

SPONSOR

For buyers of broadcast advertising



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AUG 2 1949

GENERAL LIBRARY

Radio audience: 1949—p. 21

entering farm commercial—p. 30

Chicago laundry story—p. 24

How to sample a vacation—p. 32

The "Cisco Kid" sells the outdoors too—p. 32

SP 10-49 12220
MIS. FRANCES BRADGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

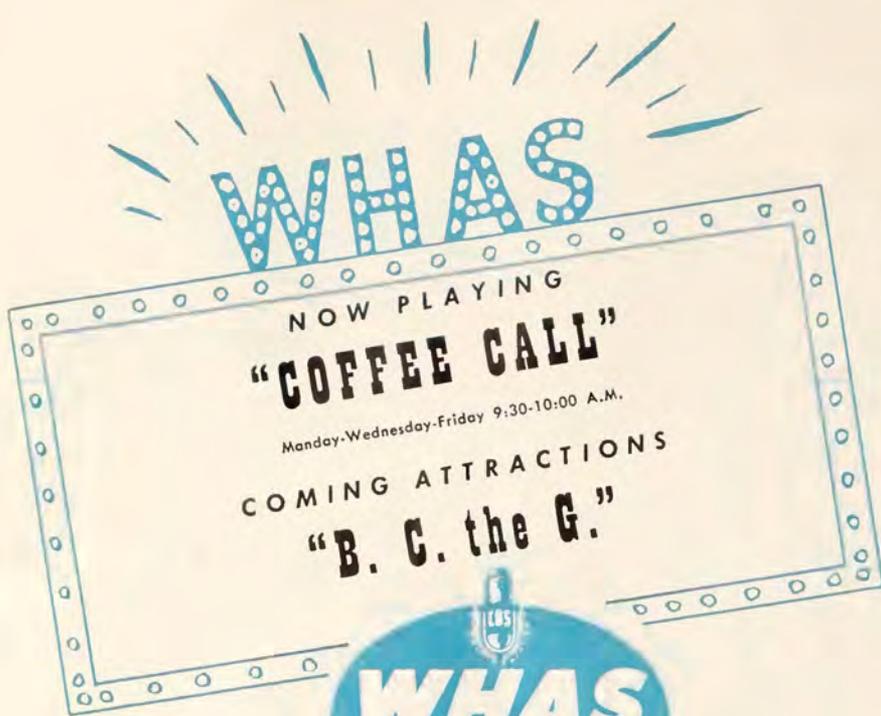


WANTED!

\$5000 REWARD!
aka CACTUS PETE MOSS
LEARN ON YOUR HARD HAT.
HAB. LEFT HANDED & 200 TALL



"CISCO KID" TUESDAY, THURSDAY, SATURDAY 5:00-5:30 P.M. WKNA



Even now
before B. C. the G.
we're packing 'em in!



Yes, even before Bing Crosby comes in with the spectacular new CBS lineup in the Fall, WHAS listenership figures are zooming . . . outstripping all other stations in the rich Kentuckiana market.

*In the last year WHAS was the only Kentuckiana station to increase its roster of top Hooperated programs morning, afternoon AND evening!**

Credit this to the happy combination of CBS programming and WHAS shows. "Coffee Call" is a good example . . . an aromatic blend of enthusiastic housewives in the WHAS studio plus thousands of buy-minded housewives in Kentuckiana homes.

For Fall booking with plenty of punch take note of the WHAS audience ratings *before* Bing . . . add the Groaner . . . then figure in the rest of the great CBS Fall Lineup. It proves WHAS the gilt-edged, rock-solid buy of the '49 Kentuckiana Fall Season.

*Source: 47-48 and 48-49 Winter-Spring Reports.



COFFEE CALL is an audience participation show with prizes from participating sponsors. It has won 2 national awards: NRDGA National Radio Award ("the best woman's program") and CCNY Award of Merit ("most effective direct-selling program"). Talent: M.C. Jim Walton, organist Herbie Koch. Sponsors: Delmonico Foods, Louisville Provision Co., Van Allmen Foods.

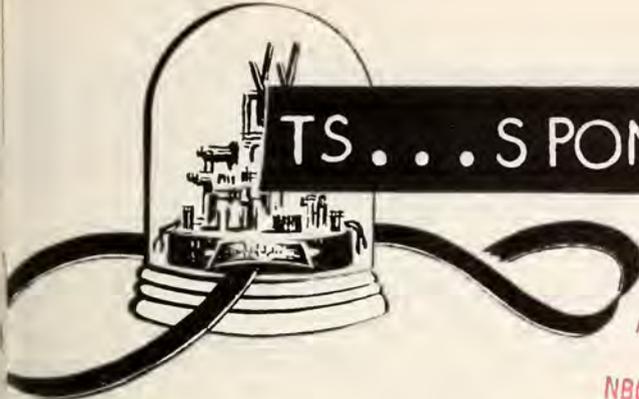
Come This Fall, choice seats ("availabilities" to you) for the Great WHAS-CBS Show will be hard to find. Reserve yours now! Call your PETRY man!



now a larger audience at a lower cost.

50,000 WATTS * 1A CLEAR CHANNEL * 840 KILOCYCLES
VICTOR A. SHOLIS, Director * J. MAC WYNN, Sales Director

THE ONLY RADIO STATION SERVING AND SELLING ALL THE RICH KENTUCKIANA MARKET



TS...SPONSOR REPORTS...

..SPONSOR REPORT

RECEIVED
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NBC GENERAL LIBRARY

1 August 1949

- Senior webs to use new promotional approach this fall**

CBS and NBC fall promotional campaigns will be different than any thus far attempted by either chain. NBC will avoid ratings and concentrate on "effectiveness," CBS will stress #1 and low-cost Columbia audiences. Battle will be good for broadcasting.

-SR-
- Toni passes 70,000,000-wave sales mark**

Toni in five years has sold over 70,000,000 permanent wave kits, changed women's home care of hair, and currently does 1.3% of total wholesale drug business and 1% of total retail drug-store business in U.S. Drug outlets handle over 10,000 individual items, which makes Toni's 1% even more amazing. Toni is still a prime user of broadcast advertising.

-SR-
- Bulova leads TV commercials**

Study, made by Advertest Research, of commercial effectiveness on TV, placed Bulova first, Philip Morris second, Hi-V third, Chevrolet fourth, Lucky Strike fifth.

