

# SPONSOR

*For buyers of broadcast advertising*

*clm*

The universal language—p. 21

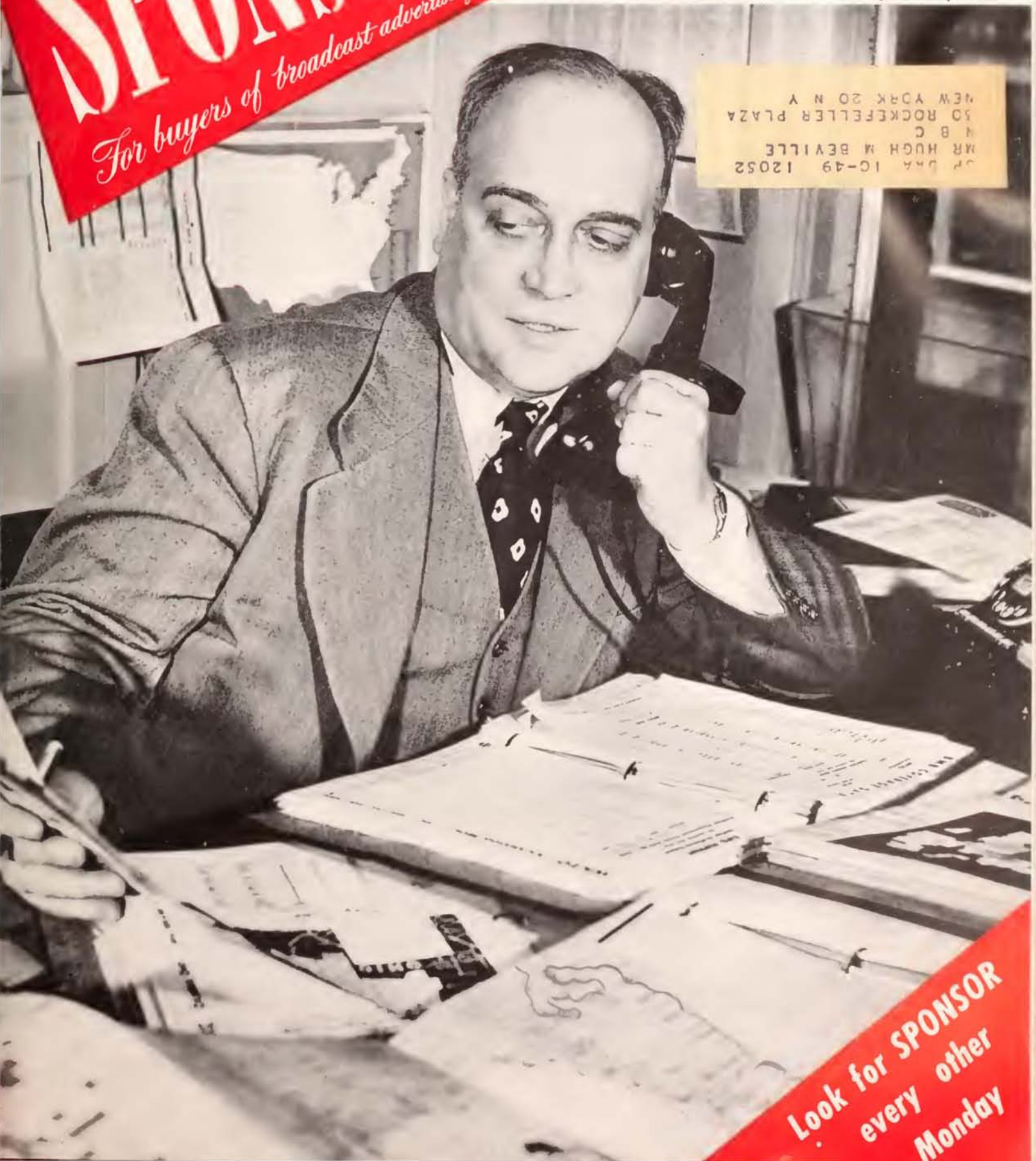
TV cost today—p. 58

Coverage print—p. 24

How to popularize skin—p. 34



Frank Silvernail, BBD&O, depends on coverage data—p. 24



NEW YORK 20 N Y  
30 ROCKEFELLER PLAZA  
R B C  
MR HUGH M BEVILLE  
OF DATA 10-49 12052

**Look for SPONSOR  
every other  
Monday**

# Operation Entertainment

The skies over Virginia are thick with Havens & Martin broadcasts.

And what attention they get!

From WMBG comes NBC's finest.

And WMBG locally has a remarkable record.

The first station in Virginia to broadcast commercially, the first to own a tape recorder, the first to tie in with a leased national news service.

WTVR, Virginia's only television station, brings to Virginia viewers the facilities of NBC-TV. Its local coverage is building a great television market.

These First Stations of Virginia are first in many ways.

Foremost, they're old friends . . .

and favored in the hearts of their audience.



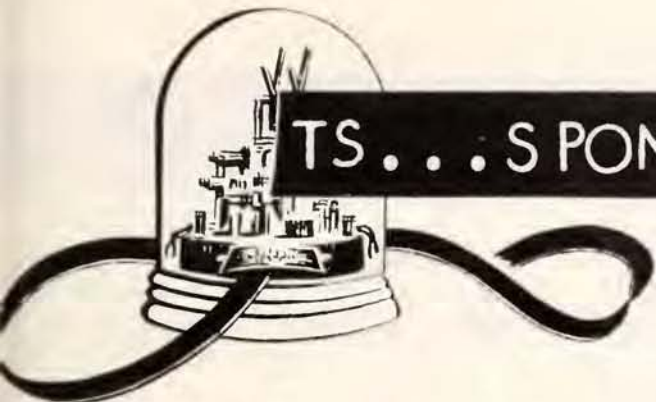
**WMBG** AM

**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

25 April 1949

### Selective auto air ads at high

Automotive selective placement hit post-war high during March, doubling automotive market-by-market broadcast advertising of average month of past year. Most campaigns were of short-term nature.

-SR-

### \$25,000 a year spent by average newspaper using air time

Newspapers using radio for promotion spend \$25,000 each year, according to Bert Stolpe, promotion manager of Des Moines "Register and Tribune." Papers that pay for time are more pro-broadcast advertising than those who trade time for space.

-SR-

### Merchandising stations get this schedule

Bu-Tay Products placed its Rain Drops (detergent) radio schedules with stations that reported they were ready to merchandise product with contests and other promotion. No merchandising—no schedule—is way campaign was set up. Firm has no sales staff.

-SR-

### Cigarettes lead in giant-market sales

Biggest single purchase of women at giant markets is said to be cigarettes and tobacco, with canned vegetables running close second. Cigarette daytime broadcast advertising is addressed especially to women shoppers, to spur this buying.

-SR-

### Saturation far away?

No such thing as sales saturation, claims Ben Duffy (BBD&O), whose feelings are backed by Gerald Carson (K&E). Need is for more door-bell-ringing by broadcast advertising and salesmen, says Servel president Louis Ruthenburg.

-SR-

### Web staffs jittery

Staff morale at networks hit new low during April. MBS employees expect changes due to new president (Frank White). NBC junior executives have been waiting top-level changes all month, with expectation that they will be affected. CBS, where goose hangs high, should be placid, but major changes are expected daily. ABC staff cuts have been handled relatively painlessly, but missing faces are noted weekly, with attendant speculation among ABC minor executives. Feeling at webs is that there's nothing constant but change in 1949.

-SR-

### "Lone Ranger" at \$15,000 a picture?

TV is watching Jack Chertok's committment to bring in 52 half-hour motion pictures of "Lone Ranger" under \$750,000, or roughly \$15,000 a film, for General Mills. Producers in New York and on the Coast don't think a good grade B Western can be produced for this money. "If it can," states Hollywood camera authority, "we've been crazy for years."

Is the Code ignored?

NAB's right to set standards of practice for members was confirmed by members almost three to one, but broadcast advertising executives still expect standards provisions to be ignored by most stations.

-SR-

First-quarter TV advertising passed \$5,000,000

TV advertisers in excess of 1,027 placed \$5,240,665 worth of advertising during first quarter of 1949, according to report by N. C. Rorabaugh. This figure, based upon gross time rates with no program expenditures included, indicated \$2,077,511 spent by selective users of medium, \$1,732,594 by network advertisers, and \$1,430,560 by local-retail merchants.

-SR-

Folsom sitting in on NBC policy meetings

Frank Folsom, RCA president, or his representative, is sitting in on all policy meetings of NBC departments. Most departments at network are being asked to justify budgets. Folsom's dictum to all RCA executives, "RCA must be first in everything."

-SR-

Music libraries more commercial

Music libraries of stations continue to become more and more commercial. Pioneer on stressing what can be done to sell musical packages made from station libraries is Lang-Worth which reports 1,200 advertisers buying its packages. Standard also has built a number of star shows and now calls itself "Library with the commercial touch."

-SR-

Waste in advertising?

April is month during which researchers laid emphasis on waste in use of advertising. Horace Schwerin claimed broadcast advertisers waste 50% of their money by not pre-testing copy and appeal. Marion Harper, Jr. (McCann-Erickson) quoted Professor Borden's statement that "development in techniques for preventing waste in field of advertising has not equalled development of techniques for preventing waste in production and in marketing." Harper advocates 5% of all advertising for research.

please turn to page 50

## capsuled highlights

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**Psychological releases** inherent in daytime serials are no accident. They're part of the formula. **page 29**

**Direct mail selling**—its place on the air? Mr. Sponsor Asks and four radio authorities answer. **page 42**

**How to sell a paper napkin** was a problem until Hudson Paper used a Duane Jones formula to change a living habit. **page 34**

**Those beautiful coverage maps** are frequently thrown in the wastepaper basket. SPONSOR's report explains why. **page 24**

**Broadcast advertising plays** a major role in selling gasoline and oil. What the great refiners are using is charted as to program and broadcast form. **page 26**

### IN FUTURE ISSUES

**Baseball** and its sponsors. **9 May**

**Who listens** in the dog days. **9 May**

**Broadcast advertising costs** in the Summertime. **9 May**

**Folk music** moves outdoors. **9 May**

**Fall buying** starts in August. **9 May**

# *“THE LONG ISLAND STORY”*

## DISTRIBUTION OF LISTENING HOMES AMONG STATIONS

	8:00 to 10:00 AM	10:00 to 12 Noon	12:00 to 2:00 PM	2:00 to 4:00 PM	4:00 to 4:30 PM
<b>WHLI</b>	<b>25.4</b>	<b>22.9</b>	<b>23.2</b>	<b>24.8</b>	<b>30.0</b>
NETWORK A	23.7	28.9	29.5	22.0	21.7
NETWORK B	16.2	18.1	18.5	21.0	18.3
NETWORK C	12.3	10.4	7.5	9.3	8.3
NETWORK D	9.7	9.6	9.9	12.6	16.7
ALL OTHERS	12.7	10.1	11.4	10.3	5.0

Source: Canlan Survey    Periods: Sunday through Saturday—January 23-29, 1949  
8:00 AM to 4:30 PM—Hempstead, New York

## *“THE VOICE OF LONG ISLAND”*

FM  
98.3 MC

# WHLI

AM  
1100 kc

HEMPSTEAD, LONG ISLAND, NEW YORK

Joseph A. Lenn  
Vice-President, Sales

Elias I. Godofsky  
President

Paul Godofsky  
Executive Vice President

**40 West 52nd**

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COVER PICTURE: Frank Silverman (BBDO); as much as any other top advertiser, realizes how much is missing from most coverage maps.

TV INFORMATION

Let me take this opportunity to congratulate you on your splendid publication. The information it contains is invaluable to agencies having to produce TV shows over new stations and in a completely new media for the agency.

W. G. CLARKSON, JR.  
W. G. Clarkson, Jr.  
Fort Worth, Tex.

"BULOVA" LIKED

I'd like to add a word of praise for your current article entitled *What Makes Bulova Tick?* It certainly is an excellent and comprehensive story of smart, congruous use of spot radio to build and sell a highly competitive product.

There are many local, regional, and national selective radio advertisers who have similar success stories to tell—thank God!

DAN SCHMIDT III  
George P. Hollingbery  
Atlanta, Ga.

PROTEST!

I must register the strongest possible protest to the direct statement on page 2 of your issue of March 28th, in which you state, "Radio and television fan publication formula is still undeveloped."

For 15 years our company has published *Radio Mirror*. It so happens that this magazine is one of the most profitable magazines that our company publishes.

Its current circulation is in excess of 700,000 copies per month, net paid at 25¢ per copy.

Its circulation development in the last year is quite probably second to none in the publishing field. Its April issue a year ago sold just under 500,000 copies on the newsstands, and its issue of this year will exceed the figure mentioned above.

For many years the magazine was sold at 15¢, and its rise to this circulation level was not impeded by the increase of the cover price to the higher level.

Interestingly enough, the circulation of our magazine continued to rise (Please turn to page 6)

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.



CKSC... CLAI PLATE WYAN JTTE  
EAVENWORTH CLINTON RAY LAFAYETTE  
OHNSON DOUGLAS JEFFERSON CAS  
TCHISON BUCHANAN CALDWELL HOK  
ALINE DONIPHAN ANDREW DEKAL  
AVIESS LIVINGSTON CARRO M  
RANKLIN OSAGE SHAW FAC  
TCHISON TODAY  
HARRISON CER RUN PUT  
SULLIV... CH... IS  
BATES ANTON OFF...  
VABAUNS POT... TOMIE... MARSHAL  
JEARY... ERIS... MA...  
ROWN... HNSON... PA... JE... SON  
LAY... ON... V... SON... ALLE  
JOURN... ON... ST. CLAIR MONITE  
KNOX... ER HOWARD ROONE ADAJ  
LORG... SCHUYLER SCOTLAND WAPLE  
PPANOOSE WAYNE DECATUR RINGGOL  
AYLOR PAGE FREMONT OTOE FILLMOR  
HAYER JEWELL REPUBLIC MITCHELL  
LOUD OTTAWA LINCOLN ELLSWORT  
ICE McPHERSON RENO HARVEY E  
ER VICA SUMN... BUTLER... MO... OL...

Yes! 213 booming counties lie inside the measured 1/2 mv. coverage of KCMO's powerful 50,000 watt beam! Add to this supercharged signal, programming that's carefully tuned to Mid-America listeners, and you have a formula for low cost per 1,000 coverage!

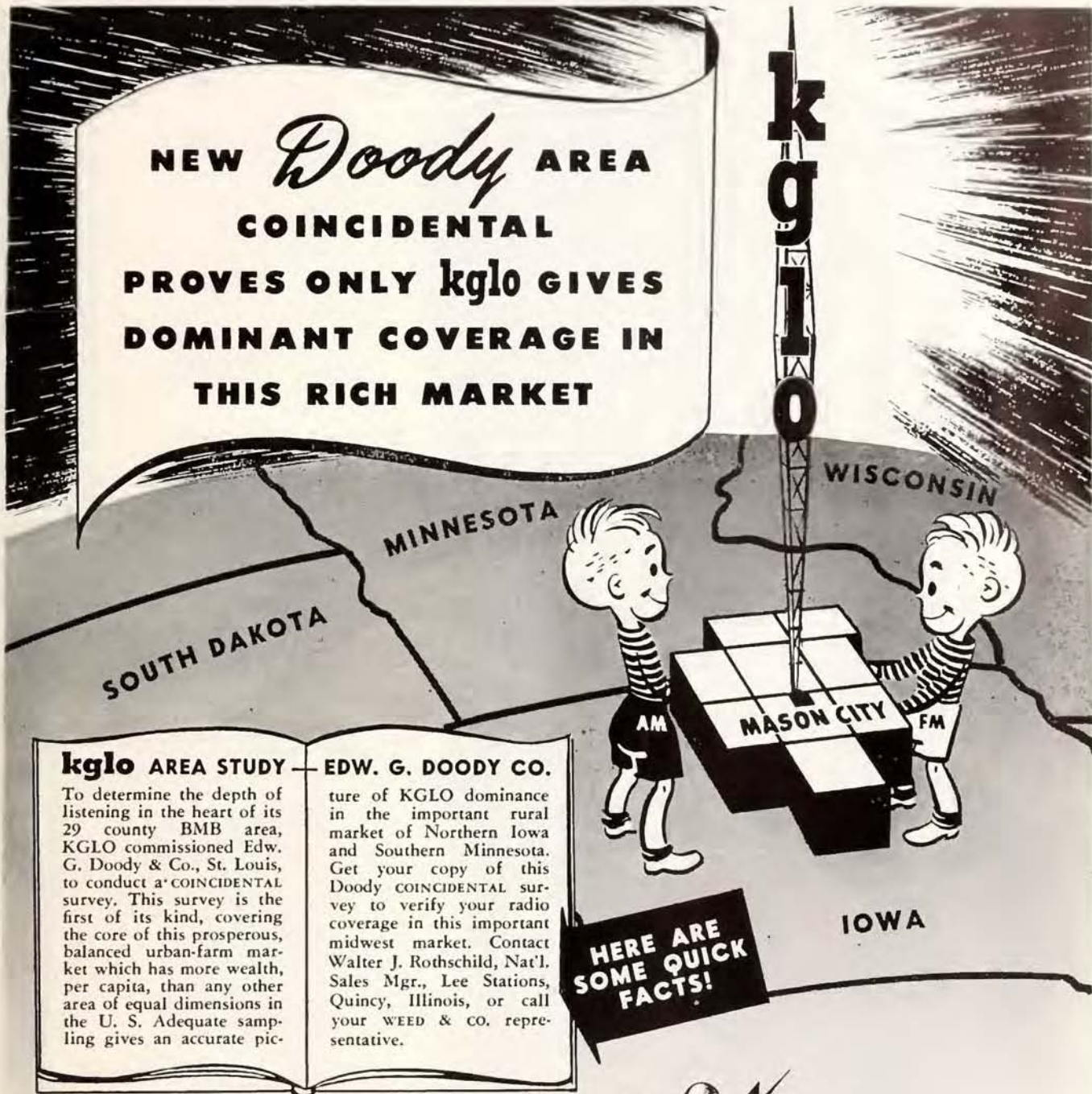
**KCMO**

Kansas City's Most Powerful Station  
**50,000 Watts Daytime—Non-Directional**  
**10,000 Watts Night—810 kc.**



**KANSAS CITY, MISSOURI**  
Basic ABC for Mid-America

**NEW *Doody* AREA  
COINCIDENTAL  
PROVES ONLY kglo GIVES  
DOMINANT COVERAGE IN  
THIS RICH MARKET**



**kglo AREA STUDY — EDW. G. DOODY CO.**

To determine the depth of listening in the heart of its 29 county BMB area, KGLO commissioned Edw. G. Doody & Co., St. Louis, to conduct a COINCIDENTAL survey. This survey is the first of its kind, covering the core of this prosperous, balanced urban-farm market which has more wealth, per capita, than any other area of equal dimensions in the U. S. Adequate sampling gives an accurate pic-

ture of KGLO dominance in the important rural market of Northern Iowa and Southern Minnesota. Get your copy of this Doody COINCIDENTAL survey to verify your radio coverage in this important midwest market. Contact Walter J. Rothschild, Nat'l. Sales Mgr., Lee Stations, Quincy, Illinois, or call your WEED & CO. representative.

**HERE ARE SOME QUICK FACTS!**



**kglo MASON CITY IOWA**

1300 K.C., 5,000 Watts  
CBS Affiliate

**COVERAGE** — 29 rich counties in Iowa and Minnesota. Urban communities include Mason City and Charles City, Iowa; Austin and Albert Lea, Minnesota. Audience produces more corn, hogs, grain-fed cattle, oats, eggs, poultry, and cash farm income than any other area of equal dimensions in United States.

KGLO — FM  
101.1 MC ERP 16,000 Watts



**WTAD QUINCY ILLINOIS**

930 K.C., 1,000 Watts  
CBS Affiliate

**COVERAGE** — 34 Mississippi Valley counties in Illinois, Missouri, and Iowa . . . almost equal division between urban and farm listeners. Cities include Quincy, Illinois; Hannibal, Missouri; and Keokuk, Iowa — core of productive Illinois-Missouri-Iowa agricultural region. Continuing Doody Surveys prove WTAD's consistent dominance.

WTAD — FM  
99.5 MC ERP 53,000 Watts



REPRESENTED BY WEED & COMPANY: NEW YORK • CHICAGO • DETROIT • BOSTON • ATLANTA • HOLLYWOOD • SAN FRANCISCO

# BROADCASTERS PROGRAM SYNDICATE Success Story...



Since its organization less than a year ago, the Broadcasters Program Syndicate has built a success story unparalleled in the history of radio.

Operating on a subscription basis exclusively, the Broadcasters Program Syndicate is essentially of, by, and for station subscriber-members.

A single weekly fee\* equal to the subscribing station's national one-time class A quarter-hour rate entitles the station to the Syndicate's entire output of network-calibre programs. All current programs—plus every additional series produced by the Syndicate in the future.

