *Market Melodies* operation had a trial run in upper Manhattan in December, when some test installations were put in, and a series of "borrowed" TV film commercials were run off for the benefit of store traffic in three of the Grand Union stores. No figures were taken at the time on the actual results, but the store managers are said to have been delighted with the boost that it gave to over-the-counter sales. A sizeable increase also was reported in the "impulse" purchase, after the product was seen on TV.

ABC is already planning further use of this system as a pay-as-you-go nucleus of daytime TV programming for the ABC-owned TV stations in other markets, and ABC affiliates are also investigating (they have first refusal rights to the system) its use in their markets. The system takes initial capital to develop, but is expected to pay for itself with the low-cost programming planned for it, plus the obvious

advantage to sponsors of point-of-sale impact for their product messages.

A less expensive, but effective system of programming via special TV devices in the daytime has proved successful at Paramount's Chicago outlet, WBKB. A near-automatic device called a "Multiscope" transmits a continuous flow of ticker-tape news, weather, and time from 11:00 a.m. to 2:00 p.m. (sponsored by Phileo Corporation) and again between 5:30 to

6:00 p.m. when it becomes a participation period available to local clients. The "Multiscope" is about as artistic in the way of programming as an income tax form—but it has brought WBKB close to the break-even point, since the machine requires only the services of a projectionist to run it during daylight hours. WBKB intends to syndicate the device (presently through United Press), and the use of

(Please turn to page 57)

GUESS I'LL JUST TAKE WDAY'S "MIKE NOTES"!



Did you ever hear of a listener who *paid dough* for his favorite station's "house organ"? Neither had we! But last year 10,031 of us Red River Valley families—in 90 counties—paid 10,031 bucks for our subscriptions to *WDAY's* monthly paper, "Mike Notes"!

That's pretty typical of our fabulous North Dakota hayseeds in the Valley because they all make *big dough* and all love *WDAY!* BIG DOUGH? Yup, an average Effective Buying Income per family of \$5599! LOVE *WDAY?* You bet! Every survey shows they prefer it about 4 to 1 over any other station!

Ask us or Free & Peters for all the figgers!



FARGO, N. D.

NBC - 970 KILOCYCLES

5000 WATTS



XLing IN THE Pacific Northwest

Serving 3,835,800 people

- **WASHINGTON**
KING — Seattle
KXLE — Ellensburg
KXLY — Spokane
- **OREGON**
KXL — Portland
- **MONTANA**
KXLF — Butte
KXLJ — Helena
KXLK — Great Falls
KXLL — Missoula
KXLQ — Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore

EASTERN WESTERN



Yeah, but can he lift a sales curve?

The labor CBS puts into lifting the sales curves of its advertisers brings forth more than a mouse. Long the leader in delivering audiences at a lower cost, CBS now has the highest average Hoopers—the most popular programs day and night—of any network in Radio.

The Columbia Broadcasting System

CBS

SUNDAY

MONDAY



TUESDAY

WEDNESDAY

THURSDAY



FRIDAY

SATURDAY

Main TV schedule grid with columns for days of the week and time slots from 8 AM to 4 PM. Includes program titles and channel numbers.

SPONSOR COMPARAGRAPH March 1949 TV Comparagrap in next issue

SPONSORS table listing advertising rates for various programs and time slots.



Whitehouse on the Hudson, ^{*}— Station WHEC In Rochester.....

.....FIRST BY LENGTHS!

^{*}
The 1948 winner of the famed Albany to New York Outboard Marathon was J. Whitehouse who duplicated his many other outboard motor boat feats of the year by sweeping down the historic Hudson to lead by lengths and then some!
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 | STATION | STATION | STATION | STATION | STATION |
|--|---------|---------|---------|---------|---------|---------|
| | WHEC | B | C | D | E | F |
| MORNING 8:00-12:00 A.M. Monday through Fri. | 39.6 | 25.5 | 9.8 | 4.3 | 13.6 | 5.5 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | 36.6 | 28.8 | 9.9 | 8.7 | 11.2 | 5.0 |
| EVENING 6:00-10:00 P.M. Sunday through Sat. | 36.6 | 34.8 | 6.5 | 6.6 | 14.0 | |

NOVEMBER-DECEMBER HOOPER, 1948
Latest before closing time.