-SR-
- Italian and Polish broadcasters to sell as group**

Setup to help sponsors reach foreign-language markets of United States is well under way. Italian and Polish are first language groups served by broadcasting to be available as a package in all metropolitan markets.

-SR-
- Camera dealers buy Bell and Howell transcribed breaks**

Interest of camera dealers in broadcast advertising is seen through their purchase of Bell and Howell transcribed announcements featuring Hollywood stars. Price is \$5. Most dealer transcriptions are made available without charges.

-SR-
- Bread broadcasting to regain pre-strike status quo**

What strike does to brand-buying is indicated through WOR (N.Y.) survey of advertised breads in homes, before and after strike. Non-striking Silvercup, among top five prior to strike, was found in half the homes after settlement. Other four—Bond, Tip Top, Tays-tee, and Wonder—are fighting via broadcasting to regain leadership.

-SR-
- Retail and service advertisers swing to saturation**

Indicative of local-retail sponsor trend towards saturation broadcast advertising is Texas Engine Service schedule on KNUZ, Houston. Texas Engine buys 6 quarter-hours, 2 half-hours, 70 time signals weekly.

-SR-
- TV broadcast advertising unchanged this fall**

Despite decision by FCC to place part of TV in UHF, it will be some time before it becomes important in life of TV viewers. Television advertisers can forget it contributing to or detracting from visual service for coming season.

SPONSOR, Volume 3, No. 18, 1 August, 1949. Published biweekly by SPONSOR Publications Inc., 3110 Elm, Baltimore 11, Md. Executive, Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19. \$8 a year in U. S., \$9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

-SR-

WJR cuts cut-in charges

Making localizing of network programs easier and less expensive, WJR, Detroit, has set pace for the industry with flat service rate for local cut-ins regardless of time of day, rather than charge higher announcement fees.

-SR-

Flour competition to hit new high in 1949-50

Flour organizations are facing fact that U.S. processing facilities are 50% in excess of those required for domestic consumption. With continental grain-growing areas cutting down Europe's demand for American wheat, competition for business will be toughest it has been in past ten years. Result is that millers like Pillsbury (adding sponsorship of "House Party") and General Mills (adding TV version of "Lone Ranger") will be spending more ad-dollars than ever before in 1949-1950. They'll be diversifying products also. General Mills will introduce its Betty Crocker automatic toaster this fall.

-SR-

Radio still in third ad place

Most estimates of advertising expenditures for 1949 place radio third, as it was in 1947 and 1948. Direct mail continues first with double the money spent on air. Newspapers continue in second place, crowding direct mail closely.

-SR-

Rice group studies Puerto Rico story

History of successful rice broadcast advertising in Puerto Rico is being studied by Rice Consumer Service. Product hasn't received much air attention in U.S., but radio has moved great quantities in PR. Rice crop in U.S. will be double in 1949, and producers must increase U.S. consumption.

-Please turn to page 40-

capsuled highlights

IN THIS ISSUE

Radio delivers the greatest audience and the greatest show on earth. Some ideas of its dimensions are presented in the newest BMB report. **page 21**

Small retailers can combine in associations and use broadcast advertising within meager budgets. **page 24**

Dealer co-op advertising from the sponsors' point of view. What it can do, and why it belongs in a radio advertising budget. **page 26**

Advertising agency publicity departments: their place in the broadcast advertising picture. **page 28**

Pinpointed commercials are not being written. How badly the agencies are faltering is reported in a SPONSOR-University of Oklahoma study. **page 32**

Radio production departments in agencies lose money. The Mr. Sponsor Asks question is WHY? **page 36**

Minute TV station breaks are N.G. SPONSOR's report on this phase of visual advertising explains why. **page 48**

IN FUTURE ISSUES

The "tear up the rate card" problem. 15 Aug.

Research portfolio for a sponsor. 15 Aug.

The 4-network promotion outlook for the fall. 15 Aug.

Who's selling broadcast advertising short? 29 Aug.



IMN . . . SPONSORS REPORT .

SPONSORS REPORT . .

Just talked to Bill Peterson on the telephone and, as usual, he took a considerable amount of time telling me what you are doing in the way of helping us promote our radio programs on Station KALL and all the rest of the Intermountain Network.

Believe me, I would be remiss in my duties if I did not devote a portion of this letter to telling you that last year's business throughout the areas covered by the Intermountain Network was excellent and great progress was made.

We feel that one of the principal reasons is because of the outstanding coverage the Intermountain Network offers to its clients and particularly the wonderful merchandising and promotional activities conducted by your men.

There is nothing I can say that would adequately express my organization's appreciation to you for this cooperation.

Yesterday I spoke to Mr. E. M. Finehout, our Vice President in Charge of Sales and Advertising, and he said, by all means we owe you one thing -- thanks for some real cooperation.

W. J. TORMEY

Sales Manager Branch Offices
WHITE KING SOAP CO.

21 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH

KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Lagan
KSVC, Richfield
KSUB, Cedar City

IDAHO

KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatella
KID, Idaho Falls

WYOMING

KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Pawell

MONTANA

KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KOPR, Butte

NEVADA

KRAM, Las Vegas

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

40 West 52nd

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COVER PICTURE: The transcribed "Ciseo Kid" is just one of the hundreds of ways broadcasting is constantly selling the outdoors, vacations, and travel.

"LET'S SELL OPTIMISM"

On pages 40 and 41 of the 4 July issue of your fine magazine, we read with interest your "Open Letter to Bill Rine, WWVA."

We are in hearty accord with the idea of a series of announcements beamed at business men and consumers in regard to the "Let's sell optimism" idea.

We feel strongly that half of our present trouble is due to fear, and wish to do our part to dispel it.

THOMAS M. COLTON
Commercial Manager
WARE, Ware, Mass.

WMIQ, Iron Mountain, Michigan, plans to extensively promote "Let's sell optimism."

We think the idea is terrific!

M. R. BALDRICA
Program Director
WMIQ, Iron Mountain, Mich.

Your recent "Let's sell optimism" article and open letter hit us squarely where we need hitting.

May I suggest that your office act as a trading post for announcements on this subject so that all interested stations may do the most effective job. We would appreciate receiving the U. S. statistics to help us write our announcements, and, of course, I will send you copies of announcements.

Thank you for promoting an idea which should not only help our business, but also our community and nation.