Currently, for a single weekly fee\* "PAT O'BRIEN FROM HOLLYWOOD," "FRONTIER TOWN," and "ADVENTURES OF FRANK RACE" all go to the following members of the Broadcasters Program Syndicate:

<b>ALABAMA</b> WKAT, Birmingham WABJ, Brewton WABS, Mobile WAPX, Montgomery	<b>LOUISIANA</b> WLS, Baton Rouge KSG, Crowley WDSU, New Orleans KSYL, Alexandria	<b>TEXAS</b> KTKL, Alice KFDA, Amarillo WRR, Dallas KTSM, El Paso KFJZ, Fort Worth KXYZ, Houston KOLE, Port Arthur KABC, San Antonio
<b>ARIZONA</b> KAWT, Douglas KTAR, Phoenix KYCA, Prescott KGLD, Tucson KTVU, Tucson KYUM, Yuma	<b>MICHIGAN</b> WDFJ, Flint WFLR, Grand Rapids WKIX, Saginaw	<b>UTAH</b> KUTA, Salt Lake City
<b>ARKANSAS</b> KVLG, Little Rock	<b>MINNESOTA</b> KRCC, Rochester WBC, Ouluth WMFG, Hibbing WHLB, Virginia	<b>VERMONT</b> WSKI, Montpelier
<b>CALIFORNIA</b> KERN, Bakersfield KOON, Monterey KIOA, Sacramento KUSM, San Diego KCBS, San Francisco KXOB, Stockton KVVC, Ventura	<b>MONTANA</b> KANA, Anaconda KBN, Billings KOPH, Butte KXGN, Glendive KOJM, Havre KXLO, Lewiston KPRK, Livingston KRFJ, Miles City KQVO, Missoula	<b>VIRGINIA</b> WCVB, Bristol WCVI, Newport News WRNL, Richmond WLSL, Roanoke
<b>COLORADO</b> KFJL, Grand Junction KGNF, Pueblo	<b>NEBRASKA</b> KOLT, Scotts Bluff KOIL, Omaha	<b>WASHINGTON</b> KJR, Seattle KALY, Spokane KIMA, Yakima
<b>CONNECTICUT</b> WTOR, Torrington	<b>NEVADA</b> KOH, Reno	<b>WEST VIRGINIA</b> WOAY, Oak Hill WLOH, Princeton
<b>FLORIDA</b> WEUS, Eustis WMBR, Jacksonville WGNH, Quincy	<b>NEW YORK</b> WCSS, Amsterdam WINS, New York City	<b>WISCONSIN</b> WMBL, Shaboygan
<b>GEORGIA</b> WDPC, Albany WRFC, Athens WCON, Atlanta WBQQ, Augusta WRBL, Columbus	<b>NORTH CAROLINA</b> WLOS, Asheville WCPB, Tarboro	<b>WYOMING</b> KVOC, Casper KFCB, Cheyenne KOOL, Cody KPOW, Powell KWYO, Sheridan
<b>IDAHO</b> KRPL, Moscow KLIX, Twin Falls	<b>OHIO</b> WSAI, Cincinnati WJW, Cleveland WWST, Wooster	<b>BERMUDA</b> ZBM, Hamilton, Bermuda
<b>ILLINOIS</b> WSIV, Pekin	<b>OREGON</b> KWIN, Ashland KOOS, Coos Bay KOIN, Portland	<b>CANADA</b> CFBC, Calgary CFRN, Edmonton
<b>INDIANA</b> WHBU, Anderson WEOA, Evansville WFBN, Indianapolis	<b>PENNSYLVANIA</b> WLTZ, Bloomsburg WCPA, Clearfield WSCR, Scranton	<b>ALBERTA</b> CFBC, Calgary CFRN, Edmonton
<b>IOWA</b> KFJB, Marshalltown KWPC, Muscatine	<b>SOUTH CAROLINA</b> WMRA, Myrtle Beach	<b>BRIT. COLUMBIA</b> CJOC, Dawson Creek CKOV, Kelowna CKNW, New Westminster
<b>KENTUCKY</b> WLEX, Lexington WINN, Louisville	<b>SOUTH DAKOTA</b> KOSJ, Deadwood KOTA, Rapid City	<b>MANITOBA</b> CJOB, Winnipeg
	<b>TENNESSEE</b> WTJS, Jackson WROL, Knoxville	<b>ONTARIO</b> CKOC, Hamilton CFPA, Port Arthur CHUM, Toronto

\*If your quarter-hour rate, for example, is \$25.00, you as a member of the Broadcasters Program Syndicate would receive the Syndicate's ENTIRE OUTPUT of programs—plus all future programs—for \$25.00 per week.

JOIN OUR FAMILY of prestige stations, and share in this fast-growing programming jack-pot. Auditions available.

## BROADCASTERS PROGRAM SYNDICATE

Under Direction Of

**BRUCE EELLS & ASSOCIATES**

2217 Maravilla Dr. • Hollywood 28, Calif. • HO 9-5869

## 40 West 52nd

(Continued from page 4)

despite the appearance on the newsstands of the Dell book and *Radio Best*.

If these statements do not convince you that a radio fan magazine formula has been developed to a very profitable degree, something is wrong with my rhetoric.

HERBERT G. DRAKE

*V.p., Director of Promotion  
Macjadden Publications  
New York*

### PRIDE OF LAWRENCE

Please accept my congratulations upon the very fine article, "Pride of the Town," in the February 23 issue of your valuable magazine.

Your second heading—"Broadcasting can develop good community relations for corporations. It's being achieved in many places"—just about hits the nail on the head for our *This Is Greater Lawrence* program, broadcast every Thursday at 7:15 p.m. under the sponsorship of the Pacific Mills, world-famous manufacturers of textile fabrics.

In fact, the results of a first complete year of broadcasting have been so effective in the advancement of community welfare that Ernest D. Walen, executive vice-president of the corporation, renewed the contract for another full year, effective March 11.

The merit of a program of this type is perhaps best emphasized in the award of third place for outstanding public service for clear channel network affiliates to WLAW and WLAW-FM in *The Billboard's* 11th annual radio and television promotion competition for 1943.

The program is sponsored by Pacific as a contribution to the health, happiness, and prosperity of the 150,000 residents of the allied communities of Lawrence, Methuen, Andover, and North Andover, several thousand of whom are Pacific employes.

Civic, fraternal, patriotic, and other groups whose activities directly affect the life of the greater community are represented each week in broadcasts by representatives of their own selection, who tell what their organizations are doing, have done, and will do.

Pacific's gesture of good-will toward



the people who live in the area in which one of its major plants is located has brought showers of praise upon the company from community leaders. Because it is a leader in the textile industry, activities of a radio nature like *This Is Greater Lawrence* remain of constant interest to the industry in general.

We thought you would like to know how much we appreciated your article, and to learn also what WLAW, the 50,000-watt affiliate of ABC, is doing along that line.

HAROLD B. MORRILL  
General Manager  
WLAW, Lawrence, Mass.

#### KROC OVERLOOKED

Your article on "BMB Meets a Crisis" in the March 23 issue is very fine, and your listing of station test reports on average daily audiences is good, too, except for one thing: the results of the test survey for KROC, Rochester, Minnesota, were missing from the list of 250-watt stations.

It is with a great deal of pride that I point out to you the fact that no station listed in your breakdown measures up to KROC's 94% of the weekly daytime audience, and no station beats our 97% of the nighttime weekly audience. Also, no station on your list measures up to KROC's 87% average daytime listening and our 81% average nighttime listening.

There are only two stations, KIEM, Eureka, California, and WRDO, Augusta, Maine, that can beat KROC's Hooper share of audience for daytime listening of 54.9%. KROC again comes out on top in nighttime, with a Hooper share of audience of 60.3%.

I am sorry that you overlooked KROC's results in BMB's special test survey of 1948, made during October-November, 1948.

G. DAVID GENTLING  
Station Manager  
KROC, Rochester, Minn.

#### THANKS!

You've started something in that capsule Farm Results deal, short and sweet-sounding to the cash register. Still say your stuff is doing more for RFD profession than any other effort since invention of corn cob.

SAM B. SCHNEIDER  
Farm Service Director  
KVOO, Tulsa

## BROADCASTERS PROGRAM SYNDICATE Success Story...

Each member station of the Broadcasters Program Syndicate pays *one small weekly fee*, receives the Syndicate's entire program output. Aggregate fees already furnish you these *network-calibre* programs...

#### SERIES No. 1

## "PAT O'BRIEN FROM HOLLYWOOD"

Award-winning 5-quarter-hour variety strip, starring radio's beloved master story teller.



#### SERIES No. 2

## "FRONTIER TOWN"

Radio's first authentic class-A half-hour Western dramatic series. The *Cimarron* and *Red River* of radio.



#### SERIES No. 3

## "The Adventures of FRANK RACE"

Half-hour mystery adventure featuring Hollywood's most outstanding talent. On a par with the best network adventure thrillers.



Additional members mean additional funds to provide additional programs... without additional cost to you.



### **Anti-trust action against NBC just a memory**

CBS raiding of NBC top programs accomplished something that hasn't been brought to the fore yet. A number of congressmen had been of the opinion that NBC was a monopoly and should be investigated as a trust. These same congressmen haven't changed their minds, but no anti-trust action is contemplated.

### **Business advised to "speak up" on Taft-Hartley law**

Pro-business congressmen are wondering why business hasn't used its advertising to carry copy favoring the Taft-Hartley law. Only General Electric has been outspoken on the subject. A number of senators and representatives have put the question directly to the presidents of ten great corporations—"Why not go to the public and state your cases?" Results is that several big broadcasting programs will speak out on labor legislation shortly.

### **Chocolate candy business running behind last year 10%**

Chocolate candy business, according to the Department of Commerce, is usually a good barometer of business. It's been off 10% during the first quarter of the year. Instead of singing the blues, the industry has upped the size of nickle candy bars (to nearer the pre-war size), with Nestle and Hershey starting the trend. Peter Paul has been air-featuring its bigger-better candy bar for some time, and is running ahead of the trade with practically no dip in sales. Hershey is a non-advertiser.

### **P&G, Lever and Colgate cut prices and continue advertising**

Leading soap manufacturers have cut soap prices as much as eight times during the first four months of the year, with further cuts in sight. P&G, Lever Bros. and Colgate-Palmolive-Peet have been the most consistent cutters of prices, while at the same time continuing their hard hitting network and selective broadcast advertising. Reason for reductions: passing on lower costs of materials soapers use in their products. Congress is using the soap companies as examples to other industry men on how to avoid reduced sales.

### **"Anti-fear psychology" campaign required by government?**

Broadcasters continue to wonder why nothing is being done by the government to counteract the "fear psychology" that is holding back normal consumer buying. There is no shortage of income. N. Y. State reported recently that savings bank deposits were up 22% over the first quarter of 1943. Secretary of national building and loan association executives' organization at the same time reported that deposits in federally insured groups hit an alltime high in March with the trend continuing up. Networks and stations are ready to cooperate with any government campaign to build buying confidence, but nothing comes out of Washington on the subject.

### **Congress not sold on advertising**

There are still many senators and representatives who feel that advertising is a waste of money. They refuse to look upon it as a logical part of distribution and selling. Typical is Owen Brewster of Maine who can't understand why the U. S. should advertise to encourage European travel. ECA is trying to convince policy men on the hill that travel in Europe will give the Continent American dollars which will come back to the U. S. It's better, they say, than having to spend the same money via the Marshall Plan. ECA would like to use air and printed media to do the job, but unless it's okayed soon, it'll be too late to promote sizeable vacation travel abroad this year.

### **Less "over populated" air in the future?**

While Chairman Wayne Coy of the FCC has consistently informed all and sundry that the Commission cannot take into account the possibility of an applicant being financially successful, there will be less grants in the future to applicants in the areas where there are too many stations. The days of the FCC granting licenses to prospective station owners without regard to the health of those now serving an area are ended, although this will be denied by the commissioners individually and collectively.

### **N. Y. State radio bureaus selling Dewey, the new leader**

Dewey's out-"fair dealing" Truman has some Republicans wondering about his bid for a third try at the Presidency. Dewey is using the several N. Y. State radio publicity departments to spread the good word about his state medical and other legislation. Basis is that New York is a good state to visit and work in. Sounds like state publicity, but it's really Dewey's bid for the White House or the Senate at N. Y. State expense.

### **Liquid assets of U. S. population up?**

Advance indications on the trends showing up in the Federal Reserve's poll of the current liquid assets of the U. S. population is startling even those who felt they knew that the average worker was playing it very close. Liquid assets appear to have increased 30% over a year ago. These figures are only from a tiny part of the FR poll which will not be released until June. They are off the record and not official.

# *A Mighty Moving Road . . . .*



Photo Courtesy Wheeling Steel

## *Serving A Mighty Market!*

For 981 miles through the heart of WWVA-land, the Ohio river threads its way . . . a mighty moving road that carried on its broad surface 41,396,738 tons of cargo in 1947. Adjacent to its banks are mines that produce more than half the nation's coal; its flood-silt has made its lowlands fertile for agriculture; it has stimulated the birth of a thriving chemical industry; and at

night its rippling waters reflect the orange-red glow of some of America's greatest steel mills.

Here, in this great Ohio river valley, is the Ruhr of America . . . with progressive, prosperous people who make it an area rich in sales opportunities for alert advertisers. The 50,000-watt voice of WWVA serves it well.

**An EDWARD PETRY Man Has the Details!**



# WWVA

50,000 WATTS · CBS · WHEELING, W. VA.  
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

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

# THE WINNERS

## The Billboard's Eleventh Annual Radio and Television Promotion Competition

<b>Audience Promotion</b>	<b>Sales Promotion</b>	<b>Audience-Sales Promotion</b>	<b>Public Service Promotion</b>
Network (Regional) 1ST NBC WESTERN Sidney Strutz, Inspv. Helen Hall, Production Mgr.	Network (Regional) (NO AWARDS)	Network (Regional)	Network (Regional) 1ST PACIFIC NORTHWEST BROADCASTERS

NBC AFFILIATE  
UNLIMITED TIME  
50,000 WATTS  
CLEAR CHANNEL

# KVOO

Oklahoma's Greatest Station  
PHILTOWER • TULSA 3

Clear Channel Network Affiliate  
1ST KVOO, TULSA, OKLAHOMA  
William H. Way, V. P. & Gen. Mgr.;  
Theodore A. Walters, Prom. Mgr.  
WLW, CINCINNATI, O.  
James D. ...  
W. LAWRENCE, MASS.  
B. Merrill, Gen. Mgr., Fred A.  
Prom. Mgr.

### In The Public Interest:

The phrase *In the Public Interest* has known wide use ever since American broadcasting began but no exact definition has been made of it for this basic requirement can be defined only through action.

We are proud and grateful, therefore, that our efforts to serve *In the Public Interest* have been recognized by Billboard Magazine and it's distinguished panel of judges. Our thanks to them for *First Place Award* among clear channel stations for our *Public Service Promotion* of our *Public Interest* programs.

Of all competitive honors in broadcasting we prize most one such as this, for broadcasting *In the Public Interest* is our fundamental and most valued policy.

In accepting this award we recognize that this honor requires increased responsibility on our part to zealously continue and expand our public interest broadcasting and the necessary attendant promotion of these programs which insures their success. This is an obligation which we gladly accept, for we are convinced that such a policy brings greater rewards for listeners, advertisers and station, alike.

### Radio Station KVOO

Owned and operated by Southeastern Sales Corporation

EDWARD FERRY AND SONS, INC., NATIONAL REPRESENTATIVE

1ST WENR-TV  
Ray W.  
2ND WPIZ, P.  
R. B. Loe  
Denny  
KISL, HO  
Lewie Al  
3RD KSP-TV  
Blondy  
Ruhoff

Channel Network  
Affiliate  
NE, IND.  
S. Sta. Mgr. Hilde C.  
Gen. Prom. Mgr.  
EB.  
Pres. Bill Wiseman.  
D.  
Pres.: John Connors.  
Network Affiliate  
Warren Middleton,  
E.  
Leon P. Gorman  
J.  
Mgr.: Jay Heitlo.  
1000 Watts  
10-20,000  
Forbes, Prom.  
E.  
Gene Gach.  
100 Watts  
Cannon,  
Hlan Blaker.  
Waters,  
Eraden,  
Prom.

3RD KCKA, REGINA, SASK.  
Harold A. Crisenden, Gen. Mgr. Ken-  
neth E. Compton, Prom. Mgr.

SPONSOR

## New and renew

selective

## New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Bon Ami Co	Glass Gloss	BBDO (N.Y.)	Indef (All key metropolitan mktg)	E.t. spots, breaks; Apr 25 on; 52 wks
Canada Dry Ginger Ale, Inc	Beverages	J. M. Mathes (N.Y.)	20-50* (Spring-Summer campaign)	E.t. spots, breaks; May-Jun; 13 wks
Delta Air Lines	Summer air travel	Burke Dowling Adams (Montclair, N.J.)	8-10 (Limited to East, Midwest)	Spots, breaks; Apr 15; 4-8 wks
Eskimo Pie Corp	Ice Cream	Buchanan (N.Y.)	Indef* (Mainly South, Southwest)	E.t. spots; Apr 18-May 15; 4 wks
H. J. Heinz Co	Heinz Chef's Recipe Sauces	Maxon (N.Y.)	Indef* (Will go national, after test in Syracuse, N.Y.)	E.t. spots, breaks; Indef; 4-13 wks
Hygienic Products Co	Mel-O Water Softener	Lewis & Gilman (Phila.)	8-10* (Expanding campaign in Midwest, Texas)	Spots, breaks; May 1 on; 13 wks
National Biscuit Co	Graham Crackers	McCann-Erickson (N.Y.)	Indef* (Promotions in 4 Midwest mktg)	Various local prgms; May; 13 wks
Lydia E. Pinkham Medicine Co	Vegetable Compound	Erwin, Wasey (N.Y.)	25-30* (Mostly South, Midwest mktg)	E.t. spots; Apr 18; 13 wks
"Reporter," Inc	"Reporter" Magazine	Buchanan (N.Y.)	Indef* (Intro campaign, mostly Midwest mktg)	E.t. breaks; April 22-26; 1 wk
R. J. Reynolds	Cavalier Cigarettes	Esty (N.Y.)	Indef (Nat'l campaign following mkt tests)	E.t. spots, breaks; May-Jun; 13 wks
Standard Brands, Inc	Tender Leaf Tea	Compton (N.Y.)	100-200* (Nat'l campaign, major mktg)	E.t. spots; Apr 25; 13 wks
Union Starch & Refining Co	Table Syrups, Marshmal-O-Creme	Kastor (Chi.)	Indef* (Expanding limited Midwest campaign)	Spots, breaks; Apr-May; 13 wks
R. L. Watkins & Co	Dr. Lyons Tooth Paste	D-F-S (N.Y.)	Indef* (Adding to current sched in Midwest)	E.t. spots, breaks; May-Jun; 13-52 wks

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



## New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co	Balger & Browning & Hersey	WABD, N.Y.	Film spots; Apr 4; 52 wks (n)
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stauffer, Colwell & Bayles	KTLA, L.A. WBKB, Chi CBS-TV, N.Y. WENR, Chi WABD, N.Y. WPIX, N.Y.	Film spots; various starting dates betw Apr 12-30; 13 wks (n)
American Tobacco Co (Lucky Strike)	N. W. Ayer	WNBTV, N.Y.	Film anncts; Mar 23; 13 wks (r)
A. S. Beck Shoe Corp	Dorland	WNBTV, N.Y. WRGB, Schen. WABD, N.Y.	Candlelight Review; Thurs 10-10:30 pm; 13 wks (n)
P. Ballantine & Sons (Beer)	J. Walter Thompson	WABD, N.Y.	Baseball; All New York Yankees home games; Apr 15 (n)
Beltone Hearing Aid Co	Ruthrauff & Ryan	WNBQ, Chi	Film anncts; Mar 11; 13 wks (n)
Benrus Watch Co	J. D. Tarcher	WNBQ, Chi	Film anncts; Apr 3; 52 wks (n)
Brown & Williamson Corp (Kools)	Ted Bates	WPIX, N.Y.	Boxing; Sat 9-9:39 pm; Mar 12; 13 wks (n)
Canada Dry (Beverages)	J. M. Mathes	ABC-TV, net	Super Circus; Sun 5-6 pm; Apr 3; 13 wks (n)
Carbana Products Inc (Shoe polish)	Ralph Harris	WABD, N.Y.	Film spots; Apr 5; 13 wks (n)
Coty Inc (Cosmetics)	Bruck	WNBTV, N.Y. CBS-TV, N.Y. WNBK, Cleve WPTZ, Phila WBZT, Boston WXYZ, Det WPTZ, Phila	Film spots; Apr 11; 2 wks (n)
Curtis Publishing Co (Ladies Home Journal)	BBDO		Film anncts; Apr 18; 13 wks (n)
Durham-Enders Razor Corp	F. D. Richards	CBS-TV, N.Y.	Film spots; Apr 1; 13 wks (n)
Eclipse Sleep Prods Inc	H. J. Kaufman	CBS-TV, N.Y.	Film spots; Apr 13; 13 wks (n)
Elgin National Watch Co	J. Walter Thompson	WNBQ, Chi	Film anncts; Mar 21; 52 wks (n)
Forstner Chain Corp (Jewelry)	A. W. Levin	CBS-TV, N.Y.	Film spots; May 1; 5 wks (n)
Goodall Co (Palm Beach Suits)	Ruthrauff & Ryan	19 stations	How To Improve Your Golf; various starting dates betw Apr 6-15; 5 min films; 13 wks (n)
D. P. Harris (Hardware)	Kiesewetter, Wetterau & Baker	WNBTV, N.Y.	Thrills on Wheels; Mon & Thurs; 6:55-7 pm; 13 wks (n)
Henry Heide Inc (Candy)	Kelly-Nason	WABD, N.Y.	Film spots; Apr 25; 39 wks (n)
Lever Brothers Co (Silverdust)	Sullivan, Stauffer, Colwell & Bayles	CBS-TV, N.Y. WJZ-TV, N.Y.	Film spots; May 3; 4 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
Liggett & Myers (Chestertields)	Newell-Emmett	WPIX, N.Y.	Baseball; New York Giants home games; Apr 16; (n)
Magna Engineering Corp (Tools)	J. Walter Thompson	WNBQ, Chi	Walt's Workshop; Mon 7-7:30 pm; Mar 7; 13 wks (n)
Nash-Kelvinator Corp (Refrigerators)	Geyer, Newell & Ganger	WJZ-TV, N.Y.	Film annents; Apr 21; 10 wks (n)
Nu-Enamel Corp (Paints)	A. A. Turner	WABD, N.Y.	Film spots; Mar 30; 13 wks (n)
Procter & Gamble Co (Tide)	Benton & Bowles	(CBS-TV, N.Y.)	Film annents; Apr 25; 52 wks (n)
Reed & Barton (Silverware)	Bedger & Browning & Hersey	WNBW, Wash WBZT, Boston WNBK, Cleve WCAU-TV, Phila WABD, N.Y.	Film annents; various starting dates betw Apr 5-9; 1 wks (n)
Rival Mfg Co (Appliances)	Potts-Calkins & Holden	WABD, N.Y.	Needle Shop; Thurs 1:30-15 pm; Mar 19; 13 wks (n)
San-Nap-Pak Mfg Co	Federal	WABD, N.Y.	Jack Eigen; Thurs 7:45-8 pm; Apr 7; 52 wks (n)
Simmons Co (Mattresses)	Young & Rubicam	WGN-TV, Chi WNBQ, Chi WJZ-TV, N.Y. WABD, N.Y. WCAU-TV, Phila	Film spots; various starting dates betw Mar 28-April 5; 13 wks (n)
United Air Lines	N. W. Ayer	(CBS-TV, N.Y.)	Film spots; Apr 14; 8 wks (n)
L. S. Rubber	F. D. Richards	(CBS-TV)	Lucky Pup; Fri 6:30-6:15 pm; Mar 25; 13 wks (n)
J. B. Williams Co (Shaving products)	J. Walter Thompson	WPTZ, Phila	Act It Out; Sun 6:30-7 pm; Apr 3; 13 wks (n)