Station Broadcast till Sunset Only

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

FOOD

SPONSOR: Alpha Beta Markets AGENCY: Placed direct
CAPSULE CASE HISTORY: *This chain of 21 food markets in 17 Southern California cities is well pleased with the unsolicited comments it has received from patrons who have been attracted to the stores through Alpha Beta's television participation on KTLA's "Shopping at Home" program. Mention of a coupon offering, which the chain had advertised in newspapers, was made during one telecast. Food chain discovered that more than 100 customers who responded to the offer stated their attention had been drawn to it through the TV announcement.*
KTLA, Los Angeles PROGRAM: "Shopping at Home"

TV results

DOG BISCUITS

SPONSOR: Milk Bone Dog Biscuits AGENCY: Placed direct
CAPSULE CASE HISTORY: *The manufacturers of Milk Bone dog biscuits, nationally-known product, bought 20 one-minute announcements on WABD recently. In each announcement the company offered to give away a dog leash to each viewer sending in 25 cents and a box top from a Milk Bone container. The 20 announcements covered a period of four weeks. At the end of that time, Milk Bone had received over 2,000 requests, each accompanied by the box top and quarter-of-a-dollar. Firm is now completely convinced of the selling power of TV.*
WABD, New York PROGRAM: One-minute announcements

APPLIANCES

SPONSOR: Sunset Appliance Stores AGENCY: Placed direct
CAPSULE CASE HISTORY: *Sunset is one of the first retail appliance establishments to advertise television receivers on a television program. On 5 December last, Sunset began sponsorship of Sunday afternoon hockey games played by New York Rovers in Madison Square Garden (N.Y.). During each program, average of 30 phone calls are received from viewers, with about 50 people coming into the store each week, buying an average \$350 for a weekly total of \$17,500, as a direct result of the advertising.*
WPIX, New York PROGRAM: Hockey Game

RECORDS

SPONSOR: RCA Victor Dealers AGENCY: Placed direct
CAPSULE CASE HISTORY: *To gauge the pulling power of TV advertising in St. Louis, RCA Victor inserted a one-minute audio-visual announcement in one regular half-hour Saturday night local musical program. The announcement carried a free gift offer—a Lipic mechanical pencil. Result was that more than 4,000 letters were received asking for the pencil. What Victor considered even more significant than the actual quantitative response was the fact that about 90% of the requests asked specifically for the pencil by name.*
KSD-TV, St. Louis PROGRAM: "Russ David Entertains"

ANTENNA ROTATORS

SPONSOR: Aerosweep Motors, Inc. AGENCY: Placed direct
CAPSULE CASE HISTORY: *On 4 December last, Aerosweep, makers of a new type of electric antenna rotator, began a series of one-minute spot announcements on the new Newark (N. J.) TV station, WATV. 60-second film commercial was used nightly, Wednesday through Sunday. In two-and-a-half-weeks, more than 1,250 replies were received, a total of \$49,937 in potential sales as the result of a \$1,300 investment in the announcements. Aerosweep considers this truly phenomenal in view of the fact that the price of the advertised item is \$39.95.*
WATV, Newark, N. J. PROGRAM: One-minute announcements

POLAROID LENSES

SPONSOR: National Television Co. AGENCY: Placed direct
CAPSULE CASE HISTORY: *In four one-minute spot announcements (or "240 seconds", as Vic Smith, National Television owner, puts it) TV did an outstanding sales job on behalf of Polaroid lenses—in this case, ground filters which fit over the viewing end of a TV tube to relieve eye-strain and sharpen images. Company sold 200 lenses with a total retail value of \$1,200, as the result of the announcements—or a return of \$300 worth of business for each minute of advertising. No other media was used in plugging these lenses.*
WBEN-TV, Buffalo PROGRAM: One-minute announcements

TOYS

SPONSOR: Moreland Enterprises AGENCY: Placed direct
CAPSULE CASE HISTORY: *A live demonstration of the "Miracle Control Car", novel, streamlined toy automobile run by remote control, on eight one-minute announcements over Paramount's Los Angeles station resulted in the sale of Moreland's entire stock of over 800 units during December last year. Firm, which is a factory distributor, reported a gross business of \$5,560 from its eight video announcements, sole method used in marketing the toy product, which was acquired too late to place through retail outlets before Christmas.*
KTLA, Los Angeles PROGRAM: One-minute announcements

TV IN DAYTIME

(Continued from page 49)

the "Multiscope" by other TV stations is expected to increase. Other stations have already been using the test patterns they transmit during daylight hours (usually for the benefit of local TV-set retailers) for a profitable cause. One such is KSD-TV, St. Louis, which has sold its test patterns to Magnavox Corporation between 3:00 and 4:00 p.m., Mon-Fri. It thus cuts down on station overhead, and in the case of KSD-TV's sponsor, gives him a selling pitch at TV retail outlets at a time when the store traffic is heaviest.