STEPHEN W. RYDER
Station Manager
WENE and WENE-FM
Endicott, N. Y.

In glancing through the 4 July issue of SPONSOR, I noticed the open letter to Bill Rine, WWVA, on selling optimism.

I think it is a very good idea, and would like to have the U. S. Statistics you mentioned at the end of the letter.

WILLIAM P. WHITE
General Manager
KPB, Marshalltown, Ia.

(Please turn to page 6)



Here's Why...
FIRST IN BMB

FIRST IN HOOPER

FIRST IN THE SOUTH'S FIRST MARKET



To sell Houston
and the great
Gulf Coast area

Buy KPRC
FIRST
in Everything
that Counts

KPRC
HOUSTON
950 KILOCYCLES - 5000 WATTS

NBC and TQN on the Gulf Coast
Jack Harris, General Manager
Represented Nationally by Edward Petry & Co.

IS THERE A DOCTOR IN THE HOUSE?

We mean a "Specialist," not a general practitioner. Radio and Television are highly competitive media. And since they began to vie for the advertising dollar, there has been an urgent need for "specialized" representation of each.

On the proven theory that one man cannot efficiently serve two masters, Blair-TV, Inc. was born.

We are specialists...TV sales specialists devoting 100 percent of our energy and talents to the sale of television time and programs.

Blair-TV, Inc. has developed its own sales technique which will mean more dollars for TV Station owners.

May we tell you about the Blair-TV "Ten-point Sales Plan?"

Write Blair-TV, Inc., 22 East 40th Street, New York 16, N. Y.

BLAIR TV INC.

NATIONAL REPRESENTATIVES OF
LEADING TELEVISION STATIONS

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

(Continued from page 4)

We are heartily in favor of your "Let's sell optimism" campaign.

TOM MAXWELL
Managing Director
WIBB, Macon, Ga.

We are very much interested in your "Let's sell optimism" campaign, and would like to join you in the project.

JEANNE TERRY (MRS.)
WTTH and WTTH-FM
Port Huron, Mich.

We here at KMCM are definitely interested in an aggressive "Let's sell optimism" campaign, and honestly believe that any station that gets behind such a campaign will achieve results.

LOU GILLETTE
Manager
KMCM, McMinnville, Ore.

We, here at WBBC, feel that the "Sell optimism" campaign is as great a thing as has come along in a long while.

L. GEORGE GEIGER
Production-Promotion
WBBC, Flint, Mich

The staff here at WDZ is very much interested in your "Let's sell optimism" idea. Your open letter in the last issue of SPONSOR coincided in thought with a campaign we have already begun.

So send along those U. S. statistics. We'll use 'em.

EUGENE DORSEY
Continuity Dept.
WDZ, Tuscola, Ill.

I read your open letter to Bill Rine, of WWVA, on your optimism campaign with a great deal of interest. Please include WLAN, in Lancaster, as one of the participants in your campaign.

We all hear a great deal of pessimistic talk around us these days—we hear it from our neighbors, from our associates, and from many of our news commentators. We also read a great

WIP
Produces!

Example
16

WE QUOTE WITH PRIDE—
"This is the first year that we have been able to meet the demands of all the farmers who called on us. Approximately 1,600 persons reported for work who had heard the announcement on WIP."

PENNSYLVANIA STATE
EMPLOYMENT SERVICE—
United States Employment
Service

WIP
Philadelphia
Basic Mutual

Represented Nationally

by

EDWARD PETRY & CO.

deal about it daily in our newspapers. We hear so much about the coming depression or recession, and have been warned so much about it that we expect it to come any day now. You know you can talk yourself into almost anything, and most of us have already been talked into a coming depression—right or wrong.

I think radio has a great opportunity to spread optimism, and WLAN is going to try to do it here in Lancaster. We will try to erase some pessimistic talk and economic jitters in our territory. Yes, WLAN is going to try to get people back to the bright side and the optimistic side of thinking.

Congratulations on your campaign—count us in and please send us any further information for our use, here on WLAN.

JOHN D. HYMES
Assistant Manager
WLAN, Lancaster, Pa.

Noted your "Let's sell optimism" spread with great interest. I have referred several other station managers to the 4 July issue of SPONSOR.

I would like to put on a concerted campaign along the lines you set forth.

FRANK M. DEVANEY
General Manager
WMIN, St. Paul, Minn.

Your "Let's sell optimism" appeals to us, too.

Thanks for the tip-off on a nice idea.

J. A. BLACK
Program Manager
WGH, Norfolk, Va.

We here at WREN are mighty enthusiastic about your excellent "Let's sell optimism" campaign. Our big guns are aimed and ready to fire, once we have the ammunition necessary. Be assured that we're 100% in this very worthwhile venture.

W. P. YEAROUT, JR.
Promotion Manager
WREN, Topeka, Kan.

Your "Let's sell optimism" idea is an excellent one.

WORTH KRAMER
Assistant General Manager
WJR, Detroit



Casting or Castigating, He Never Lets The Big Ones Get Away

It may be all quiet along the Patuxent during peaceful fishing hours . . . but when his "top of the news from Washington" broadcast rolls around in early evening the situation changes. Never one to be misled by a tranquil surface, he drops his inquiring line into hidden depths—and reels in many an interesting catch.

As one of the networks' best known news commentators he casts a nightly spell on some 13,500,000 weekly listeners. Even his severest critics acknowledge both his influence and his contributions to national welfare via his exposés of abuses.

His broadcast—the Fulton Lewis, Jr. program—is currently sponsored on more than 300 stations. As the original "news co-op" it offers local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client or yourself, investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).



KSL

It's overwhelming...

(but not surprising)

Throughout Intermountain America . . .

KSL is the listeners' choice by more than 3 to 1!

KSL captures the biggest audience in 68.1% of the total 532 weekly quarter-hours!

KSL wins more than twice as many "firsts" as all other Salt Lake City Stations and Regional Networks combined!