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John R. Allen	John R. Allen Associates, N. Y., head	Grant, N. Y., vp in chge TV
Edgar A. Barwood	Maxfield, Providence R. I., acct exec	Arthur F. Brown, Boston, acct exec
John Bates	J. M. Mathes, N. Y., radio dir	Kenyon & Eckhardt, N. Y., radio prodn superv
C. Ralph Bennett	Fred Gardner, N. Y., creative dir	Same, vp
Frank P. Bibas	Casnavave-Artlee Pictures Inc, N. Y., vp in chge sls	McCann-Erickson, N. Y., film dir
William W. Boddie	—	George Kirksey, Houston, acct exec
T. Wentworth Boykin Jr.	Buchanan, N. Y., acct exec	Ellington, N. Y., acct exec
Frank Brandt	—	Shappe-Wilkes, N. Y., TV art dir
John Read Burr	McCann-Erickson, N. Y., acct exec	Federal, N. Y., acct exec
Arthur Cahey	Stix, Baer & Fuller Co., St. L., pub rel dir	Gardner, St. L., radio, TV dir
Lloyd H. Couits	Dominion Stores Ltd, Toronto Canada, adv dir	O'Brien, Vancouver Canada, acct exec
Sally Cramer	McCann-Erickson, N. Y., Revlon creative service dir	Robert W. Orr, N. Y., acct exec
Thomas Erwin	Lennen & Mitchell, N. Y., vp	Abbot Kimball, Chi., vp, dir, gen mgr
Robert R. Ferry	C. J. LaRoche, N. Y., exec asst to pres	Same, vp in chge contact dept
Charles H. Furey	Peck, N. Y.	Gordon & Mattern, N. Y., radio, TV dir
George Garvin	—	Bozell & Jacobs, Wash., acct exec
Ben M. Hall	Gottschaldt, Morris & Slack, Miami, sec	Same, radio, TV dir
Robert D. Hawkins	Henri, Hurst & McDonald, Chi., copy staff	Same, acct exec
Genevieve Hazzard	—	Morris F. Tandy, Detroit, acct exec, radio dept mgr
Clay Herrick	John P. Smith, Rochester N. Y., creative dir	Fuller & Smith & Ross, Cleve., acct exec
Milton Hertz	Henry Bach, N. Y., acct exec	Same, radio, TV dir
Gerald S. Huston	—	E. W. Reynolds, Toronto Canada, acct exec
Willis T. Jensen	—	Charles L. Rumrill, Rochester N. Y., acct exec
Wallace Sheppard Jordan	William Morris, N. Y.	Same, radio, TV head
Brook King	J. Walter Thompson, Toronto Canada	Long, S. F., acct exec
Robert Kirschbaum	—	Shappe-Wilkes, N. Y., head radio, TV dept
Millard F. Kostman	O'Neil, Larson & McMahon, Chi.	W. B. Doner, Chi., acct exec
William A. Lotz	Wilson Sporting Goods Co, Chi., adv mgr	Campbell-Mithun, Chi., acct exec
George P. MacGregor	Dancer-Fitzgerald-Sample, N. Y.	Kenyon & Eckhardt, N. Y., acct exec
William J. Mauter	J. Sterling Getchell, N. Y.	Paris & Peart, N. Y., acct exec
Guy Merret	Buchen, Chi.	Fuller & Smith & Ross, Chi., acct exec
Lloyd Miner	Lewis Edwin Ryan, Wash., radio dir	Steller-Miller-Lester, L. A., radio dir
Norman B. Mueller	Glenn, L. A., vp	Norman B. Moeller (new), L. A., head
C. Sewell Pongman	—	Oakleigh R. French, St. L., media dir
A. Allan Peters	—	Marcel Schulhoff, N. Y., acct exec
F. M. Randolph	KYOO, Tulsa Okla., pgm dept head	White, Tulsa Okla., radio, TV, motion picture dept head
Harry R. Sanders	Wallachs, N. Y.	Hirshon-Garfield, N. Y., acct exec
Kenneth W. Sickinger	—	Henri, Hurst & McDonald, Chi., vp, acct exec
Paul Smith	Smith, Smatley & Tester, N. Y., pres	Paul Smith (new), N. Y., head
Robert L. Smock	—	Hewitt, Ogilvy, Benson & Mather, N. Y., radio, TV dir
Martin K. Sprecher	Bozell & Jacobs, Louisville, mgr	Same, Wash., media, msg mgr
Cameron C. Steinman	—	Reinecke, Meyer & Finn, Chi., acct exec
Allie Stolz	—	Fisher, Rigas, Newark, acct exec
Conrad F. Stuhlman	Krupnick, St. L.	Westheimer, St. L., acct exec
Elias E. Sugarman	Billboard, N. Y., editor, gen mgr eastern div	Furman, Feiner, N. Y., asst to pres, super TV activities
Frank C. Suto Jr	Ronson Art Metal Works Inc, Newark N. J.	Wehner, Newark N. J., acct exec
Robert J. Terbruggen	—	Clark & Rickerd, Detroit, media dir
Albert H. Thomas	—	Charles L. Rumrill, Rochester N. Y., acct exec
Herbert A. Vitriol	Grey, N. Y., research dir	Same, research, media dir
William G. White	Benton & Bowles, N. Y.	Pedlar & Ryan, N. Y., chief timebuyer
Ralph Whitmore	Smith, Bull & McCreery, L. A., acct exec	L. W. Ramsey, L. A., acct exec
Howard Wolf	N. W. Ayer, Phila., chief copywriter	Weightman, Phila., pres
David Yellin	Asst to producer, "Inside U. S. A."	Elliott Nonas, N. Y., radio, TV dir

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKTS, Sherbrooke Que.	Dominion	J. A. Hardy for Canada
KABE, Wichita Kans.	MBS	Walker
KCRQ, San Diego Calif.	CBS	George P. Hollingbery
KEPD, Ft. Paso Tex.	ABC	John Blair
KGLA, Miami Okla.	Independent	Adam J. Young
KLAC-TV, L. A.	Independent	Katz
KPAU, Beaumont, Port Arthur Tex.	MBS	Donald Cooke
KRON-TV, S. F.	NBC	Free & Peters
KWFT, Wichita Falls Tex.	CBS	John Blair
WANE, Ft. Wayne Ind.	CBS	Bolling
WQEM, Quincy Ill.	ABC	Walker
WSSA, Schenectady N. Y.	Independent	Adam J. Young
WTHH, Terre Haute Ind.	ABC	Bolling

These were reported incorrectly last month.

# CLEAR-CHANNEL PUBLIC SERVICE IS A WORLD INFLUENCE FOR PEACE AND HUMANITY



In its quarter-century history, the radio industry has furnished many examples of distinguished public service in times of crisis. Almost every community has had its flood, hurricane or disaster, during which its radio stations have pitched in wonderfully and successfully.

WHO is proud to have shared in many such epics of public service—is still prouder, however, of a *continuing* service we have now been rendering for *over three consecutive years*:

In December, 1945, WHO spotted an international emergency of hunger and poverty in Europe—began telling its listeners about it three nights a week, from 10:30 to 10:45, on our local public-service feature, "The Billboard." WHO listeners in 39 states responded immediately, sending parcels to European families

whose names were supplied by WHO. For three years the response has *continued*. To date, more than 260,000 packages from 41 states have gone to 8 European countries, and now (480 programs later!) the response is *still strong and steady!*

This remarkable record is proof of WHO's listener-acceptance and confidence, based on many years of sincere good service. It stands to reason that such confidence is also conferred, in large measure, on the products advertised over WHO, and on the people who make them.

# WHO

**+** for Iowa **PLUS** **+**

Des Moines . . . 50,000 Watts

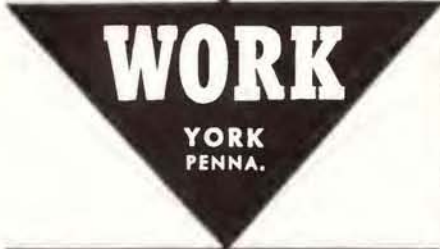
Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

for profitable  
selling—  
INVESTIGATE



Represented by



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

Clair R. McCollough  
Managing Director

**STEINMAN STATIONS**



**Mr. Sponsor**

**H. Woodruff Bissell**

Advertising Manager  
Handmacher-Vogel, Inc., New York

Bald, heavy-set Woody Bissell came to Handmacher-Vogel two years ago amply equipped to handle ad matters for the women's tailored-suit firm. He came by the equipment first at Newell-Emmett, then as an ad man for various textile houses, subsequently at the head of his own agency for a time, and finally through ten years as advertising manager for Sears, Roebuck. He also furthered his experience via a stint as district price executive for the OPA in the New York area during the war.

Before Bissell joined Handmacher-Vogel, the company used only national fashion magazines, with that policy later broadening out to include consumer publications like the *Saturday Evening Post*. This advertising formula didn't accomplish its objective, the firm failing to detect any direct sales results. Six months ago H-V finally found a visual medium for promoting its line of specially-cut women's suits that is paying off nicely—video.

When the company bought spots on TV stations throughout the country, it increased its ad budget. It's so satisfied with the effectiveness of TV as an advertising medium that H-V will sponsor a weekly 15-minute show next Fall in New York. The program will feature Jane Derby, H-V designer, and will combine fashion presentations and entertainment. Including this show, Handmacher-Vogel's total ad budget for 1949 is close to \$400,000, half of which goes for TV and radio—the latter being used in seven cities which have no TV stations but do have H-V retail outlets. This selective audio campaign is limited, the company not being too interested in broadcasting without sight.

Informal, energetic, Bissell still finds time, despite traveling three hours a day to and from his home in Northport, Long Island, to be the Democratic Committeeman in his township (a Republican stronghold), as well as the chairman of Northport's Youth Guidance Committee. When he isn't doing all that, and isn't at his New York desk, he's taking a swing around the company's five large, modern factories in rural areas of Kentucky—or else building a houseboat to sail the waters of Long Island Sound off Northport.





# “WHAT ABOUT ADVERTISING?”

Any man who calls on grocers these days has heard the question, “What about advertising?” That’s because it’s an important factor to the local merchant. He feels its force every day. As a rule he’s a regular listener. He hears the commercials, enjoys the shows, and as he stands behind the cash register, he sees dollar and cents evidence that good consistent radio advertising pays off.

Grocers in North Dakota are no

exception. From actual experience they know what your advertising will do for their sales. They know too station KSJB will deliver a premium audience, create a highly profitable demand. Basically, these are the reasons why KSJB is your best buy in North Dakota . . . To back up these claims all George Hollingbery repre-

sentatives now have a copy of the *latest* area survey made in seven key North Dakota counties. Based on 6,202 calls the survey shows KSJB ahead two to one.



## —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 Jamestown and Fargo, North Dakota

now  
**500 WATTS**  
**KHMO**  
 SERVING  
 HANNIBAL—QUINCY  
 AND  
  
**42**  
 COUNTIES IN  
 PROSPEROUS **Tom Sawyer** LAND  
 ILLINOIS — IOWA — MISSOURI  
 NATIONAL REP. — JOHN E. PEARSON CO.  
  
 Mutual Network  
**1070 KC**  
 SERVING THE RICH  
 TRI-STATE AREA  
 1000 WATTS OF WIFE



The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening. They star, too, on the CBS coast-to-coast network each Saturday afternoon, 4-4:30 EST.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

**ARTHUR B. CHURCH Productions**  
 KANSAS CITY 6, MISSOURI

**p.s.**

**See:** "Men's Clothing War"

**Issue:** 17 January 1949

**Subject:** Is the battle for the men's clothing dollar still going strong? Are there any pronounced trends toward increased acceptance of national brand names?

Brand consciousness among buyers of men's clothing is practically non-existent, according to preliminary figures released by the Bureau of Agricultural Economics. The survey, which will be released in June, was financed under the Research and Marketing Act, and is supposed to help designers and merchandisers in the clothing business with consumer preference information. Only men's business shirts are bought by brand name, and then only 18% of those surveyed indicated they asked for shirts by tradename. Only men's shirts are being aggressively merchandised on the air, with Arrow (Cluett-Peabody) on television and a number of other shirt firms in radio. Despite continuous black-and-white advertising by Palm Beach suits, only 3% reported buying a summer suit by trade name.

At the retail level, the most aggressive men's clothing advertiser currently is Robert Hall, which continues to use the saturation technique in every town in which it opens stores. In Tulsa in March it used time on KTUL, KOMA, and KFMJ to introduce the 69th salesroom of the firm. In Cincinnati, it used WCKY and WCPO to spotlight the moving of one of its "lofts." The Robert Hall formula, based upon the original Barney routine of hitting the listener frequently with price-appeal, seems to be the only one that is selling clothing at the moment.

Barney himself has entered TV with announcement films that precede the New York Giants games on WPIX and the New York Yankees games on WABD.

**p.s.**

**See:** "Out of the beauty parlor into the home"

**Issue:** March 1948, page 31

**Subject:** Does Toni still lead the home-permanent parade? What are its current broadcast plans?

Shift in Toni broadcast advertising now has the firm reaching every segment of women rather than only the U. S. housewife, which was the original objective of most Toni programing. Since Toni's research has discovered that milady doesn't think too much about her appearance in the early morning hours, *Breakfast Club* sponsorship has been dropped. It also dropped, some months ago, the presentation of *This Is Nora Drake* on two networks and now presents the typical daytime heart-tugger only on CBS. In this, it's following current research findings which indicate that the presentation of any program on two major networks does not reach the audience which the airing of two different programs, even though of the same type, would. Toni also has dropped its a.m. sponsorship of *Ladies Be Seated*, with the money previously allocated for this program being put into television on Thursday evenings. TV program, which starts in May, will have a youthful slant, but will be addressed to "the young twenties," rather than the teen-age group.

Toni now reaches the working girl and the family woman at nights with *Crime Photographer*, the soap-opera following with *This Is Nora Drake*, the follower of audience-participation programs with *Give and Take*. Getting into television has been prompted by the thought that TV-set owners may be just the women who are interested in doing something new. Besides, TV presents the ideal medium through which to sell the effectiveness of a permanent wave.

**ECONOMICAL  
COMPLETE COVERAGE  
of the  
TOP TWO MARKETS  
on the  
PACIFIC COAST**



**TO SELL** the TOP TWO MARKETS ON the Pacific Coast—the biggest markets West of Chicago—choose KHJ and KFRC, *key stations* of the Mutual-Don Lee Network.

**KHJ and KFRC** have over a quarter of a century of experience in selling products and services to the Pacific Coast's two major markets. Put them to work *selling for you!*

**TO SELL** the *whole* big Pacific Coast, your best radio buy is Mutual-Don Lee, the only network with a station in *every one* of the forty-five important markets.

*When you want the TOP TWO MARKETS on the Pacific Coast, concentrate on the two key stations of the World's Greatest Regional Network.*

**KHJ                      KFRC**  
**LOS ANGELES      SAN FRANCISCO**

*Nationally represented by*  
JOHN BLAIR & COMPANY





## To make television program



Selecting the best settings for your television clients' commercial messages is an all-important responsibility. Your NBC Spot salesman is anxious to assist you in finding the *right program* at the *right time*. To make your job easier he has assembled all of the data listed at the right on the finest local programs in television.

Your NBC Spot salesman will also offer you the

opportunity of developing *new* program ideas through consultation with the programming experts of America's number one television network. The use of this valuable service is another important reason why most Spot television advertisers consult their NBC Spot salesman first. Whether your schedule calls for a 20-second station break, a five-minute weather report, a half-hour musical show or a two-hour sports event

**N B C**



**selection easier**

you'll find the programs best suited to your clients' needs on television stations represented by NBC Spot Sales . . . and you'll find the best informed television representative in the industry is your NBC Spot salesman.

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

**SPOT**

**SALES**

## Television Program Check List

### PROGRAM FORMAT

- biographies of talent
- description of format
- photographs of talent
- photographs of set

### AUDIENCE

- type of audience appeal
- ratings
- special surveys
- response to offers
- weekly mail count
- fan letters
- adjacencies
- promotion and merchandising

### COMMERCIAL

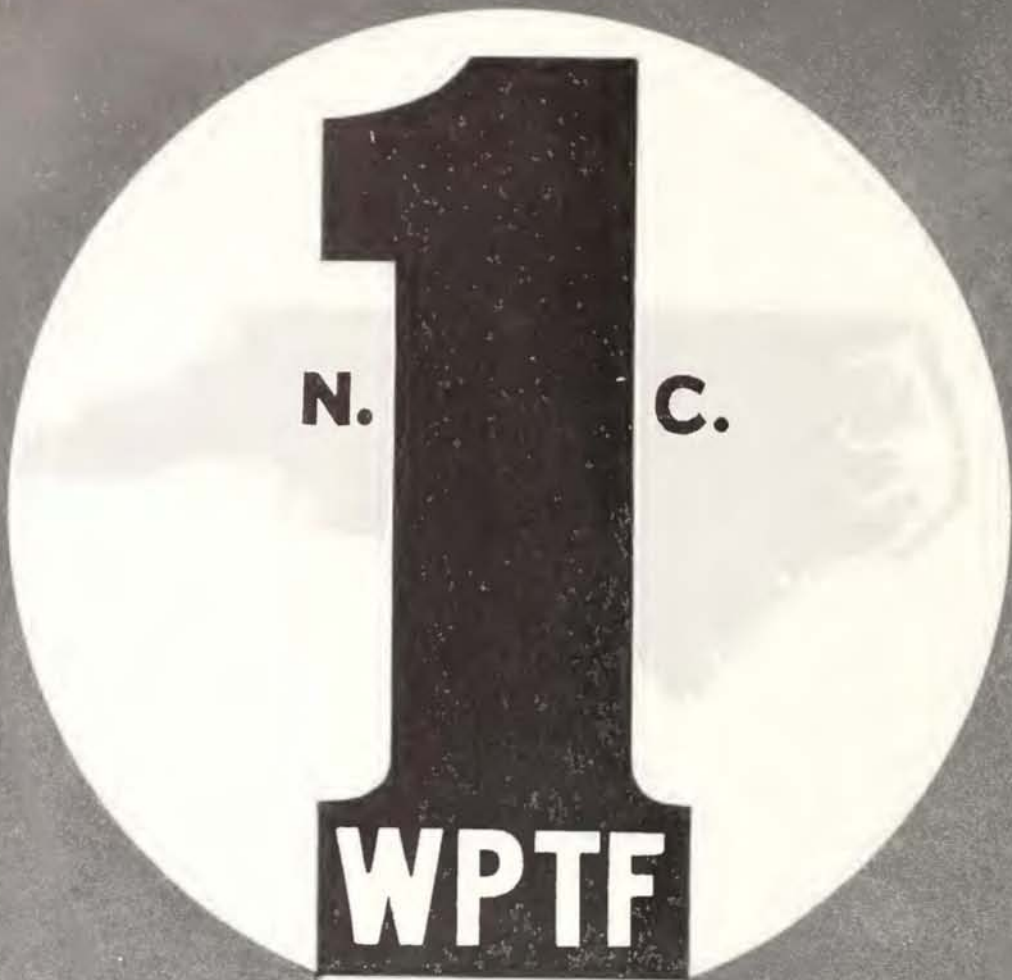
- success stories
- testimonials from sponsors
- list of current and past sponsors
- sponsors of adjacent programs
- competition
- types of commercials accepted
- costs (talent, rehearsal, time)

### PROGRAM ADVISORY SERVICE

- tested program ideas
- talent available
- writers available
- producers and directors available
- studio personnel required
- studio equipment required
- set design suggestions
- stage properties required
- costume suggestions
- production cost estimates
- television films available
- commercial film ideas
- film animation

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

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



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

50,000 WATTS 680 KC  
NBC AFFILIATE

**WPTF**

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

# The universal language

**More people sit back and enjoy folk songs than any other form of music**

**over-all** In the Madison Avenue ivory towers of most advertising agencies and in the equally plush-lined sanctums of most of their clients, there is a tendency to regard folk music and its delineators in the same light as the bubonic plague. To most big and would-be big users of network radio, folk music is hillbilly music, and hillbilly music is played on jugs, washboards, and other household appliances. The general disdainful consensus makes folk music

synonymous with pure, unadulterated corn, and no self-respecting agency on the 30th floor of a Manhattan skyscraper would think of a network program with appeal only for "peasants."

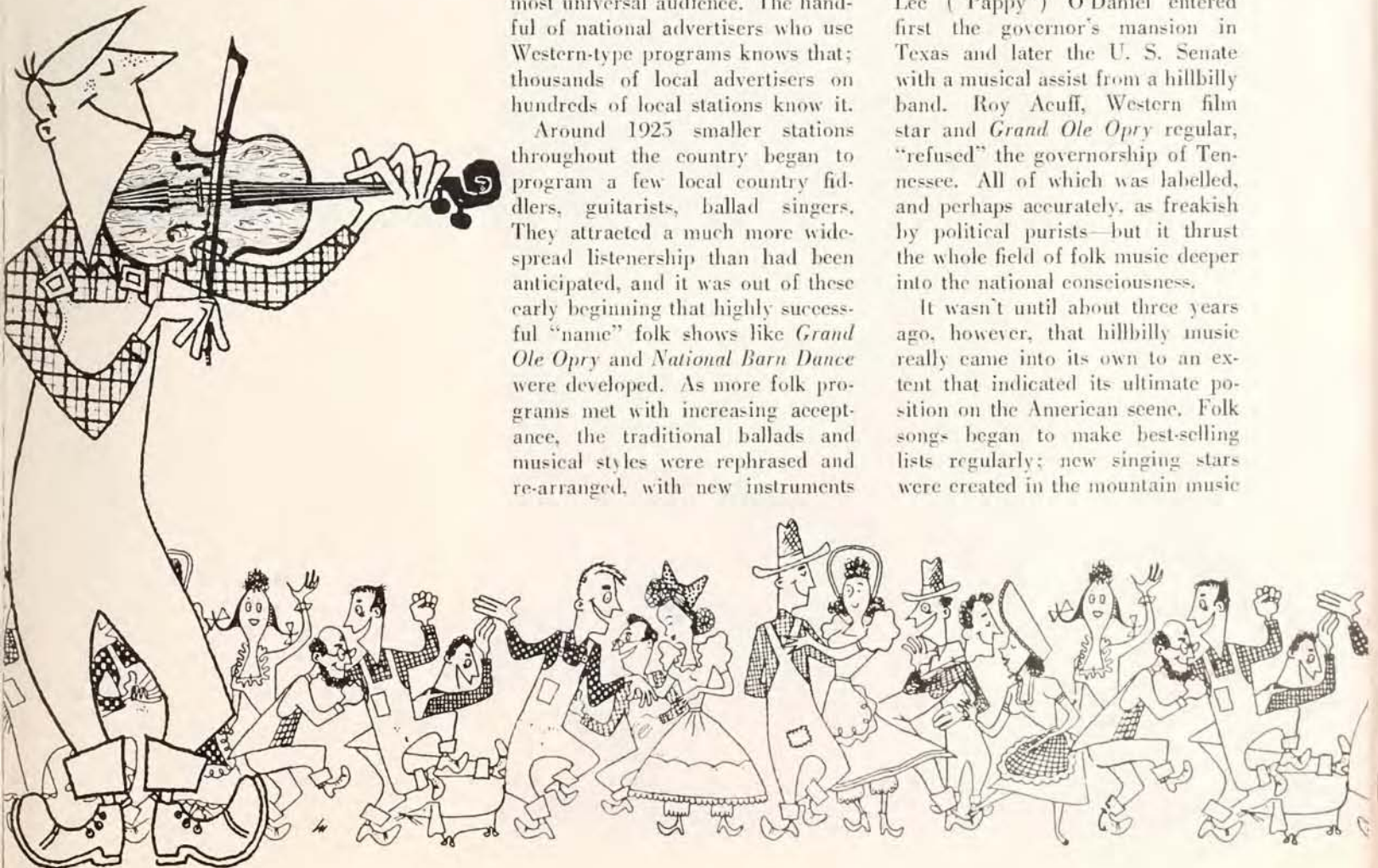
Perhaps most folk music is corny, as compared to serious, light classical, or even popular music. It can hardly ever be accused of being "smart" or "sophisticated." But advertisers and agency men who sneeringly dismiss it as jug music with an appeal only for hayseeds delude themselves into overlooking an almost universal audience. The handful of national advertisers who use Western-type programs knows that; thousands of local advertisers on hundreds of local stations know it.