Throughout the country, TV stations are becoming conscious of the fact that daytime programming is something that is here to stay. Large market stations, like WCAU-TV and WFIL-TV in Philadelphia, are selling programs to leading local and regional advertisers. (Pierce-Phelps, appliance dealer, has bought the hour-long *Homemaker's Matinee* on WCAU-TV from 2:00 to 3:00 p.m.; Gimbel Brothers signed recently for *Gimbel's Television Breakfast Carnival* on WFIL-TV Mon-Sat from the store's sales floors from 10:00 to 11:00 a.m.

These shows, which lean heavily on the "personality" angle, are just the highlights). Cleveland's WEWS is programming to afternoon women's audiences with an elaborate Mon-Fri 4:00-5:00 p.m. show called *Distaff*, a sort of TV women's magazine offered to advertisers on a participating basis. Smaller market stations, like Louisville's WAVE-TV, which is building audiences for itself with a Saturday afternoon children's quiz show called *Healthy, Wealthy, and Wise*, are either engaged in or planning to start in daytime TV.

No one has all, or even most of the answers for TV in the daylight hours. The research is still on the skimpy side. Program preferences have not been fully explored, as they have in daytime radio. Problems of daytime TV station operation have to be solved before much daytime programming can begin. But certainly daytime TV programming is here, and is already proving itself to the advertisers who are discovering that TV's impact sells products during the daytime just as it has already proved capable of doing at night.



You bank bigger profits, too

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

WTAR delivers more listeners than any other station covering the big, eager, and able-to-buy Norfolk Metropolitan Market.

Twice as many weekday morning listeners as its nearest competition ... 2.8 times as many on weekday afternoons ... 3 times as many in the evenings. Sunday afternoon WTAR gives you 2 times as many listeners and 2.7 times as many during daytime Saturday. So says the Hooper Station Listening Index, November-December '48 for Norfolk-Portsmouth-Newport News, Va.

Check that kind of listenership and the cost per listener against any other station on your list. Easy to see why WTAR gets along so well with thrifty folks.

Let us tell you more about it.

N. B. C. Affiliate 5,000 Watts Day and Night
Nationally Represented by Edward Petry & Co.



DELIVERING A
TREMENDOUS
3-CITY MARKET:

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

Now 5000 Watts

DAY and NIGHT — 560 Kilocycles

KFDM

New studios! New power! All designed to give you a more terrific impact on this wonderful market—NOW, FIRST in the nation in chemical production! Strong, too, in agriculture, lumbering and ship-building. Steady, diversified employment keeps folks here in a buying mood! Reach them with KFDM, the ONE station delivering this rich 3-City Market!

Studios at Beaumont, Texas

Affiliated with
AMERICAN BROADCASTING CO.
and the
LONE STAR CHAIN
Represented by FREE and PETERS, INC.



MR. SPONSOR ASKS

(Continued from page 41)

offered a group of four pictures of the *Lucky Pup* cast for 15 cents to cover packaging and mailing costs. He and Doris Brown, our mistress of ceremonies, made this offer three minutes a day for ten days. He received over 23,000 requests.

There's no doubt that juvenile programs with pull like that can become a useful portion of an advertiser's TV budget.

HEGH ROGERS
Lucky Pup Show
New York



Definitely. Not only have they emerged already, but they have given proof that their selling impact is many times greater than was the case in radio.

Last year on our TV show we mentioned the 63E RCA record player briefly about five times in the space of three weeks. This was the only advertising given this particular machine. Within a month RCA shelves in Chicago were cleaned out. One thousand record players, or approximately \$25,000 worth of merchandise, sold by one program on one station is a graphic demonstration of the selling power of a juvenile program on television.

Kukla, Fran, and Ollie receive hundreds of gifts each week. They are ingenious gifts that required time and imagination to make. Another indication of the hold our show has on the youngsters was the occasion when we held a drawing contest. We were swamped with so many drawings that we had to cancel the contest.