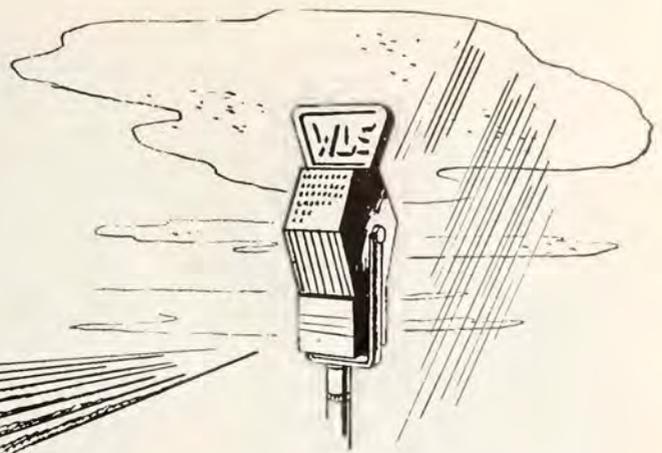
That's the gist of the most far-reaching and complete study ever made in KSL's 74-county unit BMB Audience Area.

Conducted by Benson & Benson, Inc., independent research organization, this new Listener Diary presents sterling-silver proof that KSL is ahead by an overwhelming majority in a market where a million of your customers spend one billion dollars a year in retail sales.

If you want to stay way ahead of your competition in Intermountain America, call us or Radio Sales. And discover how 50,000-watt KSL gets you more customers **at less cost per customer than any other station or regional network.**



MORE...



... FARM SERVICE

- Farm Bulletin Board (daily) • Farm World Today (daily) • Dinner Bell Time (daily) • This Farming Business (daily) • Prairie Farmer Air Edition (daily) • Daily specialist from Board of Trade (grain markets) • Remote broadcasts direct from Union Stock Yards (twice daily) • Weather reports direct from U. S. Government Weather Bureau
- Temperature and humidity every station break • Such special features as "Your Land and My Land," "Visits with Med Maxwell," "Great Stories About Corn."

... Trained Agricultural Editors:

- | | |
|------------------|----------------|
| Arthur C. Page | Paul Johnson |
| Larry McDonald | Ralph Yohe |
| Al Tiffany | Bill Renshaw |
| Lloyd Burlingham | Gladys Skelley |
| Bill Morrissey | Frank Bisson |
| Dave Swanson | |



- ... IMPORTANT AGRICULTURAL GUEST SPEAKERS AND INTERVIEWS
- ... REMOTE BROADCASTS FROM AGRICULTURAL EVENTS

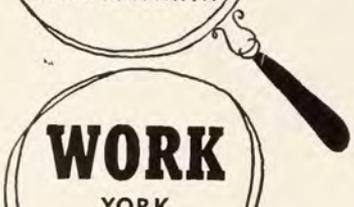
And So More reasons why farm folks all over Illinois, Indiana, Michigan and Wisconsin listen more to WLS... and to our advertisers. For details, write Sales Manager, WLS, Chicago 7, or see a John Blair man.

A Clear Channel Station



890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE.
REPRESENTED BY JOHN BLAIR AND COMPANY.

For Profitable
Selling
INVESTIGATE



Clair R. McCallough
Managing Director



Represented by

ROBERT MEEKER

ASSOCIATES

Los Angeles New York
San Francisco Chicago

STEINMAN STATIONS



Mr. Sponsor

Robert J. Piggott

Advertising Manager
The Grove Laboratories, Inc., St. Louis

Unlike many closely-held, family-owned corporations, the term "conservative" doesn't exactly fit The Grove Laboratories, Inc. Neither does it fit youngish (under 40) Bob Piggott, whose job is to see that the frequency and concentration of Grove's selective advertising delivers the right kind of circulation at the lowest cost. "Aggressive, but sound" is the way the Grove executive group regards its operation. The company has made money over the years and progressively increased its tangible net worth, which reached in 1948 over \$2,750,000.

With Grove's recent acquisition of the F. W. Fitch Co., Des Moines, Ia., Piggott's responsibilities are greatly enlarged. In addition to his selective operation he now has under his wing *The Shadow*, Mutual network show covering the country for Fitch, except in the Blue Coal area (a dozen states on the Eastern seaboard). Piggott will keep a sharp eye on the network program, just as he has on Grove's selective campaigns. Some ad-managers get the most from their programs by meticulous attention to detail. Other executives know what they want and how they want it, but put the responsibility of getting it done up to specialists on their staffs or at their agencies. That's Piggott's way and Grove's agency (Harry B. Cohen Advertising, New York) likes it that way.

Grove philosophy abhors the static in operation as well as in individual thinking. The only real setback ever reported was in 1946 when the company suffered a net loss attributed to writing off obsolete and discontinued lines, while actually earning a net profit from operations. During the three years Piggott has directed Grove advertising, the firm's vigorous selective campaigns have sparked a strong demand for all its products.

When Grove combed the field for an ad-manager to fit their exacting specifications, they let it be known they were interested in a man to whom agency problems, including media buying and research, were no mystery. Hill Blackett Co. (Chicago), BBD&O (Chicago), Needham, Louis and Brorby (Chicago) had contributed account, media, and research experience to a young executive named Bob Piggott.

THERE ARE NO SLUMS IN DULUTH

Unusual city, Duluth. Not the country's largest market, but one of the best for business. That's because Duluth is a stable market. It's populated essentially by middle class folks, whose Spend Ability isn't affected too much by the vagaries of conditions elsewhere in the nation.

The man next door may work in the steel mills, or on the railroad, or on the coal docks. Or he may be a white-collar executive. But he's the man next door. He lives in much the same kind of house, lives much the same kind of life, does much the same kind of spending. Be sure Duluth is on the list for your next campaign.

WEBC ★ **DULUTH-SUPERIOR** ★ **KDAL**
NBC MINNESOTA WISCONSIN CBS



Ever try home-grown talent?

It scared a Cincinnati greeting card manufacturer.*
He thought buying a local live talent show
in a far-off market—Boston—was like putting his head
in a lion's mouth... too risky.

Until Radio Sales showed him it wasn't a gamble at all.

A Radio Sales Account Executive played him
an audition record of "Uncle Elmer's Song Circle" on
WEEI. Pointed out the natural tie-in
between his sales story and the show. Furnished him
with proof of its pulling power. The pay off...

The manufacturer bought this WEEI local
live talent program. And his New England sales hit
an all-time high! That was four years ago. He's *still*
on—because sales are still climbing.