Around 1925 smaller stations throughout the country began to program a few local country fiddlers, guitarists, ballad singers. They attracted a much more widespread listenership than had been anticipated, and it was out of these early beginning that highly successful "name" folk shows like *Grand Ole Opry* and *National Barn Dance* were developed. As more folk programs met with increasing acceptance, the traditional ballads and musical styles were rephrased and re-arranged, with new instruments

carrying new harmonic ideas and structure. The jug-and-washboard bands—if they had ever been used professionally in any other than a burlesque manner—were but a drop in the expanding picture of hillbilly music.

The national spotlight really began to focus on country songs when this type of music stepped into politics. Jimmy Davis became so popular as the result of writing *You Are My Sunshine* and other hillbilly tunes that he was elected to the governorship of Louisiana. W. Lee ("Pappy") O'Daniel entered first the governor's mansion in Texas and later the U. S. Senate with a musical assist from a hillbilly band. Roy Acuff, Western film star and *Grand Ole Opry* regular, "refused" the governorship of Tennessee. All of which was labelled, and perhaps accurately, as freakish by political purists—but it thrust the whole field of folk music deeper into the national consciousness.

It wasn't until about three years ago, however, that hillbilly music really came into its own to an extent that indicated its ultimate position on the American scene. Folk songs began to make best-selling lists regularly; new singing stars were created in the mountain music





Jockeys like Nelson King on WCKY, Cincinnati, spin Western disks to great audiences



"Grand Ole Opry" fans love Red Foley and Duke

field, and recording companies started to find, somewhat to their surprise, that in some instances folk artists' disks outsold those of popular singers.

RCA Victor discovered one of its heaviest sellers in Eddy Arnold, who in three years has sold more than 7,000,000 records. Victor's belief in the continuing popularity of the folk field (and also this disk firm's foremost proponent of it) is evidenced in its recent re-signing of Arnold to a seven-year contract, the longest term to which it has ever signed anyone outside of the serious and pop music categories. Also highly significant is Victor's roster of folk and pop artists: 36 hillbilly singers currently under contract to the label, as against 15 popular artists—and also as against 15 folk performers three years ago.

Decca Records' brightest Western star is Ernest Tubb, who earned over \$100,000 in disk royalties last year; Tubb sales were up 57% in 1943 over the previous year—on less than half as many tunes, due to the Petrillo recording ban. Average single disk sale for Tubb (and the same average applies to almost all other leading folk singers) is 300,000-500,000. On personal appearances around the country Tubb has sold, over the past three years, a half-million folios of songs he has recorded, at 75¢ a song book.

Decca, whose shrewd merchandising policy constantly has its finger on the pulse of the record-buying public, claims that very many people who never bought a hillbilly platter before are buying them now. It reports that until the last several years folk-disk

sales had been steady but small: now they represent around 20% of the company's total sales of popular and classical, jazz and race records and albums.

Columbia Records, having made the discovery that a good hillbilly disk compares favorably in sales with a good pop pressing—and almost invariably lasts longer—is concentrating much more promotion and sales attention on its folk field, as are Capitol Records and other leading disk manufacturers. The growth of the field has also enabled several shakily spawned (during the war) record houses not only to survive, but to show substantial profits, as well. King Records is a notable example of a disk firm recording only hillbilly platters and prospering nicely thereby.

Music publishing houses also reflect the widespread prominence now enjoyed by country music. Many professional managers who formerly looked with a jaundiced eye on anything that savored of hillbilly corn would now rather publish a good folk tune than a straight ballad. A breakdown of the catalogue of Broadcast Music, Inc., shows the number of folk compositions, 21,000, running second only to classical music with 29,500. BMI's popular music catalog is a not-too-strong third with 16,500 songs listed.

Folk music has come a long way from the 17th century when the colonists brought to America their old ballads and traditional lyrics. Today, typical and genuine folk songs are serious in nature, and come from the heart—and many of them are still being

sung as they were 300 years ago. There is also the new-type, modern hillbilly song—many of them using the same musical devices and clichés of Tin Pan Alley pop numbers—that has made millionaires and national personalities out of Gene Autry, Roy Rogers, Eddy Arnold, Roy Acuff, etc. The rhythms that accompany hoedowns and square dances still remain to give country-style music a corny reputation—but the modernized ballads that many times in the past several years have outnumbered pop tunes on best-selling music and record lists have attracted a nationwide audience.

Yet today there are only four network programs presenting a type of material and talent which has come of age in the overall field of entertainment and music. Autry is on CBS Saturday nights for Wrigley; Quaker Oats sponsors Roy Rogers on a Sunday afternoon MBS half-hour; Phillips Petroleum is the advertiser using the 10-10:30 p.m. ABC segment of *National Barn Dance* Saturdays; and R. J. Reynolds promotes its Prince Albert tobacco on the 10:30-11 p.m. (Sat.) NBC portion of *Grand Ole Opry*. And of these Autry and Rogers fall more into the category of straight music and script with a Western background than into a folk-music classification. Shows like Zeke Manners and Judy Canova represent broad comedy rather than real country-type programs, while Spike Jones, for all his use of weird "musical" instruments formerly associated with jug bands, is an out-and-out comedy show minus any folk connection.





Old Dominion Barn Dance" has guests like Gene Autry



Wheeling was tied into knots when WWVA celebrated 16th Anniversary of "Jamboree"

But as barren of folk programs as is the network picture, just so thriving is the view at the local-station level. Outstanding, of course, among hill-billy-music programs are the *National Barn Dance* and *Grand Ole Opry*. The former is the oldest-established American folk program on the air; this month it marks the 25th anniversary of its first broadcast on WLS, Chicago. Nearly 2,000,000 paid admissions have seen the show in the Windy City's 1,200-seat Eighth Street Theatre since 1932. For 13 years a portion of the 7:00-12:00 p.m. Saturday night program was sponsored by Alka-Seltzer on a national network. Phillips' current sponsorship of 30 minutes of the show is heard on almost 100 ABC stations in the Midwest, South, and far West.



When WAVE-TV opened, it featured barn dance telecast with all cowboy band trappings

The most fundamental reason for the mass appeal of folk music is perhaps best revealed in the story of how *Grand Ole Opry*, WSM's (Nashville, Tenn.) 24-year-old nationally-known hillbilly program, got its name. George Dewey Hay, later familiar to listeners as the Solemn Old Judge, was waiting, one night in 1925, for the preceding network program to end before going on the air with his folk frolic over WSM. He heard Dr. Walter Damrosch, the distinguished conductor, explain, "While we do not believe there is a place in the classics for realism, this work so depicts the onrush of a locomotive that I have decided to include it in the program of the opera and the classics."

Dr. Damrosch then signed off, and  
(Please turn to page 64)



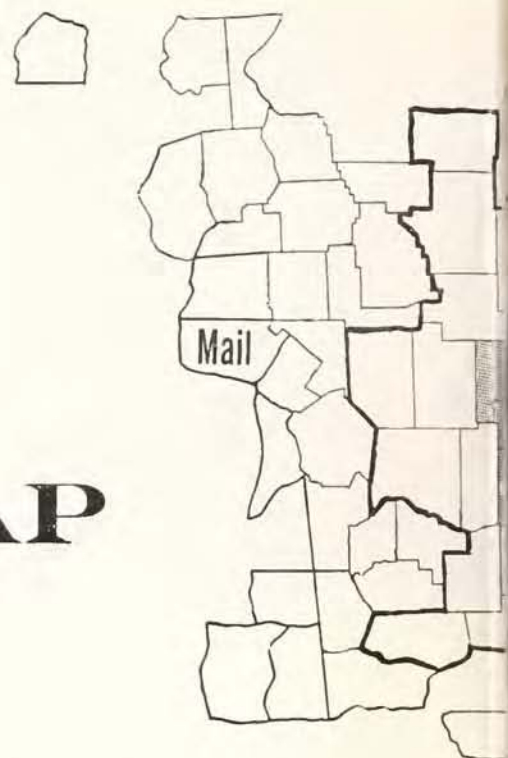
Stars on WLS "National Barn Dance" are famous to U. S. folk-music listeners

# BLUEPRINT

for a

# COVERAGE MAP

**Time buyers and researchers agree  
on some fundamentals**



**over-all** Coverage maps are only advance signposts on the time-buying road. Literally millions are spent each year on multicolor representations of what stations purport to make available to sponsors and agencies. Even the best coverage map, however, can only be an introduction to what should be bought for an advertiser.

The reason why is clear. As Ed Crancy (XL stations) points out, what one station delivers at seven p.m. another is delivering an hour later in the very same homes. No coverage map can show this. At the best it will indicate "average expectancy" of a program or announcement over a station. At the worse it will indicate the maximum audience attained by a broadcaster. In some cases this maximum is made possible by a single program, a newscast, barn dance, or frost warning service. While a map that shows "average daily audience" is a helpful buying index, only a tiny percentage of any station's shows reach an "average share of audience." The rest of a station's offerings reach either a higher- or lower-than-average audience. There are other great problems of coverage maps. "Daytime" is usually judged to mean from 6 a.m. to 6 p.m. This includes at certain seasons of the year several early a.m. hours when the station's skywave is almost as effective as it is late at night. It frequently includes a number of twilight hours during which the skywave again is a factor. Most daytime maps are based

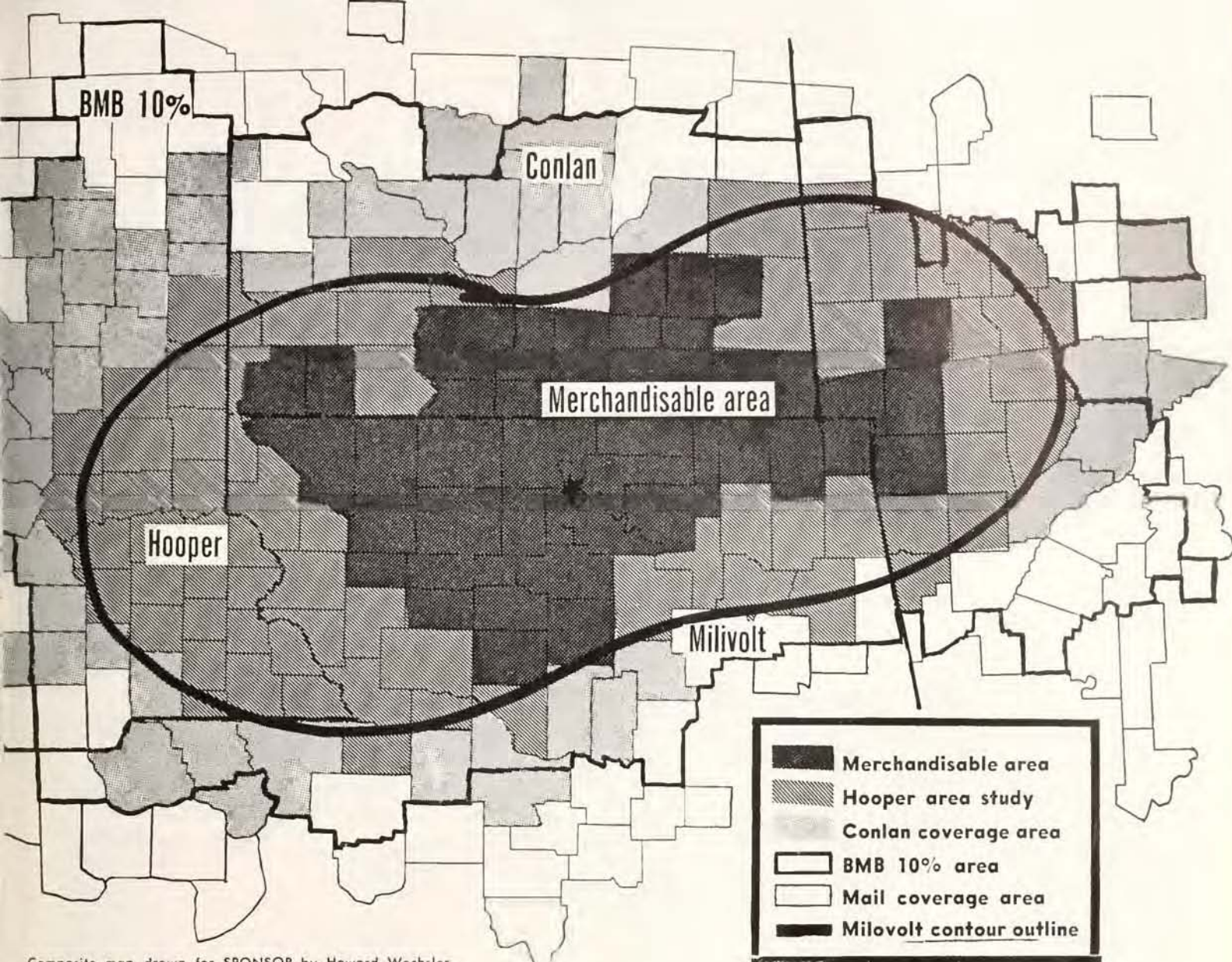
upon the full "daytime" hours. This coverage isn't what a station really gets during a major portion of the sunlight hours. And it doesn't matter what form of coverage plotting is used—Hooper, BMB, mail, Conlan, or milovolt contour, the early a.m. and twilight hours expand the rest of the daytime service area of a station.

There are other factors that are important when coverage maps are used to purchase time. Primary among these is what WLW, the "XL" and many other stations classify as their "merchandisable area." Laying down a good clear signal is important but it's also vitally important that the signal be laid down where people live, where the merchandise advertised is available, and where roads and transportation make it profitable to deliver, service, and sell. Very few stations relate their physical signal and their listening audience to their markets. It would definitely help timebuyers and the sales executives of sponsors were all station coverage reported in terms of "merchandisable areas."

**1. Mail maps would appear to be a logical proof of listening but timebuyers are leery of most mail maps because they know of many dodges used to secure mail for this purpose.** One station will make an offer and push it for weeks. Newspaper and point-of-sale displays will feature the offer. Frequently every program on the air over the station will make some reference to the give-

away and mail pours in from miles beyond the normal listening area of the station. Thus, if mail maps do not indicate the type of mail offer upon which the map is based, most timebuyers ignore the maps. If, however, the map is based upon the regular daily mail pull of a station, and that station, like WNAX, Yankton, S. D., is in the midst of direct-mail country, then a mail map takes on a significance not present when most metropolitan stations submit a mail-pull area study. Mail maps at their best are but substitutes for actual research studies of a station's coverage.

**2. Milovolt contour maps are important, for generally they show the actual signal strength as checked by the Federal Communications Commission in connection with a station's license.** What makes them less than satisfactory is the fact that signal strength does not indicate the conditions over which the signal must ride to be heard in the home. It takes one signal strength to be heard in the wide-open spaces and still another to be strong enough to be heard over the man-made static of the city. Height of buildings, number of electric signs, street-car lines with overhead power lines, and hundreds of other transmitters of noise have a bearing on how strong a station's signal must be to be heard. No milovolt contour map can show this. The Mutual Broadcasting System's "listenability" formula is supposed to take noise level, minera-



Composite map drawn for SPONSOR by Howard Wechsler

logical and other conditions of the ground through which the radio wave must travel, into consideration but as yet MBS hasn't released any nighttime maps that sponsors or timebuyers can check to see if its form of milovolt contouring really means anything. MBS contends that ability to hear is as vital as actual listening, i.e., if a sponsor has a top program which will draw an audience, his first consideration must be "can the area to which he's broadcasting hear his program." There will always be milovolt maps, but they're not the answer to the need for ideal coverage information.

**3. "Area listening" surveys** such as those currently made for stations by the C. E. Hooper organization are good, as far as they go. Very few of Hooper's coverage studies for stations show county-by-county listening because it increases the costs of making a survey, and most stations want to

show the audiences they reach (day and night) with a minimum expense. Hooper's "area listening" surveys are conducted by postcard, unlike his Hooperatings, and City Hooperatings which are telephone coincidental studies. The Hooper organization surveys only the counties requested by a station and his coverage reports are thus limited to information uncovered in the counties surveyed. Since Hooper makes certain that his sample is selected so that it is representative of the area he is surveying, his area reports are as accurate as a mail survey can be for the total area covered. His reports generally do not indicate where the listeners are located in the area surveyed, so for the most part Hooper's "Area Listening" reports are limited in their usage.

**4. Conlan coverage maps** are usually the results of coincidental telephone call surveys. His reports are

generally made for smaller or rural stations that require low-cost coverage and listening reports. His figures, most timebuyers believe, tend to show more listening than Hooper, BMB or any other survey, but they are effective as indicating relative impact of a station in the exact area surveyed. Conlan coverage reports, like all special coverage surveys, must be read in the small print as well as the big. Without keeping in mind the area surveyed, it's possible to gather entirely erroneous coverage information from any special study, no matter who makes it.

**5. BMB coverage reports** are important if only for one reason. All BMB studies are made on the same basis—all the nation's counties are covered. BMB figures are now old; since the base for the first report was once-a-week listening, they are less  
*(Please turn to page 38)*



TEXACO'S SPONSORSHIP OF METROPOLITAN OPERA BROADCASTS IS PRESTIGE-BUILDING AND ADDRESSED TO TOP-LEVEL PROSPECTORS

# The automotive picture

Gas and oil refiners hit hard via

broadcast advertising, with selective

and regional networks preferred

**PART FOUR**

OF A SERIES

**over-all** Oil and broadcast advertising have been mixing happily since the late 1920's. Today, nearly 60% of the 105 major oil companies in the country's \$7,703,000,000\* petroleum industry are either on the air at present, or are periodic users of one or more forms of broadcast advertising. The motive for being on the air in practically every case is to sell automotive and consumer oil products. A few firms also use broadcasting for an institutional job. Typical of such shows are *Metropolitan Opera* broadcasts by the Texas Company and the *New York Philharmonic* by New Jersey's huge Standard Oil Company. The selling power of broadcast advertising is not neglected by these firms. They backstop this "window dressing" with network radio, network TV, or selective air advertising to do a hard-hitting selling job.

The oil industry, for the most part, is well aware of broadcast advertising's

\*1948 wholesale value, all products.

ability to raise the level of brand-name buying in automotive gasoline and lubricating oil products. In 1928, when radio was largely an unexplored advertising wilderness, about two-thirds of the country's car owners were asking for particular brands of gasoline. In 1949, after two decades of steadily-increasing oil-industry radio selling, more than nine-tenths of the car owners in the U. S. do their gasoline buying on a strictly brand-preference basis, often driving blocks out of their way to buy their favorite brand of gas.

Radio, and more recently TV, cannot, of course, claim all the credit. Refiners use nearly every form of space—magazine, trade, outdoor, and direct-mail selling—in the book. But the over-all share of broadcast advertising in oil-industry ad budgets has climbed steadily, until now it is larger than any other single advertising medium.

The explanation for the heavy use

of radio and TV by oil firms lies in the question of who buys petroleum products . . . and where. A little more than 61% of the domestic consumption of all petroleum products is in various types of gasoline and lubricants. Seventy per cent of the sales are channeled through service stations, who will do a \$5,000,000,000 retail business this year. Much of the remaining domestic consumption of gas and oil is accounted for in sales through "secondary outlets" (auto dealers, repair shops, accessories dealers, general stores, etc.). The last segment of domestic oil and gas consumption is fleet, aviation, and industrial purchases, and military buying. A good deal of the oil industry's non-automotive products (insecticides, lighter fluid, etc.) and "side-line" items like auto parts and accessories bearing brand names of oil firms is also sold mainly through service stations to car owners.

The oil industry therefore depends on the likes and dislikes of individual



PRESENTATION OF "BAND OF AMERICA" REACHES MILLIONS OF LOVERS OF BAND MUSIC TO SELL CITIES SERVICE PRODUCTS AND NAME



Esso Standard's "Esso Reporter" does a tightly controlled selling job



Atlantic Refining's sportcasts are beamed to man behind the wheel



Tide Water Oil's football sponsorship ties to point of sale with contest



Gulf uses TV to demonstrate how different Gulf oil is from competition

## How petroleum auto products are being sold on the air

FIRM NAME	AM NETWORK	TV NETWORK	SELECTIVE AM	SELECTIVE TV
<b>Aetna Oil</b>				Sports (1 sta)
<b>American Oil</b>	Music			
<b>Atlantic Refining</b>	Sports (East)	Sports	News (3 sta)	Announcements (2 sta)
<b>Cities Service</b>	Music			
<b>Continental Oil</b>			News (2 sta)	
<b>Esso Standard Oil</b>			News (43 sta)	Announcements
<b>Fleet-Wing Corp.</b>				Partic (1 sta)
<b>Gulf Oil</b>	Variety	Variety	Announcements	
<b>Humble Oil</b>	Sports (S.W.)			
<b>MacMillan Petroleum</b>				Aud Partic (1 sta)
<b>Pate Oil</b>				Announcements (1 sta)
<b>Phillips Oil</b>	Folk Music (West)		Announcements	
<b>Pure Oil</b>	News (East)		Announcements-News	
<b>Richfield Oil</b>	News (Pacific)			
<b>Shell Oil</b>			News (40 sta)	
<b>Signal Oil</b>	Mystery (Pacific)			
<b>Sinclair Refining</b>			Announcements	Time breaks (1 sta)
<b>Skelly Oil</b>	News (Midwest)			
<b>Socony-Vacuum Oil</b>		One-shots	News (10 sta)	
<b>Standard Oil (N.J.)</b>	Music			
<b>Standard Oil of Calif.</b>	{ School B'cast Symphony Comedy			
<b>Standard Oil (Indiana)</b>	Sports (Midwest)		News (21 sta)	
<b>Sun Oil</b>	News (East)			
<b>Texas Co.</b>	{ Opera Variety	Comedy	News (8 sta)	
<b>Tide Water Assoc. Oil</b>	Sports (West)			
<b>Union Oil</b>	News (Pacific)			One-shot films

motorists for most of its living. These motorists are people in all society and income groups, city dwellers and ruralites, owning brand-new 1949 cars, pre-war cars, and Model "T" Fords. It is because of broadcast advertising's proven ability to reach all income and buying levels that air selling is considered to be such a powerful sales tool.

The tool is needed today, because oil and gas products are again on a highly competitive basis. Supply has exceeded demand with virtually every oil firm. Wartime and postwar air commercials based on a pitch to conserve gasoline are just a memory. That's largely the reason why only one oil firm, American Oil, is using broadcast advertising at the level of network radio to do a job that is primarily institutional. American spon-

sors *Carnegie Hall*, a Sunday night classical music program on ABC. Until recently, American sponsored *Professor Quiz* on the same network, and sold millions of gallons of gasoline and oil with his help. However, last July American's top executives realized that American, alone of the major oil producers, had a sales demand that was higher than the rate of production. Not wanting to drop out of radio, American switched to its present show, which has a greatly reduced sales impact but much more of the "red-carpet-and-plush" air about it. American's ad budget (\$1,250,000) would not be enough to cover an additional show designed primarily to boost the sales curve, so the firm may reverse its stand in the near future as production exceeds demand.