On another occasion, Fran Allison was absent from the show. When Kukla and Ollie broke the news that Fran had been operated on for appendicitis, 2,000 wires, cards, and letters poured in.

It is this personal touch—this close rapport with fans—that convinces me that any good juvenile program on television will far surpass the selling power of a similar radio program.

BURR TILLSTROM
Kukla, Fran & Ollie
Chicago, Illinois

THE BMB DILEMMA

(Continued from page 21)

vertising — with the exception, of course, of station salesmen. Even in the latter case it's the buyers who are using the figures to weigh the respective merits of station time being offered. Both the Hooper and Nielson services are financed both by buyers and sellers of broadcast advertising, as are most other media research services.

The second survey will be made next month (March). It will endeavor, as far as it's possible in a second study, to add information that will put BMB listening information in its proper perspective. While the deceptive once-a-week figure will, it's expected, still be published, it will be published only with figures giving the listening figures on 6-7 times a week dialing, 3-5 times a week dialing, and 1-2 times a week dialing. It was at first expected that an average daily audience figure would be reported, but that figure—involving projections and by-gee and by-gosh research—will be dropped.

There have been other problems with BMB. High among these were population estimates which *Sales Management* issues each year. BMB estimates have been at variance with *SM's* in a number of cases, especially in areas where population shifts have been outstanding. The West Coast has been underestimated in a number of cases, and this shift from old improperly adjusted figures to an accepted non-radio source will remove still further negatives from BMB's operations.

Industry observers feel there has been too much politics in BMB—something that is almost unavoidable with three trade associations involved in management. These men point to Broadcast Music, Inc., as the perfect association-sponsored operation. The stations bought stock in it—the elected officials run it. It is doing its job of keeping ASCAP in line, even if it doesn't uncover too many great tunes. The contention is that, since stations are paying the bills 100%, why not run the operation as a station-controlled corporation with stock sale just like BMI. An advisory tripartite group of working research men would be asked to weigh procedures and watch over the surveying on behalf of both the buyers and the sellers of broadcast advertising. This idea may be suggested to the NAB Convention this

April—and then again it may not. The idea, however, is in the hands of NAB top officials.

There is, naturally, considerable wonder about how the Bureau of Broadcast Measurement of Canada has been able to muddle through during its several years of existence. Agency men, advertisers, and station owners work much more closely than do their south-of-the-border brothers. The business is smaller. They work in close harmony, knowing they have a common enemy, "government ownership."

There are no big salaries—no thousands of stations to sell and thousands of advertisers and agencies to service. At a meeting of the Canadian Board of Directors of BBM it is not unusual to have the annual report read and accepted by acclamation, followed by a vote of confidence. Nobody is agin' it.

Nevertheless, on the occasion of the second BBM survey (the time of the first BMB research study), BBM operated within its budget only because the job could be done as part of the bigger BMB survey. There are 2,370,000 radio homes in Canada (1943 figures). There are 37,623,000 radio homes in the U.S.A. This roughly indicates how much more difficult the 48-state job is from the nine-province survey.

The changes in BMB procedure, which will, of course, be reflected in the BBM report for 1949 as well, are not necessarily the complete answer to the BMB dilemma. The pared-down operating cost of the Bureau is also not the complete answer. It is questionable whether or not the suggestion that the tripartite non-profit corporate structure must be shelved.

There is only one thing certain. A national survey of station coverage, reported on a consistent base for all the stations in the U.S.A. and Canada, must be continued. It must be continued in a manner that will neither hurt the small station nor puff the big outlet. It must tell the truth and all the truth, sans any fancy weighting of who listens to what outlet.

If the BMB is killed outright, there will be little chance of another organization coming into being for years. With an expanding broadcast advertising horizon, of which TV is the newest though not the final phase, broadcast advertising can't afford to be without a common yardstick. * * *

SELLING A WATCH BAND

(Continued from page 27)

Lyon, however, departed for New York with a clear picture of the company's problems — and the beginning of an idea he thought could be the answer. But the answer had to lie within the \$600,000 Speidel advertising budget.

It was at this time that Lou Cowan, producer of *Quiz Kids* and other successful radio package shows, was concluding a deal with the American Broadcasting Co. for Sunday-night airing of his newest package, the hour-long *Stop The Music*. On a 52-week contract, ABC would ask just under \$473,000 for the last quarter-hour segment of the show. If the early ratings showed promise, Lyon figured the vehicle might be the punch needed to achieve fast mass recognition of the Speidel name.