*No wonder national spot advertisers now sponsor
more than 750 local live talent broadcasts each week
on the stations represented by Radio Sales. Their
sales curves prove that you can get a sales-effective
performance with local live talent supplied by
Radio Sales. Without a bit of a risk.*

**A real life story*

RADIO SALES

Radio and Television Stations Representative...CBS

Radio Sales represents the best radio station—the CBS one of course—in Boston, New York*, Washington, D. C., Philadelphia*, Richmond, the Carolinas*, Alabama*, St. Louis, Chicago, Minneapolis-St. Paul, Salt Lake City*, Los Angeles*, San Francisco, and the West Coast's leading regional network. (*And the best TV station in these markets.)



KFH IS TOPS



E. J.
Notebook

The only established Women's Show produced in Wichita is E. J.'s Notebook on KFH. The program features items of interest to women with participating announcements for advertisers who want to reach a TOP audience of women.

E. J.'s Notebook has been aired regularly for a decade. The show has a natural animation, skillful script and a delightful personality that clicks. Ethel Jane King, KFH Women's Editor, is currently emcee for the show and she has sold everything from soap flakes to diamond bracelets on the air. Program content includes sparkling interviews with celebrities, personalized comments on styles and trends of the day and announcements of meetings, clubs and concerts of fascinating interest to her loyal audience. Call your Petry representative today for availabilities.

For evidence of TOP programing on KFH, see any Petry man.

5000 Watts - ALL the time

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

KFH
KFH
- FM
CBS
WICHITA, KANSAS

SPONSOR**New and renew**

THESE REPORTS APPEAR IN ALTERNATE ISSUES

**New on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Adam Hat Stores Inc	Weintraub	ABC	260	Drew Pearson; Sun 6-6:15 pm; Sep 4; 52 wks
American Tobacco Co	Gumbinner	CBS	172	Leave It to Joan; Fri 9-9:30 pm; Sep 9; 52 wks
	BBD&O	NBC	163	Light-Up Time; MTWTF 7-7:15 pm; Sep 5; 52 wks
Block Drug Co	Cecil & Preshrey	CBS	139	Burns & Allen; Wed 10-10:30 pm; Sep 21; 52 wks
Bruner-Ritter Inc	Raymond Spector	ABC	187	Unannounced; Sun 9:30-10 pm; Sep 4; 52 wks
Grove Laboratories Inc	Harry Coben	MBS		The Shadow; Sun 5-5:30 pm; Sep 11; 39 wks
Pillsbury Mills Inc	Leo Burnett	ABC	216	House Party; MTWTF 12-12:30 pm; Sep 19; 52 wks
Ralston Purina Co	Brown & Bawers	MBS		Checkerboard Jamboree; MTWTF 12:15-12:30 pm; 26; 52 wks
Scrutan Co	Roy S. Durstine	ABC	57	Victor Lindlabr; MWF 10:45-11 pm; Sep 5; 52 wks
Southern Baptist Convention	Liller, Neal & Battle	ABC	130	Baptist Hour; Sun 3:35-4 pm; Oct 2; 52 wks
Wilson Sporting Goods Co	Ewell-Thurber	MBS		All-Star Football Game; Fri Aug 12 9:30 pm to conclusion

**Renewals on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Emerson Drug Co	BBD&O	CBS	155	Inner Sanctum; Mon 8-8:30 pm; Jul 25; 52 wks
Goldseal Co	Campbell-Mithum	CBS	170	Arthur Godfrey Show; MTWTF 10:30-10:45 am; Aug 29; 52 wks
Lutheran Layman's League	Gotbam	MBS		Lutheran Hour; Sun 12:30-1 pm; Sep 25; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS	150	Mystery Theatre; Tu 8-8:30 pm; Aug 3; 52 wks
		CBS	150	Mr. Cameleon; Wed 8-8:30 pm; Jul 3; 52 wks
		ABC	204	My True Story; Tu & Th 10-10:15 am; Jun 7; 57 wks

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert N. Baggs	—	RCA Service Co Inc, Camden N. J., consumer prods service sls mgr
James A. Barnett	Lever Bros Co, Cbi., vp, gen mgr	Same, vp in chge adv
Alberta Boutyette	Bonwit Teller Inc, N. Y., art dir	Same, adv dir
James C. Carmine	Philco Corp, Phila., vp	Same, exec vp
George H. Davis	Rexall Drug Co, L. A., mgr packaged medicine dept	Same, gen sls mgr
John F. Des Reis	Ronson Art Metal Works Inc, Newark N. J., sls mgr export dept	Same, sls mgr
Burton Durkee	—	Kaiser-Fraser Corp, Willow Run Mich, adv dir
Gerhard Exo	Day, Duke & Tarleton, N. Y., mdsg dir, acct exec	General Foods Corp (Diamond Crystal Salt div), N. Y., adv, sls prom mgr
Wallace N. Guthrie	—	Shick Inc, Stamford Conn., exec vp, gen mgr
Grace Johnson	—	Helena Rubinstein Inc, N. Y., adv mgr
G. R. Jones	—	General Motors Corp (Oldsmobile div), Lansing Mich., gen sls mgr
Thomas H. Keating	General Motors Corp (Chevrolet Motor div), gen sls mgr	Same, gen mgr
W. L. Kesinger	Chrysler Corp (Dodge div), Detroit, truck adv, prom	Same, truck adv mgr
William McCarthy	Brooks Brothers, N. Y., adv mgr	Bonwit Teller Inc, N. Y., adv mgr
John M. McKibbin	—	Westinghouse Electric Corp, Pittsb., vp, gen mgr consumer prods
Marjorie Shields	—	Sunset Appliance Stores Inc, N. Y., adv, prom dir
Albert R. Stevens	National Dairy Products Corp, N. Y., adv, sls prom dir	American Tobacco Co, N. Y., adv mgr
Victor P. Strite	American Safety Razor Corp, N. Y., gen sls mgr	Same, vp, sls dir
Lafayette A. Tremblay	Melville Shoe Corp, N. Y., sls mgr	Same, gen mgr
Eugene N. West	U. S. Time Corp, N. Y., sls mgr	Lehn & Fink Products Corp, N. Y., gen sls mgr