Cities Service, one of the few firms

with "national" distribution, tries to straddle the fence between institutional advertising and direct selling with *Band of America*. For more than 20 years, Cities Service sponsored the institutional *Highways of Melody* on NBC. Last year, after ratings had declined, and many of Cities Service's 14,000 dealers had asked for a show that would help them sell, the oil firm changed to *Band of America*. The new show, which accounts for most of Cities Service's \$2,000,000 ad budget, is believed by the firm to have a tremendous following among the many millions of American men (and women) who at one time or another played in college, high school, military, or even Volunteer Firemen's bands. The program is widely promoted to Cities Service dealers, who

(Please turn to page 45)



PART TWO  
OF A SERIES

# The secret life of a soap opera

**Women listen for two  
reasons: enjoyment and  
psychological release**

"Against the Storm" a serial on Mutual, is a Peabody award winner among soap operas

**over-all** Pioneer advertisers like General Mills, Quaker Oats, and others, who took the plunge into daytime serials in the early '30s, weren't concerned with *why* the serials stirred housewifely emotions, or whether the quality and quantity of these emotions had anything to do with how well the commercials worked.

Those questions came later, along with research that showed there was a definite connection between emotional response and sales effectiveness. The main question originally was: "Will they listen to daytime serials?"

When Blackett-Sample-Hummert proposed a strip called *Mary and Bob*, General Mills agreed to have it transcribed and tested in both day and

night periods in several cities to see what would happen. The show pulled well. It was eventually assigned the duty of charming daytime listeners under the new title of *Betty and Bob*. The agency changed "Mary" to "Betty" when somebody remembered that *True Story* magazine had featured a pair of characters called Mary and Bob.

Among the Chicago experimenters who were finding new appeals to capture feminine ears in the daytime, were men now identified with other aspects of radio. There was Clinton S. Ferris, now a v.p. of Ted Bates, Inc., New York, then a Blackett-Sample-Hummert account executive for General Mills, who helped nurture *Betty and Bob*. Another was Edward Aleshire, who helped

develop the original *Ma Perkins* at WLW, Cincinnati. He went to Chicago and became head of the B-S-H radio department, where he helped devise tricks that made the new program-form a sure-fire audience-getter. He is now radio director and copy chief of Harry B. Cohen Advertising, New York.

Associated with Aleshire was Larry Milligan, a B-S-H account executive for Oxydol, who also contributed loving guidance to the fledgling *Ma Perkins*, written in those days by Bob Andrews, a Chicago *Daily News* reporter and editor of its *Midweek* magazine, and later by Frank Dahm. Dahm, a Chicago *Tribune* man, wrote *Little Orphan Annie* for many years. An-

## Psychological sequence of NBC strips

**Patience's profits** are explained to day-time listeners in "Pepper Young's Family"

'Round the corner there's contentment is the siren song of radio program "Right to Happiness"

**Glamour glitters**, and all of those who seek it find many great problems, says "Backstage Wife"



**Mother sacrifice** has its own payments is the age-old appeal of "Stella Dallas"

**Woman the manager** and puller of strings is the escape in "Lorenzo Jones" daily radio tale

**Two kinds of love** and love of your family have many recompenses, says "Young Widder Brown"

## Psychological sequence of CBS strips



**Maturity's romance** is vividly reflected for all who fear that it is lost in "Helen Trent"

**Money isn't everything** is assurance "Our Gal Sunday" tries to give its listening audience

**Woman is superior** is the tug at feminine dialers' unconscious in "Big Sister" radio program



drews, who had once won a Royal Typewriter sponsored speed typing championship, could plot a story faster than he could type. He maintained a pace of more than 100,000 words a week for many years. This included at least five serial scripts a day until he quit in 1942 and went to Hollywood to write movies. His reason for quitting: "I just got tired."

In so far as the record reveals, the immediate specific ancestor of the serial drama was not a dialogued play at all, but a serialized novel, *The Stolen Husband*. This was typical soap opera material. It was written by Bob Andrews, and read in daily installments by David Owen, who later produced and directed *Betty and Bob*.

Owen changed his voice to indicate the various characters. The appeal zoomed toward the last when Andrews wrote the final chapters in dialogue which was handled by several actors. This experiment, conceived by Frank Hummert, and sponsored on WBBM by Quaker Oats, prepared the way for serials as they are today by proving that women would listen to dialogued stories. Owen became supervisor of daytime radio for Dancer-Fitzgerald-Sample in New York.

There is a school of thought which holds that the two people who were destined to become the most important producers of daytime serials in the business were only responding decisively to certain imperious drives from the realm of the Freudian "unconscious." If this is so, the history of soap opera has much for which to thank the "unconscious" of Frank and Anne Hummert. And, according to critics, much for which to blame it.

The Hummerts had well-defined

ideas of why women listened to their serials. They consider the information a trade secret, and have never given, for publication, any comprehensive exposition of their ideas.

Hummert had been a reporter before becoming an advertising copy writer. He eventually headed the copy staff of Lord & Thomas in New York. Most of the early writers of daytime serials had either dealt closely with people, as had Irna Phillips, a school teacher, or had successfully written magazine and other fiction, as had Elaine Carrington and Molly Berg.

When Blackett & Sample in Chicago wanted a top-flight idea man for their team, they hired Hummert in 1927 and added his name to the firm name, though he was never a partner. Hummert's assistant, Mrs. Anne Ashenhurst, had been a reporter, and soon showed an easy knack of making up story lines and writing listenable dialogue. They were married in 1935.

It has been the attitude of nearly all creative people through the ages (excepting writers who were also literary critics) that if you can know *what* people want to see, read, hear, etc., it doesn't matter *why*.

This has worked out very well for the artist. A writer, for example, through his characters and their action unconsciously expresses certain of his own psychological needs and desires. This fact, according to psychological theory, is inherent and automatic in writing a story, regardless of what the conscious purpose of the writer may be.

But the listener to a soap opera may respond in many ways to the story. On the conscious level she may think she likes it because it's entertaining,

true to life, because she learns something, etc. On less conscious psychological levels, however, no listener is able to explain why she listens. It is just these reasons for listening, unexplainable by the listener, that are vital to the advertiser. They open the door to increasing the program's impact and making the program itself do more for the commercial.

It is the unconscious psychological appeal of the serial drama that largely determines the nature of its basic theme. Or, looking at it from the listener's standpoint, it is her psychological needs and desires that determine how strong an appeal a given theme has for her.

It is true, as Orin Tovrov (who now writes *Ma Perkins*) has observed, that most people suffer more or less from loneliness and lack of love. It's also well known that "little" people, people "unsuccessful" from the standpoint of worldly position and power, find a vicarious satisfaction, an escape, through the "success stories" (soap opera plots) of "unsuccessful people" (most listeners). This is one of the ideas back of all Hummert serials.

But to determine more accurately why women listen to daytime serials requires knowledge of certain psychological characteristics of the listeners. Drs. W. Lloyd Warner and William E. Henry of the University of Chicago's Committee on Human Development have provided some interesting and useful answers in their monograph, *The Radio Day Time Serial: A Symbolic Analysis*.

This study was primarily concerned with a sample of listeners falling into what was designated as the Common  
(Please turn to page 62)



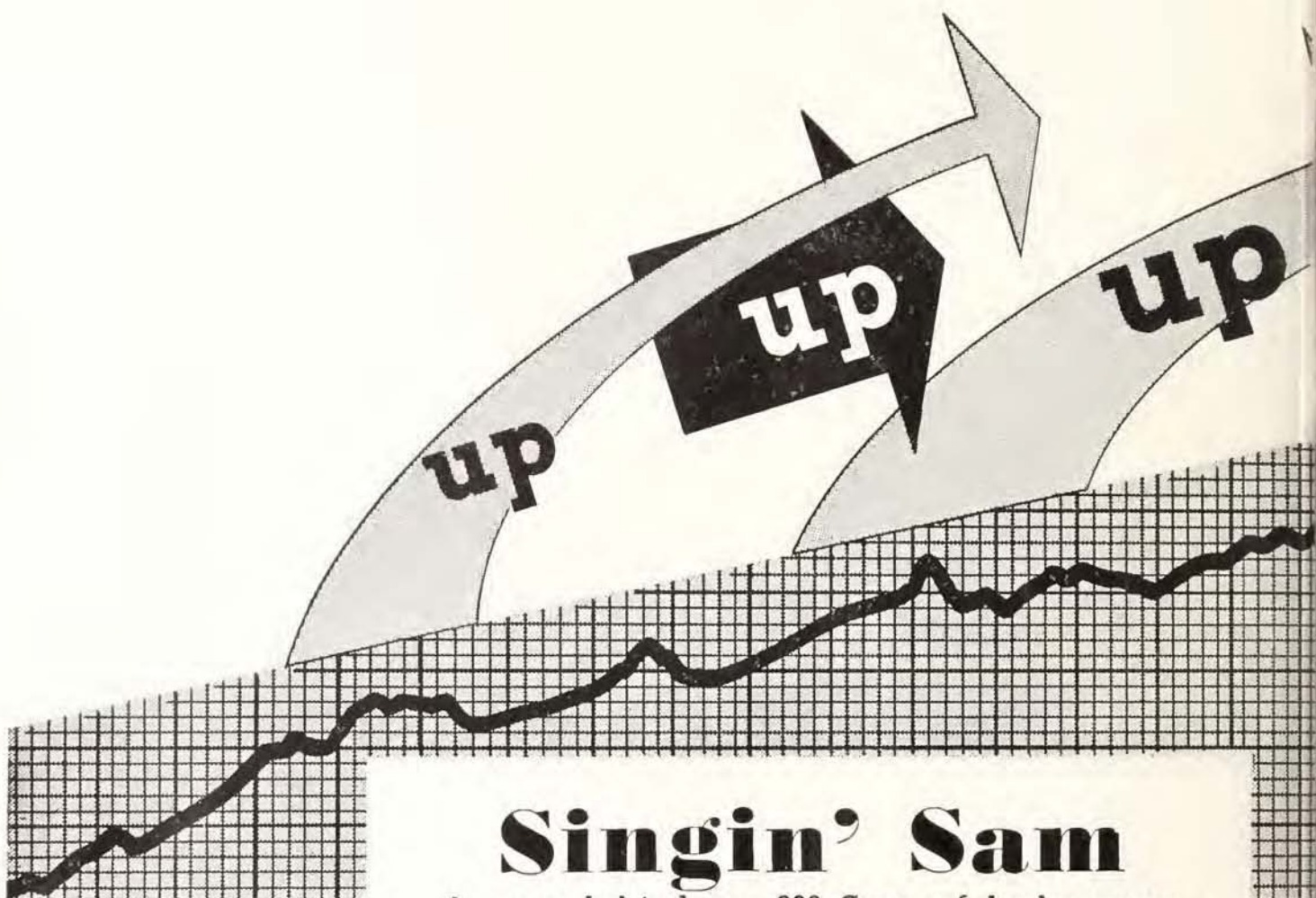
**Wisdom's font** is "Ma Perkins" who tries to make women feel superior to any problem



**Ideals pay** is what every woman would like to believe. "Young Doctor Malone" tells her they do



**Spiritual guidance** is found by thousands who are urged to look within in "Guiding Light" program



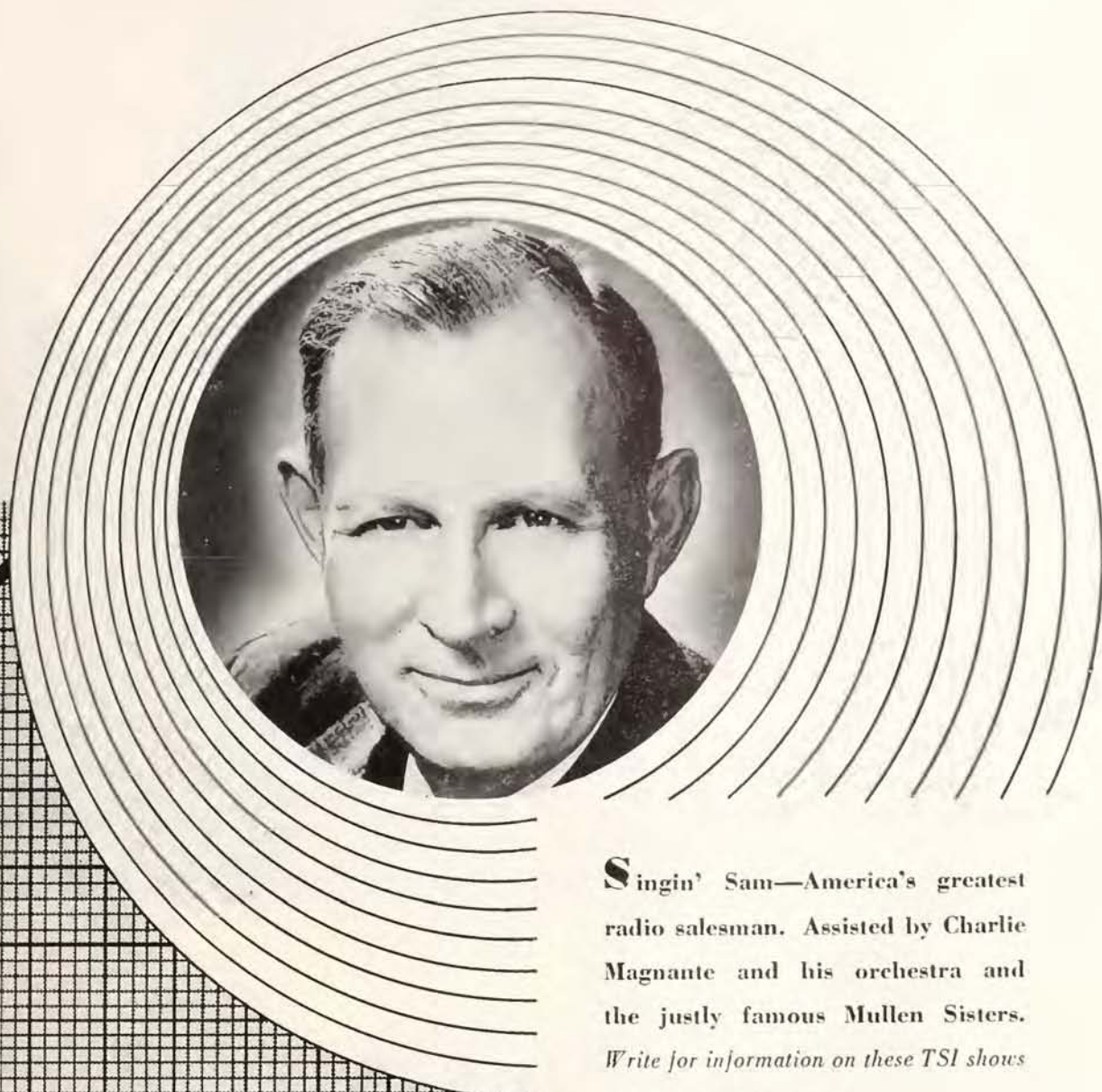
## Singin' Sam

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.





**S**ingin' 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. Rump Bumble
- Toby's Cornussel News
- Life in the Great Outdoors
- The Dream Weaver
- Mike-ing History
- Wings of Song
- Rip Lawson, Adventurer

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

New York—47 West 56th St., Co. E-1544

Chicago—612 N. Michigan Ave., Superior 7-3053

Hollywood—6381 Hollywood Blvd., Hollywood 9-5500



WOR'S JOHN GAMBLING EXPLAINS TO RETAIL GROCER HOW HE'S HELPING TO PUSH USE OF HUDSON PAPER NAPKINS

# How to sell a napkin

**Quietly Hudson**

**has stepped up its radio to make paper**

**napkins a household necessity**

**selective** For picnics and wienie roasts they were O.K. But, a few years ago, the hostess who trotted out paper napkins for her dinner guests was almost sure to be greeted with lifted eyebrows. The Hudson Pulp and Paper Co., a relatively small New York paper firm, was well aware of the place that their paper napkins, or anybody else's for that matter, held in the social scale. The basic living habit for generations had been to use fabric napkins of linen or cotton for everything from embassy

banquets to kitchen snacks. Paper napkins had their place . . . wrapped around a sandwich or on the counter of a highway diner.

The problem facing the Hudson firm and its newly-acquired advertising agency, Duane Jones Co., in 1943 was two-fold. First, the humble paper napkin needed "dressing up." Paper napkins needed "class appeal," and perhaps a dash of glamor. The buying public had to be educated through broadcast advertising, said the agency — to the fact that modern paper nap-

kins could grace the best of tables. After all, reasoned client and agency, the educational job had been done before with facial tissues. International Cellucotton Products had introduced their facial tissues (Kleenex) into a market dominated by fabric handkerchiefs. Kleenex had been promoted so well that 90% of the women in America were buying facial tissues, and seven out of ten of those sales were packages of Kleenex. Maybe, figured Hudson, it could be done with paper napkins.

doing anything else, the merging situation of Hudson's paper napkins had to be relatively neglected. The brand was relatively neglected in the past. Sales support in the past. Sales product were made largely to and restaurants and the name "Paper Napkins" meant little, to the average homemaker. Client-agency problem then, was to raise the visibility of the Hudson name on paper napkins, and at the same time do a consumer promotion job.

Hudson decided to promote primarily the paper napkins, rather than Hudson facial or toilet tissues, or any of the other paper products in the Hudson consumer line. Since paper napkins were being largely neglected when it came to aggressive merchandising the field was clear for one firm to become the sales leader. Too, industry leaders, like Scott Paper, placed most of their selling emphasis on toilet and facial tissues, and on paper towels.

Hudson had been holding its own well in the competitive paper-products field for many years. The firm was an outgrowth of a paper business started in 1896 by Abraham Mazer, now board chairman of Hudson. The products had been promoted for years, beginning with industrial advertising for Hudson's gummed tape in 1929 and some minor consumer advertising for Hudson's household products that first appeared around 1940. The industrial paper products (they account for nearly half of Hudson's net sales) were sold and distributed nationally, and Hudson's reputation as a maker of an excellent grade of kraft paper, paper wrappings, gummed tape, and so forth, was very good. The consumer products—towels, tissues, napkins, wrappings, etc.—were being sold and distributed in New England and Middle Atlantic states as far south as Virginia, and as far West (although distribution was very spotty) as Chicago.

By 1945, after the Duane Jones agency had had the account for two years, Hudson's total net sales for that year were expected to top \$6,370,000, and net income was due to be more than \$340,000. This was a slight increase over the 1943 net sales figure of \$6,000,000 and lower than the 1943 net income of \$350,000. It was about time, the agency told Hudson, to apply tested merchandising formulas to the Hudson paper napkins.

# LARGEST-SELLING PAPER NAPKIN IN THE WORLD

Means More Sales! Top Profits!

BACKED BY MOST POWERFUL ADVERTISING IN THE BUSINESS—52 WEEKS A YEAR!



I'm John Gambling, your **NEW Hudson** Salesman selling Hudson 3 days a week on station WOR... 7:15-8:00 A.M.

## RADIO

- ★ JOHN GAMBLING... 45 minutes—3 days a week!
- ★ CHARLES F. MCCARTHY, WNBC... 15 minutes—3 days a week!
- ★ NEWSCASTS... 15 minutes—3 days a week!
- ★ PARTICIPATIONS... 3 days a week!
- ★ "SPOT" CAMPAIGN... 8 times a week!

## NEWSPAPERS

- ★ NEW YORK DAILY NEWS
  - ★ NEW YORK HERALD
- Combined circulation—6,735,388 messages per week!



**FREE**

Surveys Prove—  
**HOUSEWIVES PREFER HUDSON**  
**OVER ALL OTHER BRANDS COMBINED**

5 to 1 for strength  
3 to 1 for absorbent softness  
7 to 1 for economy

Send me Free Sample of the complete Hudson Line.  
I am interested in the Hudson Line (Please check)  
 Please have your Sales Representative call on me with full particulars of the commercial worth and conditions of the Hudson Line. (This does not require a call)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

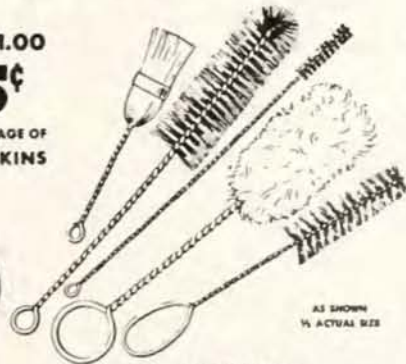
Publicizing its radio programs to retailers is part of Hudson's printed advertising

## Madam: Please Accept 5 UTILITY BRUSHES

REGULAR VALUE \$1.00

YOURS **25¢**  
ONLY

AND THE TOP FROM A PACKAGE OF  
HUDSON PAPER NAPKINS



AS SHOWN  
1/4 ACTUAL SIZE

SEE THE AMAZING VALUES YOU GET!

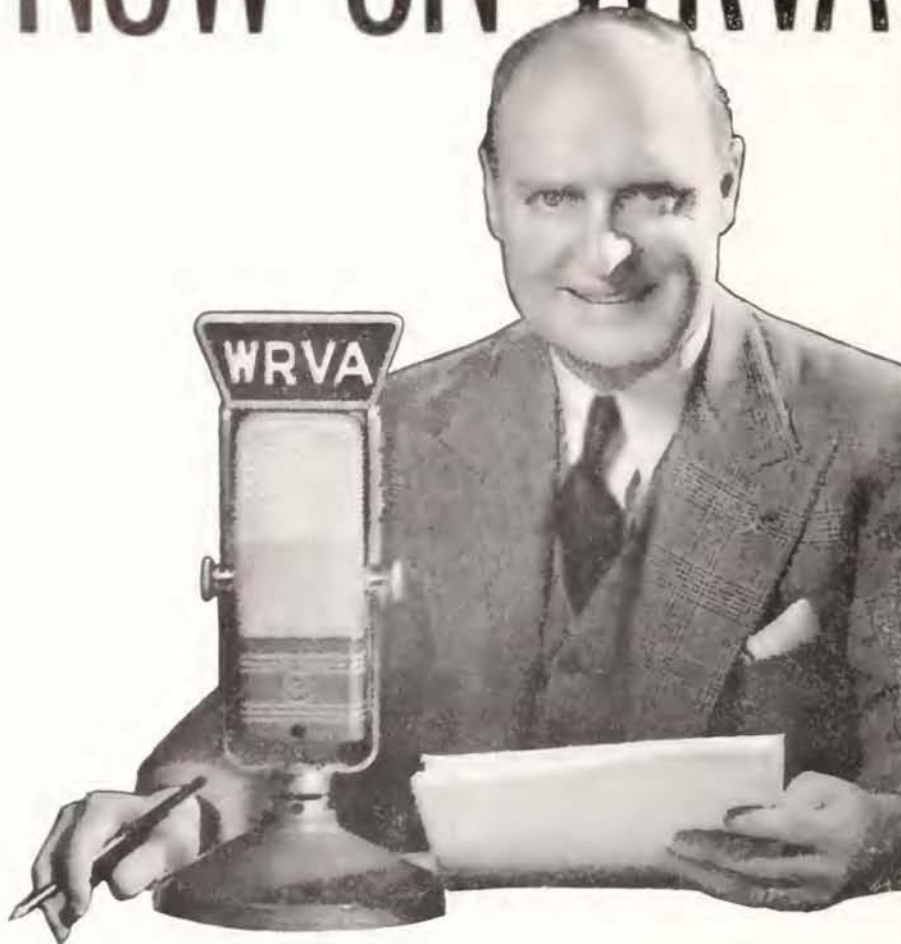
OFFER MADE TO INDUCE YOU TO TRY  
WONDERFUL HUDSON PAPER NAPKINS

★ We offer you these 5 grand brushes at a fraction of their regular cost to induce you to try Hudson Paper Napkins.