The program went on last March, and five exciting broadcasts later hit a sensational, for Sunday competition to Bergen and Allen, 10.5 (Hooper report for 18 April 1943). By this time agencies all over the country were making presentations to prospects for 15-minute segments of the show. The final quarter-hour, with its slightly higher accumulated listening, was the first prize being dangled before prospects.

ABC had offered any segment of the show on a first-come-first-served basis. It was obvious that only a quick decision by some advertiser would secure the 8:45-9 plum with its cumulative listening. Cecil & Presbrey, having already analyzed the problems and the advertising objectives of Speidel, offered *Stop The Music* as the answer.

The new hit giveaway show seemed the right solution to Speidel's problems for one particular reason. Men and women exercise equal influence in buying jewelry, with men, however, making more watch purchases. Early spot checks of *Music* had indicated the current balance (for Speidel) of listeners, with Hooper audience composition figures for the program standing now at 5.56 men, 4.24 women, and 1.9 children.

The Hooper last spring was already higher than the network ratings of four other sponsors advertising jewelry products (Elgin-American, Ronson, Shaeffer, Helbros). The two remaining network advertisers of jewelry products, Eversharp and International Silver, had higher ratings. But



TRIPLE-TREAT MAN!

On us, three arms look good! Especially when we're bringing you the good word about three great new KQV shows: (1) Ace news reporter Bill Burns at 11:45 A.M., (2) The sparkling new audience show, "Sing For Your Supper" at 1 P.M. and (3) The popular Deems Taylor Concert at 10:30 P.M. Any one of these daily shows will do a far-better-than-ordinary job of covering the rich Pittsburgh industrial market for you. Better write or call for details right now!

KQV PITTSBURGH'S AGGRESSIVE
RADIO STATION
Basic Mutual Network • Natl. Reps. WEED & CO.

WMT paddles its own in Canoe

(IOWA)



... and a spanking good time is had by all, advertisers as well as listeners. Canoe's population wouldn't crowd a fair-size yawl—but if you're fishing for markets there's a whole fleet of prosperous Canoes in WMTland. 1,121,782 people live within the WMT 2.5 mv line.

For smooth sailing in the important Eastern Iowa farm-and-industry market, navigate with WMT, the exclusive CBS outlet in the area. The Katz agency man will welcome you aboard with full details.



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

The **GREATEST** "NORMAL" We've Ever Had!

WIOD led the field in coverage of the fabulous war time market...and, now it holds its leadership by literally saturating this, the greatest of all "normal" markets!