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

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert I. Foreman	WLDY, Ladysmith Wis., slsman	Same, sls mgr
U. A. Latham	WKRC, Cincinnati, gen sls mgr	WKRC-TV, Cincinnati, gen sls mgr
Hartley L. Samuels	Lancer Productions, N. Y.	WFDR, N. Y., sls dir
Guy Wadsworth	WONE, Dayton, O., sls staff	WLWD (TV), Dayton O., sls dir
Leslie P. Ware	KXLW, Clayton Mo., exec dir	Same, sls dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Home Foods Inc, N. Y.	George Washington prods	Ted Bates, N. Y.
Associated Iron & Metal Co, Oakland Calif.	Bldg. supplies	Ad Fried, Oakland Calif.
Astor Theatre, N. Y.	Movies	Donahue & Coe, N. Y.
Bankers Life & Casualty Co, Chi.	Insurance	Weiss & Geller, Chi.
Barton's Bonhonnere Inc, N. Y.	Candies	United, N. Y.
H. R. Basford Co, S. F.	Electrical supplies distributor	Beaumont & Hohman, S. F.
Big Bear Land & Water Co, L. A.	Peter Pan Rancho Club lots	Raymond Keane, L. A.
Block Drug Co, Jersey City N. J.	Stera-Kleen Denture Cleanser	Redfield-Johnstone, N. Y.
Burdett College, Boston	College	L. Richard Guylay, N. Y.
Cal-Dak Co, Colton Calif.	Clothes baskets, trays, tray stand mfr	Jordan, L. A.
Capehart-Farnsworth Corp, Ft. Wayne Ind.	Radios, TV sets	J. M. Mathes, N. Y.
Carter Products Inc, N. Y.	PerStop liquid deodorant	Dancer-Fitzgerald-Sample, N. Y.
Charles of the Ritz, N. Y.	Cosmetics	Peck, N. Y.
Dean Milk Co, Chi.	Chocolate Milk	Morris F. Swaney, Chi.
Eastern Koolvent Aluminum Awning Inc, N. Y.	Awnings, lawn umbrellas	Morey, Humm & Johnstone, N. Y.
Federal Life & Casualty Co, N. Y.	Insurance	William Warren, N. Y.
Fidelity Roof Co, Oakland Calif.	Bldg. supplies	Ad Fried, Oakland Calif.
E. Fougere Inc, N. Y.	Cal-Rinex for hay fever	Redfield-Johnstone, N. Y.
G & W Refrigeration Co, Oakland Calif.	Ice Making Machines	Ad Fried, Oakland Calif.
Gordon Baking Co, Detroit	Baked goods	N. W. Ayer, Phila.
Grove Laboratories, N. Y.	Pfunder's Antacid Tablets	Harry B. Cohen, N. Y.
House of Old Molineux Inc, Boston	Wines	Morris F. Swaney, Chi.
Idaho Prune Advertising Commission, Boise Idaho	Institutional	Pacific National, Seattle Wash.
International Salt Co, N. Y.	Sterling Salt	Duane Jones, N. Y.
John F. Jelke Co, Chi.	Jelke's Good Luck Margarine	Tatham-Laird, Chi.
Klever Kook Food Co, Santa Ana Calif.	Flavored flour	Lockwood-Shackelford, L. A.
R. Kolodney Co, Hartford Conn.	Betty Hartford dresses	Lawrence Esmond, N. Y.
Laurel Raceways Meet, Laurel Md.	Racetrack	Kal, Ehrlich & Merrick, Wash.
Frank H. Lee Co, N. Y.	Men's hats	Grey, N. Y.
Lever Bros Ltd, Toronto Canada	Lipton tea, noodle soup	Young & Rubicam, N. Y., for Canadian adv
Marcus Breier Sons Inc, N. Y.	Bantamac all-weather jackets	Chernow, N. Y.
Marlin Firearms, New Haven Conn	Razor blades	Duane Jones, N. Y.
Mason Chicks Inc, So. Plainfield N. J.	Hatchery	Metropolitan, N. Y.
Mead Johnson & Co, Evansville Ind.	PaBlum, baby foods	C. J. LaRoche, N. Y.
Nu-Enaueel Co, Chi.	Paints	Mitchell-Faust, Chi.
Parkview Markets Inc, Cincinnati	Food prods	Keelor & Stites, Cincinnati
P. H. Postel Milling Co, Mascoutah Ill.	Elegant feeds, flour	Warner, Schulenburg, Todd, St. L.
Prepared Products Co Inc, Pasadena Calif.	Dixie Fry seasoned flour	Dan B. Miner, L. A.
Quality Television Corp, L. A.	Bob Hope TV enterprise	Buchanan, L. A.
Re-Clean Inc, N. Y.	Home dry cleaner	Cayton, N. Y.
Resolute Paper Products Corp, N. Y.	"Sure," toilet tissue	Lester Harrison, N. Y.
Helena Rubinstein Inc, N. Y.	Cosmetics	Hewitt, Ogilvy, Benson & Mathes, N. Y.
Ruby Chevrolet, Chi.	Automobiles	W. B. Doner, Chi.
Schiff, Terhune & Co, N. Y.	Insurance	E. M. Freystadt, N. Y.
Sherwin-Williams Co, Cleve.	Weed-No-More, Pestroy DDT, Bug Blaster Garden Dust	Griswold-Eshleman, Cleve.
Sportstamp Publishers, Phila.	Publisher	Weightman, Phila.
Standard Laundry Co, Jersey City, N. J.	Laundry	Ray-Hirsch, N. Y.
Twentieth Century-Fox Film Corp, N. Y.	Films, Roxy Theatre	Charles Schlaifer, N. Y.
United Wallpaper Co, Chi.	Wallpaper	Ruthrauff & Ryan, Chi.
Washington State Advertising Commission	Tourist accounts	MacWilkins, Cole & Weber, Seattle
Whitehall Pharmacal Co, N. Y.	Anacin	Duane Jones, N. Y., for special radio campaigns
	Anacin, Kolynos, Bisodol	Benton & Bowles, N. Y., for "Armchair Detective" TV show
	Guards Cold Tablets	Biow, N. Y.
Wimbledon Shirt Co, Chi.	Shirts	Louis A. Smith, Chi.
Winarick Inc, N. Y.	Jeris Hair Tonic, Hair Oil, Herpicide	Kastor, Farrell, Chesley & Clifford, N. Y.
Worthington Products Inc, N. Y.	Sleep-Eeze, sleeping pills	William von Zehle, N. Y.

p.s.

See: "Radio sells a watch band"

Issue: 28 February 1949, p. 27

Subject: Speidel expands radio, enters television. Bruner-Ritter drops magazines for radio.