- 1 PASTRY BRUSH—8" long, white Tampico fibre bristles, nickel plated brass ferrule. For greasing cake or roll pans. For brushing shortening, egg whites, or frosting on rolls, cake etc.
- 3 BOTTLE BRUSH—12" long, black China bristles. For washing bottles, glasses, cans.
- 3 SCOURING BRUSH—12" long, white bristles.

Premiums offered over air four times a year. They're stressed on Hudson Napkin boxes, too

# NOW ON WRVA



## GREGOR ZIEMER, NEWS COMMENTATOR

Educator, Foreign Correspondent, World Traveler, Lecturer; Author of "Education for Death" which was made into motion pictures "Hitler's Children" and "Education for Death."

Dr. Ziemer has talked with people in 42 different countries and has been an educator on three continents. He *knows* what he is talking about—and the people in this area *listen!*

For available time contact Radio Sales or WRVA.

*The Edgeworth  
Broadcasting Service  
Richmond & Norfolk, Va.*

# WRVA

### About

#### DR. ZIEMER

\*\*\*

#### AUTHOR:

"Two Thousand and Ten Days of Hitler," "Education for Death," made into two motion pictures, translated into 12 languages.

\*\*\*

#### CONTRIBUTOR:

Saturday Evening Post, Reader's Digest, Town and Country, Collier's, Mademoiselle, Liberty, American Mercury, Look, Public Opinion Quarterly; Numerous Newspapers.

\*\*\*

#### RADIO SPEAKER:

Over 1,000 successive radio programs on WLW. Appeared as Moderator and Speaker on America's Town Meeting. Substituted for H. V. Kaltenborn on N.B.C. Broadcast over B.B.C., Radio Luxembourg, C.B.S. and 25 other stations.

\*\*\*

#### LECTURER:

Lectured at Town Hall, N. Y., and most important platforms from coast to coast. Series of 75 lectures in England, numberless lectures across Europe and Orient.

\*\*\*

#### WHO'S WHO IN AMERICA:

"Ziemer, Gregor (Ze'met) educator, author; b. Columbia, Mich., May 24, 1899; s. Rev. Robert and Adell Von Rohr (Grabau) Z.B.A., U. of Ill.; M.A., U. of Minn.; Ph.D., U. of Berlin; m. Edna E. Wilson, May 29, 1926; 1 daughter, Patsy. Mem. staff Park Region Junior Coll., head journalism dept.; supervisor of schls. Philippine Islands, 1926-28; founder, Am. Colony Sch., Berlin, 1928; Berlin corr., New York Herald, London Daily Mail, Chicago Tribune; lecturer, radio newscaster, (WLW, Cincinnati) in U. S. since Berlin Sch. closed by war; joined spl. war agency, June 1944, overseas with SHAEF served as lt. colonel 4th Armored Div. 3rd Army, 1945; mil. gov. work in Bavaria with SHAEF to help organize newspapers in Germany, 1946-1948 Educational Director Town Hall, N. Y. Mem. American Legion, Overseas Press Club, Arna (Association Radio News Analysts), Cuvier Press Club, Tau Kappa Alpha, Kappa Delta Pi, Beta Sigma Psi. Author. (with daughter Patsy) Two Thousand and Ten Days of Hitler; Education for Death; The Making of a Nazi, 1941. Should Hitler's Children Live, 1946. (Motion Pictures) Hitler's Children; Education for Death. Contrib. to mags. Lecturer on Re-education of Germany.

Hudson came to radio first in the Boston market, as a trial run in 1915. The agency, after testing copy themes (via selective announcements) and preliminary premium pull in Boston, switched from straight announcement broadcasting to programming, and was ready to tackle the wheelhorse of the Hudson selling operation . . . New York.

Hudson napkins are bought primarily by women, so the program had to have a high feminine factor in its audience composition. The straight, "reason-why" copy used was aimed at women, and emphasis was divided between plugging the idea of paper napkins on the dinner table and stressing the quality, appearance, and disposability of the Hudson brand in particular.

Hudson's first real program purchase was newscaster Henry Gladstone on New York's WOR. Since the program ran on a daily 10-10:30 a.m. basis and had a preponderance of women in its audience, it was a good buy for Hudson. Like Peter Paul Candy, Hudson bought only a thrice-weekly portion of the program, in order to reach 90% of the average weekly audience (the daily turnover in regularly-scheduled newscasts is only 10%) at 50% of the regular weekly costs for the whole Monday-Saturday strip.

Since Hudson's initial use of radio, the air-selling has been on a straight basis for 40 weeks of the year. The remaining 12 weeks (actually the last three weeks of every 13-week cycle) are devoted to a self-liquidating premium campaign. The agency has found that the premium cost-per-inquiry is the cheapest form of forced-sampling of a full-sized package that can be obtained, usually running around 18¢ per return in selective broadcasting. This makes it considerably cheaper to reach new users for a packaged product by using broadcast sampling methods than by using other media. (Other average costs: magazines—\$1:17; newspapers—22¢ to 36¢). It is far cheaper than free sampling on a door-to-door basis (either through the use of products or by couponing). The premiums that Hudson and most of the other premium-using clients at Duane Jones use usually cost the housewife 25¢ and a boxtop, and run to such things as jewelry, kitchen gadgets, knives, housewares and so forth.

The premiums on the Gladstone

show, and on the other Hudson radio operations in the East, pulled well from the start. Out of every 10,000 premium returns that Hudson gets, the paper firm and the agency figure that 5,000 are from people sampling the product for the first time. Of this 5,000 group, half will stay on as loyal product users, and the other half will drift back to being members of the "floating" market, that is generally estimated to be around 30% of the total market for packaged products.

By 1916, Hudson's radio had been extended to most of the principal markets in its distribution area along the

Eastern Seaboard. The programming axis still revolved around newscasts (unlike Peter Paul, the country's leading user of newscasts on a selective basis, Hudson had their newscasters doing the Hudson commercials from the beginning instead of hiring a separate announcer). But in 1916, Hudson made a basic change in their programming approach. They switched to a transcribed soap opera, *Aunt Mary*, that had done a successful job on the West Coast for another advertiser. The Duane Jones organization feels that serial dramas are among the most effective vehicles in broadcasting.

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

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



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

The transcribed soap opera ran for a 52-week period (using a five-times-weekly schedule) in five Eastern markets during 1946. In the remaining markets Hudson continued to use newscasts, announcements, and some newspaper space. While *Aunt Mary* was on the air for Hudson, it never achieved a high rating, one thing that made Hudson a little leery of the show. Also, it was difficult to promote to grocers in the East who stocked the Hudson line. Although the copy was aimed entirely at selling the paper napkins as a spearhead of the line (the other products are pictured on

the box, with the box itself acting as a sort of salesman), the grocers couldn't get excited over a show that wasn't too well known, that didn't have a high rating, and which was on the air at an hour when few of them could hear it (around noon).

When the time came for Hudson to renew the contracts, the paper firm was busily considering the construction of a new paper mill in Florida, and wondering how to raise the money. A stock issue and an issue of \$3,000,000 worth of debentures raised quick capital, but Hudson was in a position  
(Please turn to page 44)

## COVERAGE MAPS

(Continued from page 25)

than satisfactory. Future BMB figures will present data for 1-2 times a week listening, 3-5 times a week dialing, and 6-7 times a week audience. The reason why this information has been added to the once-a-week listening figure is in order to show the relative impact of a station on a day-by-day instead of weekly basis. A *Grand Ole Opry* (WSM) or a *National Barn Dance* (WLS) can extend the listening of a station far beyond its regular day-by-day audience. This listening extends the regular station's coverage when the base is once-a-week dialing. A sponsor using a BMB map for any station that has an outstanding program which is not duplicated in its entirety by any other station will expect regular coverage for that station far beyond its hour-by-hour audience. This of course can also be true of an outstanding daily program, like the *Richfield Reporter* on the West Coast which is a tradition in many families and which is tuned regardless of how far away the station is over which it's broadcast.

A BMB daytime map is also heir to the disease which records as daytime listening the dialing before 8 a.m. and during the twilight hours when a sky-wave pushes a station's signal way beyond its normal daytime effective listening area. This has caused BMB plenty of trouble, since some daytime stations were reported as having nighttime coverage which they did have—in the summertime.

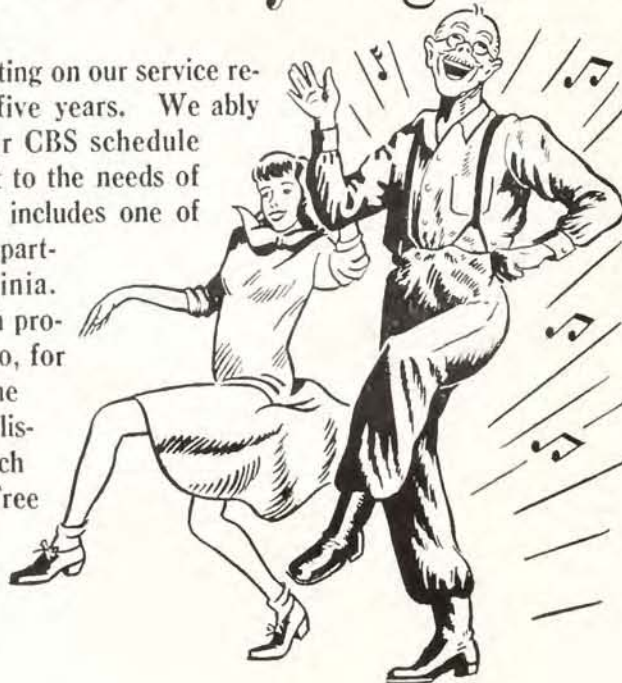
Under normal circumstances the habit of listening is steady. This gives some stability to a BMB report. However, a major shift of programs such as recently occurred from NBC to CBS will change a listening habit over night. When a major change like this takes place any coverage survey, made on a listening base and made before the change, is outmoded overnight. This underlines the major timebuying fact made earlier in this report. A coverage map is only a signpost on the timebuying road. Once the signpost is read, the need for rating figures for the hour and day becomes paramount.

**6. Merchandisable area coverage maps well plotted are the clearest sign posts along the timebuying road.** This is because they can and should show the area a station covers that is worthwhile merchandising. All mar-  
(Please turn to page 45)

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

# old-timer with young ideas

We're not resting on our service record of twenty-five years. We ably complement our CBS schedule with shows built to the needs of our region; that includes one of the top news departments in Virginia. We're strong on promotion, too. So, for your share of the near billion our listeners spend each year—contact Free & Peters!



Using total BMB coverage and Sales Management's market figures, WDBJ's area represents 35.73% of Virginia's (and 7.90% of West Virginia's) total buying power!

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives





# The World's **BEST** Customer...

... 1948  
**CASH INCOME**  
(Average)  
**\$8,200.00**



## The **"WOW-LAND" FARMER!**

For ANY product you have to sell—the WOW-Land farmer is the best customer in the world! His cash farm income in 1948 was \$8,200 (average). In the aggregate this makes WOW-land . . .

### A \$2.6 BILLION DOLLAR FARM MARKET . . .

OR . . . nearly 10 per cent of ALL the 1948 cash farm income in the U.S.A.

This is not a new situation. The past ten years have been the biggest farm income years in WOW-land history. And there are 317,000 farms in the area served by WOW—32% of all farms in Iowa, Nebraska, Minnesota, Kansas, Missouri and South Dakota. The \$8,200 average cash income figure is conservative, because WOW-land includes the better-than-average farm areas in the states it serves.

A recent rural survey gives WOW a 34% share of audience at points 65 to 100 miles from Omaha. It is the **ONLY** advertising medium that covers **ALL** this area.

**RADIO STATION**  
**WOW** INC.  
**OMAHA, NEBRASKA**  
**590 KC • NBC • 5000 WATTS**  
*Owner and Operator of*  
**KODY AT NORTH PLATTE**

John J. Gillin, Jr., President & Gen'l Mgr.  
John Blair & Co., Representatives

**TWENTY-SIX YEARS OF SERVICE IN THE RICH MISSOURI VALLEY**

ALL SERIOUSNESS ASIDE - IT'S

the  
Henry  
Morgan  
Show



FRED CHANCE

... proving there's no better way to die than laughing at happy Henry Morgan, back on his favorite cigar-store corner and putting the Indian sign on any straight face, tight lip, or raised eyebrow within earshot.

#### MORGAN'S CREW

... GERARD, famous for his unreconstructed voice; for the face that frightened guest-sponsor Fred Allen into remonstrating "What *is* this? Give me a stick so I can beat it to death!"

... LISA KIRK, singing sensation of Cole Porter's "Kiss Me, Kate," and the accomplished music of Milton Katims and his orchestra.

... PATSY KELLY, uneasy owner of the cigar store and hilarious hunter of men.

THE HENRY MORGAN SHOW has everything — everything but a full-time sponsor who won't flinch when his sales go up like a jack-in-the-box.



an NBC PRODUCTION

THE HENRY MORGAN SHOW is one of the many choice NBC productions now ready for low-cost sponsorship. Information on these new programs is available on request.





## Mr. Sponsor asks...

"Direct-mail selling—does it or does it not belong in broadcasting?"

**Charles Sherman** | Director of Advertising  
Doubleday & Co., New York

### The Picked Panel answers Mr. Sherman



Two questions deserve two answers: in this case, yes and no. If a radio station serves a rural area in which listeners are not close to retail outlets, and the station can offer

its audience opportunities to buy meritorious products not available, for instance, in the country store, then the broadcaster is performing a definite service to his listeners, and should by all means carry direct-mail advertising.

On the other hand, if your station is located in an urban market that is highly competitive, and there are thousands of retailers in the area selling all kinds of merchandise, then the station might want to protect its local retailers from the direct-mail advertisers, because these very same retailers might be prospective sponsors on your own station.

Of course, another factor that determines whether a station will accept direct-mail business is the station's billings. If a station is in the "red," or close to it, then the average sales manager will grasp for any revenue at all, including direct mail. But a station with crowded commercial schedules and a generally healthy billing

situation will not be inveigled into taking this type of account.

Here at WNEW, we have made a careful analysis of the problems involved in broadcast mail-order advertising, not only in the light of the history of such advertising, but also from the viewpoint of our current experience. For the most part, we have found mail-order accounts to be troublesome and highly transient. In view of these facts we recently established a new policy which states that WNEW will not sell time to advertisers whose only means of distribution is by mail.

**IRA HERBERT**  
V.p., Ch'ge of Sales  
WNEW, New York



When the DuMont Television Network embarked on its policy of regular daytime programming, it had no grandiose notions of commanding mass audiences for the morning programs. What we could and did promise our sponsors was low-cost advertising that would reach a specific audience with high impact.

What has resulted for DuMont since we went on in the daytime has proven to us that direct-mail advertising definitely does belong on the air—at least as far as we here at DuMont are concerned. Our mail pull shows us that direct-mail advertising is especially resultful when products can be viewed and demonstrated.

A few instances will prove the point: When Alice Burrows, who conducts a

sewing program called the *Needle Shop*, offered viewers a free booklet, the client (American Lady Rug Company) received an immediate response of over 500 requests. The following week the sponsor asked that the offer not be repeated, due to his inability to handle the volume of requests.

On one of Kathi Norris' *Your Television Shopper* programs, a small sample of Coty perfume was offered: in less than a week, 10,107 requests had been received.

These results, and others, have convinced us that the combination of special interest programs and related products that are seen and demonstrated makes a selling combination that packs the same immediate effectiveness of a sale counter on the main floor of a department store.

**TOM GALLERY**  
Director of Sales  
DuMont, New York



Take a good look at the Sears, Roebuck catalog. Consider the part mail order has played in raising the living standards of rural America. Mail order puts the department store

right in the nearest RFD box. In spite of good roads, automobiles, and increased distribution, there are still many, many families who do not have easy access to modern retail outlets.

Mail order is profitable to the advertiser, profitable to the medium, and is a desired service to a large segment of the public.

I can see no reason why legitimate mail order should be restricted to the printed media. Certainly it belongs on the air where and when it is profitable.

BARRON HOWARD  
Business Manager  
WRVA, Richmond, Va.



Everything points to the fact that in the switch from radio to television, radio is being threatened with losing its advertising revenue faster than its audience. Successful mail-

order campaigns are a day-to-day testimonial of the continued effectiveness of radio as an advertising medium, and a continual reminder to those advertisers who cannot check their day-to-day response that they too will be wise to stick with radio.

In the long run the established mail-order operator and the station management have the same objectives. He finds that delivering full value and giving prompt delivery are equally important. The mail-order operator finds that censoring his own copy gives him a better-quality order and more repeat sales. He finds that sticking with the station and rotating offers gives him a steady volume of products, as well as giving the radio station steady billing.

It is important for the station operator to see that any listener who makes any purchase as a result of advertising over that station is satisfied. It is essential to the very existence of the mail-order advertiser that he so satisfies each purchaser that he has the maximum chance of follow-up sales.

Radio stations should watch carefully for fly-by-night and irresponsible operators of all products and services using their facilities. Because starting in the mail-order field requires little capital or overhead, there are fly-by-night operators who do not give full value to the customer. The radio station, by basing its acceptance of all products and services on the same principles, will automatically eliminate acceptance of such fly-by-night mail-order products and services.

CECIL C. HOGE  
Partner  
Huber Hoge & Sons, N. Y.

\*\*\*

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



If you think a slip-of-the-hand can be tough for a "human fly," you ought to see what a slip-of-the-accent can do for a salesman in the deep South!

In the 23 years that we've been broadcasting to our four-state Southern area, we've built up an incomparable radio Know-How for our Southern audience. We know *what* our listeners want—know *when* they want it—know *how* they want it presented. We know the similarities and difference between our rural and city audiences; better still, we know how to program to both. In fact, we've learned just about all there is to know about top-notch broadcasting in this section of the South—and the result is a degree of listener acceptance that can't be matched in this area.

That sounds boastful, yes—but we'd certainly appreciate a chance to *prove* it to you.

# KWKH

Texas

SHREVEPORT

LOUISIANA

Arkansas  
Mississippi

50,000 Watts

• CBS

The Branham Company, Representatives  
Henry Clay, General Manager

free with your subscription  
to SPONSOR . . .

# 83 TV Results

The only round-up of its kind.

**83** TV results that in the past 11 months stood head and shoulders above hundreds researched.

**83** TV results in more than 40 separate industry categories.

**83** TV results you can readily adapt to your own advertising plans . . . immediately.

A price has not been set on this booklet. It has been designed as a premium for your subscription to SPONSOR \* . . . \$8 a year for 26 Every-Other-Monday issues.

\* If you already subscribe you can get your copy of "83 TV RESULTS" by extending your subscription at this time.

SPONSOR  
40 West 52 Street  
New York 19, N. Y.

Send "83 TV RESULTS" to me as a gift for subscribing to SPONSOR now . . . only \$8 a year for 26 Every-Other-Monday issues.

Remittance enclosed  Bill me later

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## NAPKIN SELLING

(Continued from page 38)

where they had to make every penny count. Hudson dropped the *Aunt Mary* show, and put the money into building the new plant. This despite the fact that the show had done well with premiums, the average cost-per-return being about 20¢.

Hudson, however, was in for a surprise. The first week after *Aunt Mary* was discontinued, some 2,000 letters were received, asking what had happened to the series. Later on, when the 1946 sales figures were in, the net sales were over \$7,700,000 and the net income was up to \$165,000. The show had done its job, even if Hudson hadn't realized it. Hudson made plans to go back to broadcast advertising as soon as the budget permitted.

When Hudson reached that point in mid-1947, they concentrated their radio efforts in New York with a telephone quiz show on WOR. The show was well-known among grocers, and had a higher rating than *Aunt Mary*. Its merchandising was high and this was the primary reason why Hudson bought it. At the end of the 13-week cycle, Hudson ran the usual Duane Jones premium promotion. The cost-per-return shocked Hudson. It was 60¢. Hudson cancelled the telephone quiz, and did some analyzing.

Hudson's next New York show was the *Kate Smith* noontime show on WOR, a high-cost feminine-appeal show that seemed to have great promise. The other radio efforts outside the New York market were resumed, using newscasts or announcements in Baltimore, Washington, Philadelphia, and Boston. These campaigns pulled well, although the main advertising market was still New York.

*Kate Smith* did a good job for Hudson, but the cost-per-return (due to *Kate Smith's* high talent fee) was high on premium offers. The new Florida plant added greatly to Hudson's ability to meet the increasing consumer demand for the product. Hudson's overall net sales, with the napkins acting as a come-on for the rest of the consumer line and the industrial sales jumping again with rising postwar production, nearly doubled in 1947, and ran about \$11,000,000. That figure came near to doubling again in 1948 (when *Kate Smith* was selling for Hudson) and hit an all-time high of \$21,745,000 in net sales, and \$4,130,000 in net income.

By March, 1949, Hudson's radio effort had been expanded until it included announcement schedules in four major New England markets, programs and announcements in New York, and newscasts in Washington, Baltimore, and Philadelphia. An early-morning show featuring Leroy Miller is being sponsored in Philadelphia.

Hudson decided to drop the *Kate Smith* show on WOR, and use the radio money elsewhere in New York. The result today is a blend in New York of both these newscast and announcement operations, sharing time with Peter Paul on a thrice-weekly basis (TuThSat) using WNBC's early morning Charles F. McCarthy news show, WOR's *Rambling With Gambling* morning show, plus a moderate participation and announcement schedule and an additional newscast (Henry Gladstone) on WOR.

Hudson has found that broadcast advertising is doing the job that was needed. Hudson paper napkins today are the fastest-selling on the market, and the Hudson sales curve is steadily climbing. While the industry-average sales for similar products is currently in a slump, Hudson is up. Radio, Hudson feels, has done the job too in creating a demand for paper napkins generally and the market for them is widening every day. Already oversold in New York, Hudson is making gradual expansion plans, and is introducing the paper napkins in Cleveland, Buffalo, Cincinnati, Toledo. Today, about 30% of the \$100,000 Hudson advertising budget goes into broadcast advertising. The remaining 20% is in newspaper advertising designed as a supplement to the radio selling, or as a booster for the premium campaigns.

When Hudson opens up a new market, they use, as Gold Seal Glass Wax does, a heavy initial newspaper campaign to condition the dealers and jobbers in the area on the product, and to gain visual recognition for the package with consumers. But, after 13 weeks or so of building identification for the product, the emphasis is changed to the 30%-20% radio formula backed by newspaper advertising. Hudson intends to follow this radio pattern of mass-audience programming, following it up with premium campaigns, until the day as many people use paper napkins in their homes as now use paper facial tissues. \* \* \*

## COVERAGE MAPS

(Continued from page 38)

kets are not profitable to sell. In many cases 30% of a territory may deliver 90% of the business of that area. The other 70% is territory that cannot be served economically and thus is outside the true merchandisable area of the station. Merchandisable area coverage maps, if adequately presented, show both the retail sales (per county or total area) and the population of the territory covered. These coverage maps thus clearly indicate how much it will cost an advertiser to reach a prospect. Most advertisers know what share of the retail dollar they can hope to snare. Having the total retail sales figure for a station's coverage area enables an advertiser to properly gauge his advertising costs on the basis of an actual sales objective. Thus a merchandisable area coverage map translates coverage, as far as any map can, in terms of what a station can deliver in sales. It does not guarantee complete coverage of the merchandisable area because only the actual rating for the time period bought can do that.