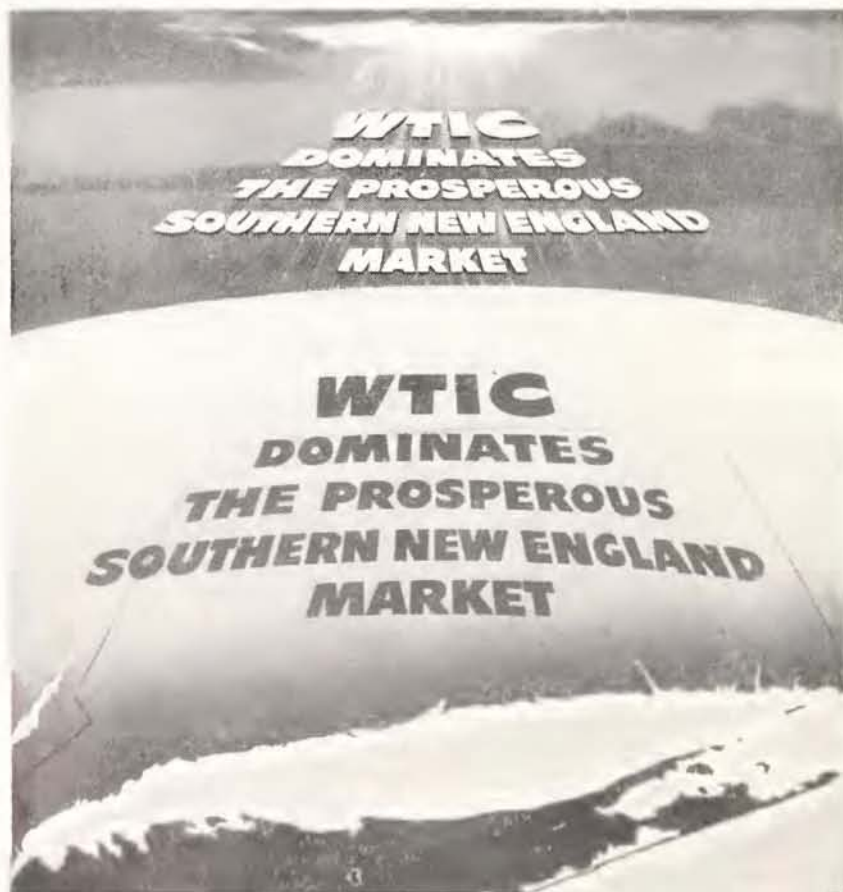
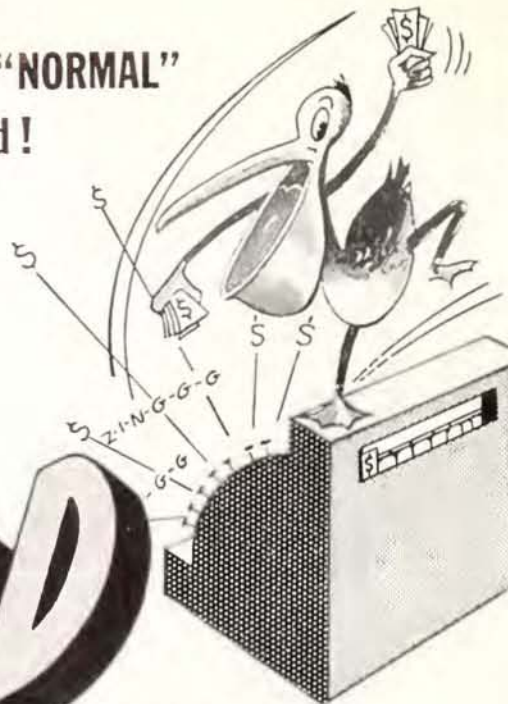
WIOD

FIRST IN MIAMI

National Representatives
GEORGE P. HOLLINGBERY CO.
Southeast Representative
HARRY E. CUMMINGS
JAMES M. LeGATE, General Manager

5,000 WATTS • 610 KC • NBC

All WIOD-AM programs are duplicated on WIOD-FM without extra cost to advertisers



Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

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

on the basis of cost as related to rating. *Stop The Music*, with a lower price tag than the shows of any of the other six sponsors, looked like a real buy. The company urged quick action to obtain the last quarter-hour. They got quick action.

But when the agency went to ABC to lay it on the line—someone had slipped. The network sales department had said "no options". But Cecil & Presbrey were informed that a firm option had, somehow, been granted another prospect.

Red-faced, Lyon went back to Speidel and tried to explain. Despite the disappointment, realistic Speidel officials were ready to consider the possibility of one of the remaining quarter-hours. The outlook was still good.

Out of 105 sponsored network evening shows, for example, only 11 cost less than the \$600,000 maximum Speidel wanted to spend; and of those 11, only two had ratings higher than the second segment of *Stop The Music*.

The company for the second time made a quick decision. By 25 May, less than three weeks after they had looked at data on the 8:30-8:45 segment, Speidel commercials were on the air. This proved to be the first time in the history of Hooperated shows that an advertiser succeeded in landing a show among the first ten with his first radio dollar.

The commercials stuck consistently to two simple ideas. One, that the bands make beautiful, luxurious gifts, at a modest cost—and, of course, constant association of the name Speidel with the product. Commercials also mention the gift boxes in which each individual bracelet comes. This is another of the company's innovations in promoting the product as a gift item.

Almost immediately the impact of the program began to make itself felt. Business ordinarily peaks twice a year—about six weeks in the Fall (pre-Christmas) and about two weeks in the Spring. Buying is on a hand-to-mouth basis the remainder of the time. This has one advantage, however: it permits a very accurate appraisal of advertising impact. Radio was selling watch bands, more bands than ever before. Agency and company officials were jubilant.

The show started promoting individual models, such as the *Fiesta*, as well as the name Speidel in connection with all models. Spot checks on a Monday morning after a previous

night's broadcast always revealed immediate calls for the model featured.