Speidel tried radio for the first time in May last year to sell its watch bands when it started sponsoring a 15-minute segment of ABC's now famous quiz-giveaway, *Stop The Music*. Now, having arced up from around sixth to first place, with about half the \$20,000,000 wholesale replacement business, Speidel is settling down to an exciting fight to hold its supremacy via a new network show and a plunge into television.

Duffy's Tavern on NBC this fall is expected to reach new prospects for the company's bands, while Ed Wynn's CBS-TV network show, also starting in the fall, will woo viewers to linger for a look at the Speidel jewelry display via models.

Not to be left out of the running since Speidel began making people ask for "Speidel bands," Bruner-Ritter, Inc., New York, has abandoned consumer magazine advertising for a king-size splash into radio. They tossed overboard a reported \$500,000 magazine and Sunday supplement color campaign, doubled that budget and bought (via newly-appointed Raymond Spector Co., Inc., New York) an ABC sustainer, *Go For The House*. This show, a 30-minute, once-a-week program, started 31 July (9:30 e.d.t.), and the sponsor comes in 4 September following the August buildup. Bruner-Ritter revamped the format and changed the title to *Chance of a Lifetime* (the chance is for studio and listening audience (187 stations) to win prizes valued at \$500,000).

Time and talent will cost an estimated \$750,000, with about \$250,000 planned for trade and other promotion, possibly including television. Bruner-Ritter, which makes the Bretton line, claims to dominate sales to watch manufacturers, as Speidel now does the replacement business. They expect radio to bring them a larger share of a growing market.

p.s.

See: Crusading Pays Lee

Issue: February 1947, p. 9

Subject: Controversial Drew Pearson switches to Adam Hats; Lee signs Robert Montgomery

Adam Hats, a chain that sells the Adam line through other outlets also, has appointed William H. Weintraub & Company, Inc., New York, in the hope that that astute, hard-hitting agency can give Adam chapeaux the glamor that fights, straight news, and an unlamented network amateur hour never quite achieved, Drew Pearson, controversial, crusading ("... make democracy live") newsman, made Lee hats probably the most-asked-for brand in America. He's the other half of the team that Adam executives expect to give their line unquestioned leadership (it has ranked close to the top for a number of years).

Lee, meanwhile, turned its back on the agency and the commentator who never seemed to wind up one feud before finding himself in the middle of two more. Through Grey Advertising Agency, Inc., New York, Lee successfully negotiated for the services of motion picture star Robert Montgomery. Format will be easy and informal, featuring news and sidelights based partly on Montgomery's travels and close acquaintance with people, big and little, all over the world. Program will start in September, probably over ABC, though negotiations aren't yet final.

Remember the story about...

the bow and arrow



that developed into

the guns of today?



Many powerful things had insignificant beginnings. Take radio stations. WWDC in Washington started out small. And then it grew . . . and grew . . . until today it's one of the most powerful forces for producing low-cost sales in this rich market. Call in your Forjoe man today.

WWDC

AM-FM — The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

“Weed and Company serves you right!”

... said Mr. Jamison



Mr. Z, a prominent figure in advertising circles, had been searching high and low for just the right set of local stations in which to test his new product.

Finally (and wisely) he got Mr. Jamison, and Mr. Jamison got the availabilities. But by that time, advertiser Z was many miles at sea on his new yacht. And Mr. Jamison (who practically refuses to take a vacation) took off after him.

“I know it’s summer and all that,” said our man when he finally caught up with his client, who was much more pleased than surprised. “But I promised I’d let you see the list the moment it was ready. And besides, your test campaign really should start this month, you know.”

“Much obliged, my boy, much obliged!” said Mr. Z from his taffrail.

“It was nothing, sir,” Mr. Jamison replied. “Weed and Company serves you *right!*”

An exaggerated example perhaps. But we’ve got a lot of people like Jamison at Weed and Company... and we’re doing more business for *all* of our clients than ever before.

Weed
and company

*radio and television
station representatives*

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



DESPITE GREATER NUMBER OF STATIONS AVAILABLE, TOP NETWORKS AND STATIONS HAVE BIGGER AUDIENCES THAN EVER

U. S. Radio Audience: 1949

**More people are listening more hours
to more sets in more homes than ever before**

over-all Radio constantly underestimates its strength. In the latest report of the size of the U. S. radio audience, the Broadcast Measurement Bureau takes for its percentage of the U. S. homes equipped with radio the same figure which was developed by Al Politz well over a year ago, 94.2%. Normal expansion during the year is bound to have increased this

percentage. In 1946, the BMB percentage of American homes with radio was 90.4. in two years, 1946-1948, there was an increase of 3.8%. There is little, if any, indication that this ratio of increase has slowed down in 1948-1949. This is in part because radio ownership in the backward Southern states continues to jump. While nationwide the increase in the 1946-

1948 period was only 3.8%, the increase in the West South Central states, Kentucky, Louisiana, Oklahoma, and Texas was from 78.8% to 87.2%. In the East South Central states, Kentucky, Tennessee, Alabama, Mississippi, the increase was from 75% to 85%. Radio ownership in these states is continuing to increase by leaps and bounds, but there is no current research

available to deliver definitive set-ownership figures, so 1948 figures are still being used.

The minimum radio home figure for 1949 is 39,275,000. This is 94.2% of the total number of U. S. homes as estimated by *Sales Management*. In these homes, it's estimated by the Radio Manufacturers Association, there are over 80,000,000 radio receivers in current use. There are also a sizable number of TV sets which are equipped to receive both AM and FM broadcasting. Estimates place at 8,000,000 the number of radio receivers which will be

surveys. To these sets must be added an estimated half-million receivers in public places, most of which are listened to by many more people than lend an ear to any individual home radio receiver during the average day.

Every business day during the year, the radio audience is growing, simply because 98% of all new homes established by newly-married couples are radio equipped. This figure is a projection of a survey* made three days in June at 11 license bureaus in the same number of cities in the U. S. Multiple set homes are constantly

tra listening. Obviously, the number of listeners-per-listening-set is lower when the extra sets are in use, but there would be no listening at all at the time these sets are in use if there were no extra receivers in the home. Only Nielsen is continuously measuring the listening in these multiple set homes (new Audimeters are designed to measure up to four receivers at one time).†

Out-of-home listening has not been measured. It is admittedly high during the summer and during all days on which important sports events are broadcast. It is also high all year

Percentage of Radio Homes in each of the 48 States of the U. S. A.



sold in 1949. RMA feels that from one-third to 40% of these are replacement sets. The others represent new receivers for multiple set homes and new radio homes. The TV estimate of set sales for 1949 is 2,000,000.