The perfect blueprint for a coverage map includes a merchandisable area contour, the retail sales figures for the area (preferably on a county-by-county basis) and the population of the area. The map should indicate the base upon which the coverage is determined, and the date on which the survey was made. To be truly helpful a daytime map should be based upon the hours between 8 a.m. and 6 p.m.

Coverage maps are still being sent timebuyers that are drawn with a compass and have no relation to any survey method. While it's true that the coverage of an FM or TV transmitter can be approximated by a compass as long as the height of the transmitter and the power are known, even an FM or TV station coverage is individual due to electronic freaks about which not even Major Armstrong (discoverer of FM) or the greatest TV engineers can be too certain. AM station coverage can never be plotted with a compass.

Standardization of coverage maps would be of great help to all timebuyers but that won't be possible until research has answered a great many questions which stand in the way of making any coverage map deliver the timebuying answers. \* \* \*

## GAS AND OIL

(Continued from page 28)

reacted to it with much more enthusiasm than they had shown for *Highways*. Cities Service, like American Oil, does not use selective radio or TV, but it does offer dealers co-op assistance (a 50-50 split) and advice in getting on the air themselves. Many of the bigger ones are on radio, and one Cities Service distributor (Petrol Corp. of Philadelphia) is on TV with weekly two-hour-long boxing matches on WFIL-TV, Philadelphia.

American Oil and Cities Service are more or less the exceptions to the thought that direct selling is needed in gas-and-oil broadcast advertising. This does not, by any means, rule out oil's use of institutional air advertising, which has always played an important part with refiners, many of whom are still trying to live down the bad taste in the public's mouth caused by the trust-busting cases the government lodged against them in the early years of the 20th century. Institutional air campaigns, like those of Texas, Standard Oil, and Socony-Vacuum, lend considerable prestige to a firm with upper-income buyers and with important dealers.

Thus, the Texas Company, probably the largest dollar-volume advertiser in the oil industry, with a radio budget of over \$4,000,000, feels that the broadcasting of the Metropolitan Opera's productions on a network of nearly 300 stations in the U. S. and Canada (See: *Oil and the Opera*, SPONSOR, January, 1943) brings them a large amount of good will—a public sentiment that Texas sees as being capable of conversion to profit at Texas' 36,000 dealers in the U. S. and 6,000 dealers of the McColl-Frontenac Oil Co. (Texas' Canadian affiliate). "Good will" is not enough for Texas. It sponsors the *Milton Berle Show* on ABC to do a selling job in radio whose direct approach complements the opera's institutional approach. Texas is also the proud owner of the highest-rated show on the visual air, *The Texaco Star Theater* (again with the ubiquitous Berle), and the integrated TV commercials with the Texaco pitchman bring in an eye-opening sponsor identification that has run as high as 93.2. The two Berle shows have done wonders in upping Texaco sales, and Texas believes that its selling problems have been largely solved by the combination of the in-

stitutional operatic airings and the frankly direct-selling Berle shows.

Of the two remaining major oil firms who market their products (and air-sell them, or their firm names) on a near-national basis, one of them, Gulf Oil, uses much the same broad approach to air advertising that Texas uses. The other firm, Standard Oil Co. (N. J.) has been sponsoring the highly-institutional *New York Philharmonic Symphony* on 163 CBS stations to build public acceptance for the Standard Oil name. However, the various Standard divisions, subsidiaries, and related companies who use broadcast advertising do so on a primarily selling approach, via selective radio and TV, designed solely to bring in the business. The only exception to this among the Standard divisions is Standard of California, which follows the Texas formula rather closely, sponsoring *The Standard Hour* and *The Standard School Broadcast* regionally on the West Coast, but balancing this effort with a comedy show called *Let George Do It*, which carries the load of selling California Standard's line of automotive products.

Gulf Oil has learned its radio and TV formulas the hard way. Gulf has been a big airtime buyer since the early days of the medium. The firm's radio case histories have run the gamut, as is true of most of the major oil firms, from the initial days of "good music" programming, through the era of name bands and big nighttime comedy shows, to its present radio-TV presentation, *We The People*. The show at times has a faint air of public service about it, but generally the commercials are designed to help the thousands of Gulf dealers sell their stock. The company is also sponsoring a second TV show, *Gulf Road Show*.

It is with the smaller oil firms, who distribute and market their products regionally, or in a few states, that broadcast advertising designed to sell the product, rather than the firm name, is used to the fullest extent. Oil firms have definite regional marketing problems, and the selling done by Texas or Gulf at the national level can never be as finite (unless cut-ins are used) as that of the firm using selective radio or TV. For example, the business of plugging seasonal oil changes alone, or of selling the profitable sideline of insecticides, varies with different parts of the country as Summer or Winter sets in. At selective and regional levels, too, oil firms aim their

programming or selective campaigns at fairly specific groups, rather than shooting at the broad target and hoping to get gas-and-oil buyers in sheer weight of numbers.

This accounts mainly for the wide use of two programming types that are high in male appeal, namely, sports and news, by selective and regional users. Almost the lone exception to this is the Signal Oil Co. of California, which makes a compromise with the fact that approximately 35% of the gas-and-oil purchases in the country are made by men. Signal has been sponsoring for the past two years or so the high-rated *Whistler* on the Columbia Pacific Network. A suspense-type whodunit, *Whistler* attracts an audience that is mostly male, while being a show that lends itself well to promotion to dealers and to consumers.

The primarily masculine appeal of network and selective sports lies in back of their extensive use, year after year, by such leading regional sports sponsors as Atlantic Refining in the East, the Standard Oil Co. of Indiana in the Midwest, the Humble Oil Co. of Texas in the Southwest, and the Tide Water Associated Oil Co. in the Mountain and Pacific regions. These

firms make a real promotional field day out of their sports sponsorship. Since there are just a handful of sports events that command national interest, the biggest interest in sports is in big regional sports events. The oil firms who are selling their product through sponsorship of these events have a promotional natural on their hands. Giving away football maps, prediction charts, score cards, and other sports promotional material at service stations is just one way of reaping the harvest of this tremendous interest. Stations are decked out with posters and displays, local contests with a sports theme are handled by the dealers, and the results are evident in greatly increasing sales of gas and oil. At the same time, the sponsorship of sports establishes favorable public relations for the oil firm.

Still the most widely-used form of regional and selective air selling in the oil industry is newscasting. Like sports, the basic reason for the extensive use of news is that it is a program type high in appeal to male listeners, although the ratio of male-female members of the average oil-sponsored newscast does not go as high as the 35-15% ratio that actually does

the buying of gas-and-oil products.

The firm that sets the pace and is the most successful user of newcasts is Esso Standard Oil (See: *Esso News Reporter*, SPONSOR, March, 1947). Esso opened the way for the whole field of radio news sponsorship in October, 1935, when it made a deal with United Press for a series of five-minute news summaries that were the foundation of the now-famous *Esso Reporter* newcasts currently heard on 42 stations in the 18-state Esso marketing territory that runs from Maine to Louisiana. Esso backs this up with periodic selective campaigns in TV, sponsors regional sportscasts in Arkansas, and promotes the whole works so aggressively to dealers that today it is an integral part of the marketing system of Esso. So well has Esso done this job that several hundred Esso dealers are on the air with their own shows and announcement schedules, a higher percentage of the total number of dealers, incidentally, than for any other major oil firm.

The Esso formula of newscasting has been used by oil firms at all levels of broadcast advertising. Today, five major oil firms are using network radio newcasts to tell their sales story. Seven firms (in addition to Esso's *Esso Reporter*) are using newcasts, in varying amounts, on a selective basis.

At the network level, Pure Oil Co. sponsors H. V. Kaltenborn (MWF) and Richard Harkness (TuTh) on some 30 NBC stations, and supplements this with newcasts on a selective basis in two additional markets. The Skelly Oil Co. goes after early-morning audiences with NBC's *World News Roundup* on 23 stations, mostly in the Midwest. The Sun Oil Co., for years associated with radio news sponsorship (Lowell Thomas), bankrolls the nightly *Three-Star Extra* on 34 NBC stations in Eastern Seaboard cities. On the other side of the nation, the Union Oil Co., an aggressive California advertiser, uses *Fleetwood Lawton* nightly to reach Don Lee news audiences, and uses selective radio and TV to sell everything from its "Royal Triton" oil to its annual report, via TV films. The Richfield Oil Company's Western Division sponsors a nightly news roundup on the ABC Pacific Network, and has used periodic announcement campaigns in radio.

In selective broadcast advertising, the biggest newscast user is the Shell Oil Co., which sponsors 15-minute



## STUMPED!

She says she'll marry me but refuses to leave town to go on honeymoon. Says she won't risk missing her favorite KXOK programs. What'll I do?

Anxious

Dear Anxious:

No reason why your bride should miss ANYTHING on her honeymoon. Go on your honeymoon anywhere from west-central Missouri to Indiana, from Iowa to Arkansas. KXOK's powerful signal can reach her any hour of the day or night, even into Tennessee and Kentucky. Any John Blair representative will gladly help set your itinerary.

**KXOK, St. Louis**

630 on your dial



Reminder... for a

**SOAPLESS  
DETERGENT**

manufacturer:

**SPOT  
RADIO**

softens up hard-water  
markets fast!

**ASK**

REPRESENTING

**YOUR**

LEADING

**JOHN**

RADIO

**BLAIR**

STATIONS

**MAN!**

It's no secret that soapless detergents work best where water is hard. *They sell best there, too.* It's no secret either that Spot Radio puts advertising to work right where it does the most good—in this case where water is *hard* and prospects are *plentiful!*

Spot Radio sells — detergents, deep-freezes, or dancing lessons—because it is *powerful yet flexible.* Your John Blair man knows Spot Radio . . . *and* markets, *and* merchandising. He knows how to weld all three together . . . to build a potent, *profitable* selling force that squeezes the last penny's-worth from every single advertising dollar you spend.

Ask him how Spot Radio can sell *your* product!

**JOHN  
BLAIR  
& COMPANY**

OFFICES IN CHICAGO • NEW YORK • DETROIT • ST. LOUIS • LOS ANGELES • SAN FRANCISCO

nightly news shows, and some five- and 10-minute news shows on about 40 stations in the East and Midwest. Standard Oil of Indiana, like Esso Standard, uses selective newscasting, but favors mostly the 15-minute roundup (rather than Esso's five-minute formula) on some 21 stations in the Midwest and Mountain areas. Socony-Vacuum Oil Co. uses 5-10-15-minute newscasts on 10 stations in New England and Eastern markets, plus some weather reports, and occasionally goes into network TV for institutional one-shots such as the recent

*Julius Caesar* production from Washington, D. C. Continental Oil Co. uses newscasts on two stations, one in Minnesota and one in Nebraska. Pure Oil Co., Texas Co., and Atlantic Refining use selective newscasting on a limited basis to supplement their other broadcast activities.

Only one regional user of broadcast advertising has reversed the trend in recent years to selective news broadcasting. The Phillips Petroleum Co., formerly a sponsor of a series of nightly news roundups on some 30 stations in the Midwest, Mountain, and

Pacific regions, last month entered network radio for the first time, purchasing the *National Barn Dance* on an extensive list of ABC stations in the same territories. It wasn't that radio news wasn't doing the job well for Phillips; it actually produced real results. But Phillips, which does its strongest business in the rich farming communities in these areas, felt that a high-rated folk music show would give it much the same audience that it had before, plus added farm audiences. It would also, Phillips felt, give a more unified handling of the simple Phillips commercials, as well as a good change of advertising pace that fitted into the current expansion of Phillips' distribution.

The oil industry has learned its lessons the hard way in the last two decades of broadcast advertising, but it has learned them well. Of the various industry categories that comprise the U. S. automotive industry, the oil industry is largely the pace setter and the most aggressive advertising group of those that use the air media to sell products to the American automotive consumer.

# FAMOUS BRANDS\*

...of products in ALL classifications owe much of their fame in South Texas to campaigns over -



- Another FAMOUS WESTERN BRAND!



ROUNDUP TIME in 65 South Texas counties alone recently showed WOAI leading the herd both day and night by more than 2 to 1!


\* C. C. DABNEY, Fredericksburg, Texas



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



10,000 WATTS IN KANSAS CITY  
**WHB** AM FM  
Represented by JOHN BLAIR & CO.  
DON DAVIS, President  
JOHN T. SCHLING, General Manager  
MUTUAL NETWORK - 710 KILOCYCLES - 3,000 WATTS NIGHT



● **With a Single Contract**



## PACIFIC NORTHWEST BROADCASTERS

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

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

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

continued from page 2



*We're Sorry*

about the traffic jam on State Street, March 19, when 3000 people tried to get into a new store which had advertised its opening exclusively on KDYL.

But can we help it if so many people insist on listening to this popular station?

Television, too . . . and availabilities are going fast!



National Representative:  
John Blair & Co.

BMI

SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING

BMI LICENSEES	
Networks . . . . .	25
A M . . . . .	1,928
F M . . . . .	411
T V . . . . .	54
Short-Wave . . . . .	4
Canada . . . . .	150
TOTAL BMI LICENSEES . . 2,572*	

You are assured of complete coverage when you program BMI-licensed music

\*As of April 19, 1949

BROADCAST MUSIC, INC.  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

**1949 radio and TV set sales will run \$1,000,000,000**

Combined sale of television and radio sets in 1949 is estimated at \$1,000,000,000 by Department of Commerce, with approximately half in TV sales. Radio-set sales are being held back because high-priced consoles aren't selling. This is traced to public's worry about records requiring multi-speed motors and reproducing arms.

**NBC leads in Hooperatings, CBS in Nielsen index**

While 1949 U. S. Hooperatings list 11 NBC night-time programs among the "Top Twenty," the first Nielsen release of his new "national rating" lists only 4 NBC evening shows, with CBS placing 12 in Nielsen's "NRI Average Audience" ranking of first 20. Once again it's war of rating systems, with CBS being pro-NRI and NBC pro-Hooper.

**Advertising no longer prohibited in new Armed Forces contracts**

Orders for military equipment and supplies need not be placed without thought of advertising, under latest renegotiation ruling. While very little leeway is included in pending decision regarding broadcast advertising, it can be figured in production costs if it's necessary for the supplier to keep his "competitive position" in his industry. How far advertiser can go under this decision is anybody's guess.

**Zenith still battling for consumer payment for TV movies**

Five thousand telephone subscribers were questioned recently in 25 cities on willingness to pay \$1 to see a motion picture at home on their TV receivers. Over 80% voted "yes" and indicated that less than 50% of 21 great pictures of past 10 years had been seen by respondents to survey. Survey was conducted by Zenith in order to push its phonovision.

**Brewers lead in sponsorship of baseball broadcasts**

In both radio and television, brewers are first among sponsors of both big and little league games. Warmup sessions have great variety of advertisers, with cigarettes, men's clothing, and soft drinks leading as SPONSOR goes to press.

No. 2 of a series proving why  
SPONSOR is your best buy

# How're we doing at Y & R?

## or at Beaumont & Hohman?

It's a safe assumption that if they're prospects of yours they're readers of SPONSOR.

And what's more, a heavy percentage are home readers.

Timebuyers, account executives, advertising managers, and heads of sponsor firms enjoy SPONSOR. They say they find it refreshing. They say they find it useful. That combination is hard to beat.

Despite a high subscription price (fifty cents a copy, \$8 a year) SPONSOR's paid circulation has climbed impressively. Three out of every four copies (total guarantee, 8000) go to national and regional buyers.

If you want first-hand evidence of SPONSOR's pinpointed impact ask any timebuyer—or your national representative.

### BEAUMONT & HOHMAN SUBSCRIPTIONS TO SPONSOR: 7

Home	4	Office	3
Executives	2	Radio Dir.	1
Acc't Exec.	1	Others	1
Timebuyers	2		

Some Beaumont & Hohman clients that subscribe: Belmont Radio Corporation, Liberty Orchards, A. Schilling & Company.

### YOUNG & RUBICAM SUBSCRIPTIONS TO SPONSOR: 20

Home	12	Office	8
Executives	3	Timebuyers	9
Acc't Exec.	2	Others	3
Radio Dir.	3		

Some Young & Rubicam clients that subscribe: American Home Foods, Borden Company, Bristol-Myers, Cluett-Peabody, General Electric, General Foods, Gulf Oil, Johnson & Johnson, Lever Bros., Thomas J. Lipton, Purity Bakeries, Rath Packing, Packard Motor Car, Rosefield Packing, Hunt Foods.

You're sure to hit home  
with sponsors and agencies  
when you advertise in SPONSOR

# SPONSOR

40 West 52 Street, New York 19

For buyers of Radio and TV advertising



## Yeah, but can he lift a sales curve?

Facts don't count with a blowhard, but there is no disputing the plain fact that CBS advertisers win large, loyal audiences at the lowest cost in radio. Non-CBS advertisers can do likewise with such available CBS programs as Sing It Again which delivers each thousand families for under 15 cents per average minute.

The Columbia Broadcasting System

# CBS









# Heleman's Dog Sled Team at Ashton — Station WHEC In Rochester . . . . . \*

## ....FIRST BY LENGTHS!

\* In the spectacular 27th annual American Dog Sled Derby at Ashton, Idaho, the huskies of E. Heleman's team covered the icy 10 mile course in a sizzling 47m 4s, — again upholding their reputation of sweeping these rugged sporting events by lengths! In Rochester, WHEC, too is well out ahead, — sweeping all three Hoopers—morning, afternoon and night 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.)

*Loolest Hooper before closing time.*

	STATION	STATION	STATION	STATION	STATION	STATION
	WHEC	B	C	D	E	F
<b>MORNING</b> 8:00-12:00 A.M. Monday through Fri.	43.1	22.6	6.1	4.7	17.2	5.1
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	35.0	25.8	7.1	14.7	13.7	3.0
<b>EVENING</b> 6:00-10:00 P.M. Sunday through Sat.	38.1	30.2	6.9	9.7	14.1	Station Broadcasts till Sunset Only
<b>JANUARY-FEBRUARY HOOPER, 1949</b>						
<i>Loolest before closing time.</i>						

**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



**minimum cost** is possible with a one-man show like Bob Howard's on CBS. Bob plays the piano, sings, and announces

**production's high** on all the multiple set programs like dramatic presentations (Philco Theatre, Ford Theatre)

# TV costs

*Sponsor pays more,  
gets more*



Cost per thousand viewers is going steadily down in TV. Costs of buying time and talent are just as consistently going up. While average half-hour rates at the three oldest stations in New York have doubled in the past 16 months, from \$815 on 1 January, 1948, to \$1,650 on 1 May, 1949, sets in homes in the metropolitan New York area have increased over six times. Cost per thousand TV-equipped homes for time on a half-hour program was \$6.80 at the beginning of 1948. It's \$2.85 as SPONSOR goes to press. The cost of programing has not doubled in the 16 months, but the quality of programs has increased, and it therefore costs more to attract an audience, due to competition.

In New York the cost of a one-minute selective film announcement has jumped from \$102 to \$240 with the cost per thousand homes for announcements dropping from \$.33 to

\$.45. This is not as great a drop as in the case of half-hour programs, and the reason is simple—one-minute commercial spots are increasing in cost. It's possible to purchase a one-minute film on WATV for as low as \$100, but rates on other stations are considerably higher.

Outside of New York a one-minute commercial median figure is \$50, excluding Chicago, where costs range around \$70. These costs include film studio, generally. The cost of making a one-minute film commercial runs the gamut. Some effective minute movies have been made as low as \$200 each, and others have run as high as \$1,500. There is no ceiling or floor for minute films, or, for that matter, for any TV films.

A great deal of interest has been manifest in television station-break commercial time. Bulova has pioneered in ten-second breaks for which no station has as yet established a

card rate. Minimum length of time on regular rate cards is 20 seconds, and while many stations still ask the full minute rate for a 20-second break, the tendency is to charge 60 to 80% of the minute rate. Less than one-minute commercials are faced with the normal expectancy of having another commercial film right next to it. Stations are operating at a loss and must take every opportunity to make that extra buck. Most agencies advise against less-than-minute commercials for this very reason.

Minute commercials have been very productive for local-retail and national selective advertisers. With more and more coaxial cable circuits being opened, less and less premium time is available for local programs on network-affiliated stations. As each city joins the cable chain some local agencies find that they have to entail TV activities. This is especially so in the Midwest, since there is only one West-



Quiz programs like Firestone's Americana are production budget-ers since questions are asked visually with use of actors and sets



talent's high on programs like "The Hartmans" (above) and many of the star-studded telecasts being networked by NBC and CBS

to-East cable, and sponsors feel that they'd like their programs to originate in the talent capitals of the U.S.

A half-hour of premium time on the networks using a combination of coaxial cable and kinescope recordings to cover the non-connected towns where TV stations are on the air runs around \$6,500 gross. This will cover generally 23 of the 34 markets now viewing TV. The TV homes in these areas currently exceed 1,250,000, and this figure increases monthly. Most buyers of network TV time are protected for a period of 12 months, with very few contracts extending protection beyond that time. The reason for this is obvious. Time costs are based upon TV-equipped homes. In many cases, they are set at a figure that does not cover operating costs of the station. In New York it costs a station (according to an unreleased NAB survey) on an average of \$30,000 a week to operate even on the limited schedule that most of them have. The average station in the U.S. has an operating nut of \$5,000, has 47 full-time employees and 22 on part time. None of them is really in the black at the present writing, although several have announced that they are. They made this announcement because they did not figure their original installation costs or amortization of their initial investment in putting the station on the air. What they mean is that they're not in the red on their operating expenses.

While time costs continue to increase at a much slower rate than the TV homes in the areas served, production costs are still a great question mark. A recent survey of network offerings indicates that not a single commercial program is being produced within the estimate made by the agency when the program was sold. This is neither the fault of the agency nor the network. It's the natural outgrowth of a medium that is out of three-cornered pants before anyone knows how to mother it.

Another reason for the increasing costs of production can be traced to the fact that talent is generally no longer interested in appearing in TV in order to obtain "experience." The \$75 minimum established by the four unions covering performers in TV is now actually a minimum, not a maximum as it was for a long time.

In the musical field TV talent rates are two-thirds what they are in network radio, or what they would be on an equivalent radio station.

Stations and agencies have discovered that short-changing a production by calling a minimum stage-and-camera crew doesn't work out. As a result, shows that have started out as Textron's *The Hartmans* telecast have had practically to double their rehearsal time and increase their crews by one-third.

While there is no such thing yet as a smooth "first" telecast, agencies

are trying their best to make the initial scanning of each new sponsored series as professional as it can be. The result is a very expensive procedure, with rehearsal costs that have given advertisers' comptrollers huge headaches trying not to exceed their budgets. There is little that can be done about this. Only the simplest programs can be done without considerable rehearsals, and the extra hours pay-off is in increased audiences and increased commercial impact. One floor-covering firm has tried recently to cut down rehearsal time, with the result that its commercials aren't worth the time they take on the air. A TV commercial is either smooth or it's ineffective.