Jewelers began to report increased traffic as people rapidly took to the idea of watch bands as something beautiful and desirable in themselves, instead of merely a string to clasp a watch to the wrist. The hoped-for result of jewelers pushing the company's products was achieved.

Another thing jewelers like about the increased traffic is that it is composed largely of men and women who seldom entered a jewelry store before except to buy a watch or visit the repair department. This, of course, tends to break down resistance to visiting jewelry stores for numerous medium and relatively low-cost items more commonly bought by most people in drug or department stores.

Window displays tying in with *Stop The Music* are furnished free with certain minimum orders of Speidel goods.

With a little more than seven months of network broadcasting in 1948, the company increased its business 25% over 1947. This increase the firm credits almost entirely to its radio program. Instead of the \$600,000 originally earmarked for the 1948 cam-

paign. Speidel finally spent in the neighborhood of \$778,000. This included something under \$300,000 for a double-page spread and five full pages in *Life*, three full pages in *Ladies' Home Journal*, trade papers, and direct mail. The main point of pressure is on consumers.

The company plans to spend at least as much on advertising for 1949. Officials naturally regard *Stop The Music* as the 1949 advertising mainstay. Just how the remainder of the budget will be spent, and whether it may be revised upward, depends on

what the company decides to do about television. They are as yet undecided whether to experiment now when low rates and choice time can be obtained, or wait six months to a year when larger audiences are available.

There's nothing indecisive, however, about the way Speidel is capitalizing on its conversion of a utility product into a gift item by the use of network radio and smart merchandising. How many advertisers land in radio's exclusive top ten with their first radio dollar? And then increase their sales 25%. All in one year. * * *



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.

B M I



We've Got A Little List... PERFORMINDEX

Gilbert and Sullivan once presented a "little list" of remarkable wit.

Now our "little list" is extraordinary, too. It's entitled *PERFORMINDEX* and it's not really very little. It won't amuse you, but it will very definitely prove a terrific time-saver for any program director, disc jockey or broadcaster who programs music.

PERFORMINDEX is a compilation of BMI-licensed music titles that have been performed on the air in the past 18 months.

PERFORMINDEX contains the songs you've used on your own shows. They're arranged by title alphabetically for simplicity. And for the station that uses records primarily, *PERFORMINDEX* has the necessary record data.

If *PERFORMINDEX* has been misplaced in your station library, write immediately to BMI for another copy.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD





Is BMB Worth Saving?

The problem is clear cut. Shall the Broadcast Measurement Bureau be amputated from the body broadcast, or shall it be improved and continued? BMB is the second tripartite effort in the research field to suffer from committee-itis and personalities. It is the second research organization to have the best fact and figure brains at its disposal which has delivered facts and figures which do not tell the truth about listening. The first was the Co-operative Analysis of Broadcasting (CAB), which died under the consistent attacks of C. E. Hooper, because its facts and figures wouldn't stand up under analysis, and because it cost too much to operate.

BMB is essential to advertisers if

they are to be enabled to use broadcasting intelligently and profitably. No other organization even pretends to report listening for all of the U. S. on a station-by-station basis. This is no reflection on A. C. Nielsen or C. E. Hooper. The former, with few exceptions, reports on national listening, not individual areas. Hooper covers 100 city areas, but does not cover non-telephone homes nor non-metropolitan homes. The U. S. Hooperatings are network reports not individual city area indexing. They do cover, in a manner, which many researchers still refuse to accept, telephone and non-telephone homes as well as rural areas.

SPONSOR calls upon all who live by broadcast advertising to support BMB not only by subscription, but by working within the organization to keep it research-correct. There is a tendency to follow the lead of some industry factors and to try to control it by refusing to subscribe. These men think this is the way to correct BMB mis-figuring. No research organization can be kept alive by undernourishment. SPONSOR asks all who believe in honest research to subscribe and to fight like hell to keep BMB facts and figures the best that money and research brains can buy.

If BMB is permitted to die it will take years to replace it. It's needed now during broadcast advertising's transition period. It need not be called BMB nor need it be a tripartite effort. What's needed is a nation-wide industry owned organization rendering re-

ports on station coverage.

Agencies and sponsors also have a stake in good broadcast research, and it's time for them also to start talking in terms of the buyer as well as the seller paying part of the research bill.