The cost of commercials on film is still so much higher than live commercials at present that most programs continue to present their selling live. Viewers are very conscious of inferior filming, and sponsors report that they receive numerous letters every time a poorly-produced film is telecast.

One method of keeping down program costs where the program is filmed is by spreading the cost of the production over a number of airings. American Tobacco has bought first and second rights for a number of films at fees which are below the actual cost of the films because the producers feel that they will be able to use the material with revised commercials for another sponsor in a few years from

(Please turn to page 62)

# RESPONSIBILITY IS HERE IN TV FILMS

... at Video Varieties it's Undivided  
from script to finished print

THE most needed element in television film production is the responsibility of the producer.

That's why Video Varieties puts such emphasis on responsibility. We have made sure that there is adequate experience, enough trained manpower, sufficient capital, and the modern facilities necessary to provide undivided responsibility for every detail of any film you may require, from script to finished print.

That's why we have directors, script writers, set-designers and con-

structors, cameramen, sound and studio technicians, and editors on our own payroll.

That's why we own and operate 17-year-old West Coast Sound Studios with its experienced manpower and complete facilities.

From this background, we solicit your inquiry regarding any film production you may have in mind. Our executive and sales offices are at 41 East 50th St., and our studios at 510 West 57th St., New York. Please phone MUrray Hill 8-1162, write, wire or call in person.

## RESPONSIBILITY MEANS BETTER FILMS

On Estimates and Schedules... V V  
On Script and Casting .... V V  
On Set Design and Construction ..... V V  
On Direction and Supervision. V V  
On Editing and Print Delivery. V V

V V DOUBLE CHECKS  
RESPONSIBILITY

## VIDEO VARIETIES CORPORATION

41 East 50th STREET • NEW YORK 22, N.Y.



## CUSTOM CUT STEEL

SPONSOR: Toledo Iron & Steel Co. AGENCY: Placed direct

**CAPSULE CASE HISTORY:** Comparatively new to the field of TV advertising, this firm has had results from its three-times-a-week evening announcements on WSPD-TV which has it believing that TV can sell anything. Company's business in steel strips, rods, and other types of steel products, individually custom cut for all purposes, has increased 15% during the current 13-week video series. According to the firm's president, Edward Arenson, the number of phone calls and resultant sales each week are phenomenal.

WSPD-TV, Toledo, Ohio

PROGRAM: Announcements

# TV results

## RECORD ALBUMS

SPONSOR: None

**CAPSULE CASE HISTORY:** Paul Brenner, conductor of the years-old "Requestfully Yours" record show on WAAT, Newark, New Jersey, has, on WATV, a live interview-type program which also involves musical film shorts of the featured guest stars appearing with Brenner. For the past several weeks record albums have been given away to the first ten people writing in for them, the postmark being the time criterion. In response to one announcement, running less than a minute, 1,355 replies were received.

WATV, Newark, New Jersey PROGRAM: "Respectfully Yours"

## FOOD RETAILER

SPONSOR: Donahoe's Food Stores AGENCY: Placed direct

**CAPSULE CASE HISTORY:** This food retailer tried a five-minute TV news show with the following results: First week, 30 people responded within 24 hours of an offer of a free pound of macaroni to anyone asking for a cheese "special" advertised on TV; following week, within the same time and due to a similar offer regarding candy, 153 persons asked for the "TV special." third week, 213 customers took advantage of a bargain on catsup and tomatoes; fourth week, TV plugging of Donahoe's coffee resulted in the sale of 600 pounds.

WDTV, Pittsburgh

PROGRAM: "Pitt Parade"

## LADIES' WEAR

SPONSOR: Miriam's Ladies' Wear AGENCY: Placed direct

**CAPSULE CASE HISTORY:** This apparel shop for women went on video for the first time with one two-minute participating spot on KDYL-TV, and, like so many local advertisers making their initial venture into the new medium, met with immediate and surprising success. The two-minute plug was on a fashion telecast, and used a live model to demonstrate a \$179 Spring coat. The next morning a number of customers came into the store to see (and in most cases, buy) the coat that had been demonstrated the night before.

KDYL-TV, Salt Lake City, Utah

PROGRAM: Announcements

## MILK PRODUCTS

SPONSOR: Pet Milk Company

AGENCY: Gardner

**CAPSULE CASE HISTORY:** A mail-pull record for WLW-TV was established by a single one-minute announcement on the station's "Kitchen Klub". The announcement, sponsored by the Pet Milk Company, offered a Mary Lee Taylor recipe book, integrated into the baking of a cherry cream pie. The one announcement drew 615 replies from viewers. It was a Washington's Birthday feature of "Kitchen Klub," which is the oldest commercial program on WLW-TV, and which now has seven different food sponsors daily across the board.

WLW-TV, Cincinnati

PROGRAM: "Kitchen Klub"

## APPLIANCES

SPONSOR: Shea's Appliance Store

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** The tremendous pulling power of Eric's WICU television advertising was recently demonstrated in a "sell-out performance" by a 75-word announcement. Officials of Shea's set a daily announcement schedule over the station, for the first of which the TV camera was focused on one of 18 receivers on hand at the store. Next day the store claimed the demonstration model, with the apology that all 18 had been sold, and a customer was waiting for even the one which had been televised.

WICU, Erie, Pennsylvania

PROGRAM: Announcement

## CUSTOM TAILOR

SPONSOR: James Scali

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** Scali, custom tailor for women on fashionable 57th Street, New York, some weeks ago became the first ladies' tailor with a small but exclusive clientele to advertise via TV. Participating on "Fashions on Parade," Scali found the outcome so gratifying that he cannot handle "all the orders that have resulted." After the first three weeks, 50 new customers visited Scali's salon, an overwhelming response for a small production business of intricate, high-styled, detailed work.

WABD, New York

PROGRAM: "Fashions on Parade"

## TV COSTS

(Continued from page 59)

now. In order to spread the cost of film programs over a number of years, it's necessary to watch with eagle eyes for any material which dates the program. By shooting stories that are not topical and which will be as good ten years from now as they are today, sponsors find costs materially cut for them. Talent costs for these films are quite higher than they are for live telecasts, but the feeling is that they're worth the difference. A live telecast is dead once it has been aired. The

use of kinescope recordings is limited for the most part to areas not interconnected with the network telecasting the program. It's generally understood by the talent involved that the programs are for one-time airing only. Kinescope recordings are like off-the-line recordings in radio, and if they are to be used as "open-end" films the talent will have to be paid as it is for the off-the-line disks (once for live program and once for filming).

TV costs can only go up. That's certain. It's just as certain that the cost-per-viewer will continue to go down. \* \* \*

## SOAP OPERAS

(Continued from page 31)

Man group, comprising 65% of the population. This group is defined on the basis of occupation, source of income, house type, area lived in, and education. Based on the Index of Status Characteristics previously developed on the five points listed above, 15% of the population belongs to the upper and upper-middle class group above the Common Man group, and 20% to the group below it.

In the Common Man group of listeners, Mrs. Average Housewife was discovered to have low powers of imagination, and consequently to have limited resources within herself for solving problems. She normally tends to suppress strongly spontaneous impulses, of both feeling and speech, even in the realm of imaginative expression.

She sees her relationships with other persons in a stereotyped pattern, and is painfully shocked if events don't follow the pre-conceived pattern. She's



## Profits are Prolific, too .. when WTAR sells the Norfolk Metropolitan Market for you

Most of the folks in Norfolk, Portsmouth, and Newport News, Virginia, listen most of the time to WTAR.

Hooper says WTAR's Share of Audience was 44.2 on weekday mornings, and 47.0 weekday afternoons. Sunday afternoon was 31.8 and daytime Saturday 31.0. In the evenings 50.2. Closest competition was never more than 22.4. (Station Audience Index—January-February, 1949.)

Mate the mighty potential of the Norfolk Metropolitan Market with WTAR's listener preference. Check the cost per listener. Easy to see why WTAR makes sales soar and profits more so. May we tell you more?

5,000 WATTS  
DAY AND NIGHT



N.B.C. AFFILIATE

Nationally Represented by EDWARD PETRY & CO.

## WANNA GIT THE REAL McCOY (Ky.)?

If you're hankerin' to reach the genuine McCoy (Ky.), it can be arranged. But not by WAVE — we doubt that we can be heard down there, even if they ain't feudin' and fussin' . . .

But around Louisville, it's different! WAVE does a terrific job throughout the 27-county Louisville Trading Area — and our unarmed listeners have 46% more spending power per family than the people outside our area!

So forget the McCoy's, Pal, and let us give you the folks you really need in Kentucky — the law-abidin', money-spendin' people around Louisville!



had enough experience, however, to be aware that life doesn't always follow the ideal (to her) pattern; so most of her relationships, even within her family, have an element of fear and strain.

Warner and Henry discovered that daytime serials fall naturally into a number of basic types. One of the most important, because of the number of problems aired and the great number of listeners, is that designated by Warner and Henry as the Family Type.

In this type the family provides the leading characters, and the center of interest is a woman, usually the wife and mother to other important figures in the story. The majority of listeners—most of them from the Common Man group—listen to a Family Type program like *Big Sister*, for example, because the personalities and plot action prove that good wives and mothers are always victorious in their family activities.

The primary theme always triumphs over the counter theme of danger to security and family ties. It seems to be a psychological necessity for the women in the Common Man group to be reassured endlessly, through identification with the model heroine, that their position is safe.

The themes of *Big Sister*, to use that program again as an example, express the restrictive virtues of American middle-class morality. New themes may not be added without distracting from the unifying psychological purpose of the drama. By identifying themselves with the characters and action, women are soothed and reassured (healthily, according to Warner and Henry) through the triumphs of the virtuous heroine.

A survey of leading serials reveals that their themes all deal with the normal hopes and anxieties of their listeners in such a way as to encourage them and make them more satisfied with their lots. The major appeal of the serial strip, however, is by no means confined to the thematic element, and it would be easy to over-emphasize its importance.

Although the answers to the direct question, "Why do you listen?", come phrased in many ways, it is clear that, in addition to the psychological release and what listeners think they learn from the programs, a major factor is sheer entertainment value. The main element in the entertainment is the

pleasurable, conscious, emotional response or feeling, induced by the program as a whole. This effect is induced, for example, when lawyer Portia pleads a case the listener knows Portia can't win since the evidence against her client is "framed."

It has been argued by some producers that it is impossible to extend the audience of the daytime serial. Philip Morris recently bought Sandra Michael's *Against The Storm* on the theory that the serial audience can be extended. The show will be aired across the board on MBS starting 1 May in half-hour segments instead of

the customary quarter-hours.

Miss Michael disclaims projecting a specific theme in *Against The Storm*, and objects to its being classified as a "soap opera."

Considerable evidence has developed since the war that both theme and treatment of the story can be made to extend the audience to which the daytime serials appeal. Another report in this series will explore this possibility. More than 50% of the available women listeners in the daytime don't turn on their radios at all. That's a profitable margin of prospects to shoot for. \* \* \*

## "WRAP 'EM BOTH UP, SISTER!"



Whether we're shoppin' for ourselves, our farms or our wives, us Red River Valley farmers in North Dakota ain't a bit stingy! *We don't have to be!*

Our average Effective Buying Income per family (Sales Management, 1948) is \$5,599—29.9% higher than the \$4,309 average for the U.S.A. as a whole!

WDAY's amazing popularity in these parts is even more impressive than our listeners' income. The latest Conlan Study shows that for the entire survey (morning, afternoon and evening), WDAY has more than 3½ times as many listeners as the next station!

Ask us or Free & Peters for all the facts!



FARGO, N. D.

NBC - 970 KILOCYCLES

5000 WATTS



**THE UNIVERSAL LANGUAGE**  
(Continued from page 23)

Hay went on immediately after, opening his show by saying, "From here on out, folks, it will be nothing but realism of the realest kind. You've been up in the clouds with grand opera, now get down to earth with us in a performance of *Grand Ole Opry*."

It is that homey and homely philo-sophical approach to listeners that in the intervening years has turned country-type shows into the programing backbone of a good many local stations throughout the country.

The folk-music program pattern doesn't vary much. On long, three- and four-hour programs like *Dance and Opry* it includes square-dance calling, folk-song artists, yodeling, novelty vocal acts, and instrumental specialities. On the five- and 15-minute day-

time hillbilly broadcasts heard on most of the nation's stations one or more of these types of folk entertaining can be found. The usual format for less ambitious Western programs takes in a single singer or a small group (trio or quartette). But however big or small a hillbilly show is, the same informal, down-to-earth quality remains.

The appeal of country music on the air is not limited to live-talent programs. Some of the most potent shows in point of mail pull and direct-sales results are disk jockey programs which confine themselves exclusively to the playing of leading folk and Western artists' recordings. Typical of this sort of show is Nelson King's *Jamboree* on WCKY, Cincinnati. Running three hours and 45 minutes seven nights a week, the show is routined by mail requests, and it has become so important to record companies that often asce-

tate dubbings of recording sessions are sent to the station before release of the regular commercial pressings. Significant is the fact that in two years *Jamboree* went from an hour-and-a-half show to its present considerable length.

The success of King's recorded program of all-hillbilly music in a metropolitan area is duplicated, even more surprisingly, in the completely cosmopolitan atmosphere of New York City. Several folk-music programs are heard in and around New York, one of the most successful of which is Rosalie Allen's *Prairie Stars* on WOV. According to Arnold Hartley, the station's program director, "New York seemed to be quite unconscious of hillbilly and cowboy music at the time (1943) we decided to program that type at WOV. It was in the nature of an experiment then, but now hillbilly is an integral part of our programing." WOV, as have many stations in the U.S., learned that hillbilly-program listeners constitute a definite segment of the radio-listener whole, that they show up in their own right, not merely as representatives of the great unknown general listening public, but as a positive-preference group.

To list in detail all the folk programs—recorded and live—on local stations from Maine to California would require a small almanac. To detail all the direct sales results achieved by local advertisers using these shows would call for several large ones. In its 23 May issue *SPONSOR* will run some of the more outstanding instances of what using folk artists has accomplished for local advertisers on such leading folk-music stations as WRVA, Richmond (Va.); WWVA, Wheeling (W. Va.); WNAX, Yankton (S. D.); WLS, Chicago; and WSM, Nashville.

There is also a personal-appearance angle to folk artists which helps them, stations, and advertisers. That angle will soon be particularly effective, as state and county fairs are held around the country starting in June and continuing through the Summer months. In its next issue *SPONSOR* will report on the summer-selling advantages to local advertisers when the hillbilly shows they sponsor appear in person at these fairs.

All in all, many a local advertiser on the nation's leading folk-music outlets has found out what national sponsors and their agencies apparently have still to learn—that that's sales gold in them thar hillbillies. \* \* \*

## WMT plows fertile ground in Oasis (IOWA)



You gotta look fast when you pass Oasis. It's small . . . and it sort of blends into the rest of Iowa, which is all oasis anyway. But don't let anyone throw sand in your eyes about the importance of Oasis as a market for your goods. When the Oases of WMTland put their collective purchasing power together, the aggregate is fertile ground indeed.

There are 1,121,782 people within WMT's 2.5 mv line—well-heeled citizens whose standard of living is high, whose income is high—and whose affection for WMT stretches from day to night and back again. Tell your sales story to this loyal audience on Eastern Iowa's exclusive CBS outlet—WMT. Ask the Katz man for full details.

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

★ 5TH YEAR AS CANADA'S TOP 250 WATER ★

Now 1000 WATTS

**CKNW**



## OPEN LETTER TO THE BAB

---

*Your initials are new.*

*But the need for a Broadcast Advertising Bureau is old.*

*SPONSOR has worked for the formation of a BAB for the past two years. We have repeatedly urged its formation in editorials and articles. We have repeatedly pointed out the strides being made by the black and white media to the disadvantage of radio.*

*Now that the start is made we congratulate the NAB.*

*We congratulate advertisers and their agencies, too. For they will reap the harvest in better understanding and more efficient use of broadcast advertising.*

*You have our enthusiastic well wishes and our promise of cooperation. May we join hands often.*

*Sincerely,*

NORMAN R. GLENN  
*Publisher*

# SPONSOR SPEAKS



## BAB

A new era has come to the broadcast advertising industry.

A start has been made. The Broadcast Advertising Bureau is on its way.

The \$220,000 at its disposal in 1949 is little more than a start. It can't begin to compare with the \$1,000,000 budgeted to the newspapers' Bureau of Advertising, nor with the annual allotment of a *Life* or *SEP*.

But a small budget can go a long way under the right direction. And we have high regard for Maurice B. Mitchell, the man who has been chosen to head BAB. If he doesn't build his acorn, resultwise and budgetwise, into a sturdy oak within the next two years we'll be surprised.

We see BAB as the most promising business investment the industry has yet made.

And, amid the clamor for abolition of the annual NAB Convention on the basis of non-accomplishment (a point of view not without merit), we maintain that the creation of the BAB justified the 1949 session.

## The BMB Situation

Seldom has there been as much controversy among members of the NAB as that created by the Broadcast Measurement Bureau at the recent Convention. The best of friends have fallen out because of BMB research policy and management. As recently as March, BMB subscribers were called upon to guarantee \$100,000, should the decision of the Internal Revenue Bureau find that BMB was not entitled to tax-free status.

As reported (SPONSOR, 28 March), the subscribers came through nobly. Unfortunately, more money is needed than was anticipated at the time the first call for pledges was made. Once again the subscribers are being asked for a pledge, this time to forego the escape clause in their contracts,\* and to continue to pay to the end of the contract (June 1950). Pledges are coming in rapidly (20% of the BMBers signed at the NAB convention), and the NAB has agreed, under certain conditions, to advance the necessary money for current expenses.

Under these circumstances Ken Baker, acting president of the research organization, feels that the continuance of an industry-controlled coverage-re-

search organization is assured.

There have been a lot of loose words thrown around about how BMB has spent money during its first few years of operation. SPONSOR feels that now is the time for BMB to make a detailed financial report to all who are interested in broadcast advertising.

Full revelation, not only of research data but also of what it costs to obtain it, is healthy and, in the present case, essential to the continued operation of an industry-sponsored coverage-research organization.

## Summer daytime listening

Daytime serials prove that Summer broadcasting is profitable. While other forms of the commercial air seem to lose part of their audience, the soap operas, rated in big cities, decline in rating only around 20% or less from the high of the year. If a survey were made of Summer homes, it no doubt could prove that there's more listening by America's housewives who go to the beach or the mountains than there is when they are home.

While there may be some loss in over-all listening during the Summer months, it's more than made up for financially by the discounts which accrue to 52-time advertisers. These facts are a matter for SPONSOR's *Summer Selling* issue (9 May).

Don't sell radio short—in the Summertime.

\* Permitting subscribers to cancel their contracts with 90 days notice.

# Applause

## They Stole the Show

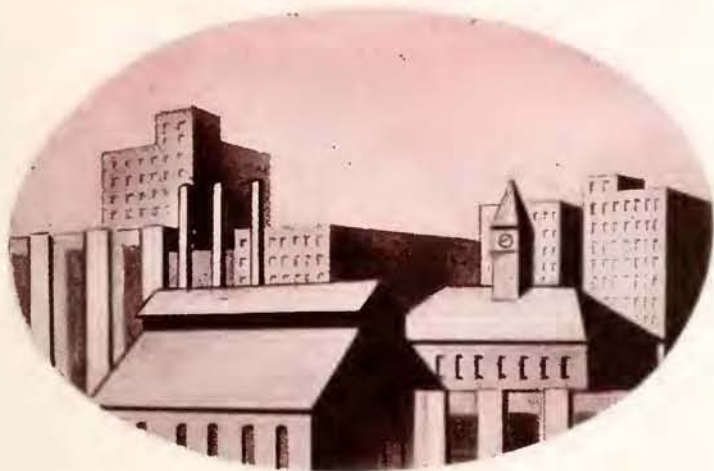
The broadcasters without network affiliations proved their vitality at the convention of the National Association of Broadcasters just recently completed. Whereas the agenda of the convention itself was diffused and erratic, as most industry conventions have been since time immemorial, the unaffiliates' day was well organized and down to earth. The only section of the independent program that might be tagged as being incongruous was Judge Justin Miller's speech, *Who owns and controls radio broadcasting in Amer-*

*ica?* It had little to do with the problems of independent broadcasters. The judge used the unaffiliates' luncheon as a sounding board for his favorite subject, free radio.

Broadcast advertising faces new crises daily. It must be serviced by an alert management. The independent station is becoming increasingly important in the schedules of national, regional, and local advertisers. Numerically the independents are as important as their network counterparts. In numerous areas the non-network station is proving that it is as important as any station in town.

No better proof of this could be found than the convention program of this group at the NAB. It was a business session in a sea of political intrigue. It was a gathering of station managements that exist 100% on their own. It was a meeting of that segment of radio broadcasting that looks towards expanding its services while the rest of the aural broadcasting world is preparing for curtailment.

The battle for radio's share of the advertising dollar is becoming more furious daily. The independents, during their day at the NAB, proved that they're to be reckoned with.



# WORCESTER

## A Test Market....

## Tested and Opportune

Worcester and Central New England offer an effective test market, completely covered by both WTAG and WTAG-FM.

*Study these Important Basic Factors!*

Each one influences Test Market selections!

**WTAG** WORCESTER  
580 KC 5000 Watts



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



- 3rd largest New England City
- 17th ranking industrial area in the nation
- Over 100,000 different products
- Value of products \$330,935,000 annually
- 67th county in nation in form income \$19,761,900
- 26th county in population in the nation — 552,900\*
- 35th county in total income — E.B.I. \$661,409,000\*
- Average industrial wage (1st 11 months 1948) Worcester \$57.10 (nation \$52.83)
- Average food sales per Worcester family annually — \$1,220 (52.2% above nation)\*
- 82 new industries in Worcester since V-J Day
- Construction activity 1948 (10 months) 41% over 1947
- Bank debits 1948 (9 months) 12.7% over '47 (N.E. 7.9%)
- 147,800 families in a compact trading area with 54 cities and towns
- Served by three major railroads and over 50 major trucking companies
- 1500 retail grocery outlets
- 205 retail drug outlets
- Not dominated by chain stores

\*Copr. 1948, Sales Management Survey of Buying Power; further reproduction not licensed.



**CUT YOUR OWN SLICE  
—TAKE ALL OR PART!**



**Standard Network offers 3 to 22 stations strategically located to give comprehensive "Home-Town" coverage of all or any part of Ohio.**

★ With WJW, Cleveland's Chief Station, as the originating station you can now cover all or any section of Ohio you desire. This offers advertisers an unparalleled opportunity to gear their time buying to specific areas that correspond with product distribution. In

addition, the Standard Network provides a sure-fire, economical method of testing radio programs and plans . . . you can buy from 3 to 22 stations. Rates and specific recommendations will gladly be given. Phone or write WJW, Cleveland 15, Ohio.

*BILL O'NEIL, President*



**BASIC  
ABC Network**

**WJW**

**CLEVELAND**

**850 KC  
5000 Watts**

**REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY**

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