TV Needs Spot News

Broadcasting, through TV, is losing one of its valuable assets—the public acceptance of it as a major news medium. TV is doing a consistent job of chasing viewers to newspapers for their news. TV set owners seem to forget that radio is still covering the news effectively. All recent surveys indicate that thus far television hasn't done a good job of covering news visually. This isn't surprising because the motion picture industry never attempted to be a spot-news medium, and most newsmen in the visual air medium have come from the newsreel industry.

It's not easy and it's expensive to be on top of the news pictorially, either via remote pick-up or film. The news-front is global. The top news of the day may originate in China, Alaska, or the Argentine. With radio it is possible to give on-the-spot reports of earth-shaking events. Radio is able to call on all the facilities of the great news-gathering organizations, plus its own staff men. As yet there is no way pictorially to blanket the world. Nevertheless the way must be found. Television newsmen must not forget the lesson that radio has learned. Yesterday's news is dead news.

Applause

To a Contemporary

When a research organization with many sources open to it turns to a trade paper for its population figures, that rates applause for the trade publication and for the entire trade publishing field. After months of squabbles about its population figures, which men like Ed Craney of Pacific Northwest Broadcasters attacked on many grounds, the Broadcast Measurement Bureau has announced that it will use the population estimates of *Sales Management* as the base for projecting the radio homes of the U. S. and individual station coverage. *Sales Management* has spent a number of years developing sources for population reports. Its

market reports, both as to population and buying power, have seldom been questioned despite the fact that it has been increasingly difficult to do a census study during the years when population shifts have been as pronounced as they have been during the past ten years. *Sales Management* has taken as its specific province the reporting of the market facts of America. There have been times when its estimates have been far more accurate than the Census Bureau itself, although *Sales Management* has seldom done any crowing about the matter.

SPONSOR pays this tribute to a contemporary because it believes in the job which a trade publication must do for the field it represents. Since sales

quotas and objectives can never be set without real market facts, it's logical that *Sales Management* set its sights on giving its readers these figures.

Without facts, without figures, no business or medium of advertising can profit. SPONSOR has set itself the objective of reporting the facts of broadcast advertising. It has run across the fact that population figures used in the industry have not always been satisfactory. It's happy that the industry, in the person of its research organization, has turned to an unquestioned source, *Sales Management* for its information.

It's a tribute to research—and *Sales Management*. It's also a tribute to good trade journalism.

97.4%

of the population of WJR's listening area own radio sets.



**THAT'S WHY WJR, WITH 50,000
WATTS, IS POWERED FOR RESULTS...**

Michigan's Greatest Advertising Medium

Call or write
your nearest
PETRY office

WJR

CBS
50,000
WATTS

THE GOODWILL STATION, INC.

FISHER BLDG.

DETROIT

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President


HARRY WISMER
Asst. to the President

IT'S RESULTS THAT COUNT!

Put a radio program to a vote, and you'd probably get as many expert opinions as there are experts. But your final authority on programs are the sponsors who measure them in terms of RESULTS! Since IT'S RESULTS THAT COUNT, you can't blame WJW for being a bit chesty, because letters like the ones below are coming in regularly!



THE CLEVELAND COCA-COLA BOTTLING COMPANY
OFFICE: 150 ARMY AVENUE
 CLEVELAND 11, OHIO
 January 5, 1948



The Coca-Cola "Write a letter to Santa Claus" program did what we think is a truly amazing job, and in the 4 weeks of our air activity we pulled more than 22,000 letters

KRONHEIMS *Products that Make Good because it's Made Good*
4000 EAST 96th STREET
 CLEVELAND, OHIO

Between January 15th and November 15th, 1948, as the result of mail or phone requests from our customer-listeners, we have distributed 75,000 of the question and answer leaflets offered on our WJW radio program.


ERIN BREW
 THE STANDARD BREWING COMPANY
10000 MAIN ST. 7th FLOOR
 CLEVELAND 10, OHIO

Congratulations on your record of "Jimmy Dudley's Baseball Reference and Scoring Book" First ten days-21,000 requests Up to June 15th - over 100,000 requests

General Mills, Inc.
CENTRAL DIVISION
 711 Howe Bldg., Cleveland 11, Ohio
 March 18, 1948

From the standpoint of General Mills, the Lone Ranger Safety Slogan Contest was a huge success and we sincerely hope that we will have the opportunity and pleasure of working with you again in similar activities

BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND 850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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