There are over 62,000,000 home radio receivers in the 39,275,000 radio homes. The families in these homes also own, at a minimum, 10,037,900 automobile radios and 1,791,500 portable radio receivers, according to recent

on the increase. At first blush, this would seem not important in judging the size of the radio audience. Nevertheless, it is of vital importance. Multiple set homes listen 25% more than single set homes. An extra set in the kitchen means as much as one-and-a-half additional hours of daytime listening. An extra set in the bedroom means at least a half hour a day of added listening. An extra set in junior's or sister's room means at least an hour of ex-

tra listening. Obviously, the number of listeners-per-listening-set is lower when the extra sets are in use, but there would be no listening at all at the time these sets are in use if there were no extra receivers in the home. Only Nielsen is continuously measuring the listening in these multiple set homes (new Audimeters are designed to measure up to four receivers at one time).†

(Please turn to page 58)

*Survey made by a young folks "shelter" magazine.

†Hooper does measure multiple set homes for his U. S. Hooperatings but this is only twice a year.

Radio Homes of America: 1949

REGION AREA STATE	TOTAL			URBAN			RURAL-NONFARM			RURAL-FARM		
	Families	% Radio	Radio Families	Families	% Radio	Radio Families	Families	% Radio	Radio Families	Families	% Radio	Radio Families
THE UNITED STATES	41,692,900	94.2	39,281,230	24,599,390	95.5	25,400,790	8,621,690	94.5	8,144,670	6,471,820	88.6	5,735,770
THE NORTHEAST	11,028,100	96.7	10,668,810	8,613,160	97.0	8,354,160	1,882,350	96.6	1,818,420	532,590	93.2	496,230
NEW ENGLAND	2,594,000	98.2	2,548,000	1,993,320	98.9	1,972,380	465,780	96.4	449,150	134,900	93.8	126,470
MAINE	251,000	95.3	239,320	108,980	98.2	106,990	101,760	93.8	95,450	40,260	91.6	36,880
NEW HAMPSHIRE	159,400	96.7	154,080	94,730	98.0	92,850	47,650	95.0	45,270	17,020	93.8	15,960
VERMONT	101,900	95.7	97,550	42,140	98.4	41,480	34,660	94.7	32,820	25,100	92.6	23,250
MASSACHUSETTS	1,294,700	98.9	1,280,650	1,163,870	99.1	1,153,450	106,290	97.5	103,630	24,540	96.0	23,570
RHODE ISLAND	214,600	98.8	211,970	195,500	98.9	193,430	16,930	97.2	16,450	2,170	96.3	2,090
CONNECTICUT	572,400	98.6	564,430	388,100	99.0	384,180	158,490	98.1	155,530	25,810	95.8	24,720
MIDDLE ATLANTIC	8,434,100	96.3	8,120,810	6,619,840	96.4	6,381,780	1,416,570	96.7	1,369,270	397,690	93.0	369,760
NEW YORK	4,205,700	96.8	4,069,840	3,511,330	96.8	3,400,180	522,320	97.3	507,990	172,050	94.0	161,670
NEW JERSEY	1,329,900	96.5	1,283,770	1,078,880	96.4	1,039,790	218,440	97.4	212,840	32,580	95.6	31,140
PENNSYLVANIA	2,898,500	95.5	2,767,200	2,029,630	95.7	1,941,810	675,810	96.0	648,440	193,060	91.7	176,950
THE NORTH CENTRAL	12,882,300	97.0	12,496,390	8,160,020	97.6	7,968,150	2,467,330	96.8	2,387,620	2,254,950	94.9	2,140,620
EAST NORTH CENTRAL	8,777,400	97.5	8,556,190	5,992,800	97.9	5,868,510	1,632,830	97.2	1,587,480	1,151,770	95.5	1,100,200
OHIO	2,311,300	97.4	2,251,560	1,608,820	97.8	1,573,320	439,270	97.3	427,250	263,210	95.4	250,990
INDIANA	1,170,200	96.5	1,129,530	690,760	97.1	670,860	258,650	96.5	249,700	220,790	94.6	208,970
ILLINOIS	2,584,700	97.5	2,519,830	1,950,500	97.9	1,909,080	377,720	96.9	366,050	256,480	95.4	244,700
MICHIGAN	1,774,800	98.1	1,740,560	1,177,920	98.4	1,159,410	380,440	97.9	372,600	216,440	96.4	208,550
WISCONSIN	936,400	97.7	914,710	564,800	98.4	555,840	176,750	97.2	171,880	194,850	96.0	186,990
WEST NORTH CENTRAL	4,104,900	96.0	3,940,200	2,167,220	96.9	2,099,640	834,500	95.9	800,140	1,103,180	94.3	1,040,420
MINNESOTA	829,300	97.7	810,010	484,000	98.2	475,210	148,540	97.8	145,310	196,760	96.3	189,490
IOWA	780,100	97.1	757,340	389,190	97.3	378,850	161,850	96.8	156,720	229,060	96.8	221,770
MISSOURI	1,194,200	94.4	1,127,530	718,250	96.1	689,970	215,070	94.1	202,330	260,880	90.2	235,230
NORTH DAKOTA	145,900	97.0	141,480	46,500	97.9	45,510	31,460	96.3	30,300	67,940	96.7	65,670
SOUTH DAKOTA	170,700	95.9	163,660	55,110	97.0	53,430	37,410	95.4	35,700	78,180	95.3	74,530
NEBRASKA	384,200	95.8	368,180	185,250	96.9	179,490	84,610	95.7	80,950	114,340	94.2	107,740
KANSAS	600,500	95.3	572,000	288,920	95.9	277,180	155,560	95.7	148,830	156,020	93.6	145,990
THE SOUTH	12,003,800	87.3	10,478,010	6,090,920	89.1	5,424,100	2,945,320	89.9	2,647,120	2,967,560	81.1	2,406,790
SOUTH ATLANTIC	5,138,000	88.5	4,549,060	2,603,350	90.3	2,350,190	1,426,930	90.8	1,295,750	1,107,720	81.5	903,120
DELAWARE	86,800	95.4	82,770	46,930	95.9	45,020	27,040	96.7	26,140	12,830	90.5	11,610
MARYLAND	596,400	95.7	570,650	368,160	96.6	355,770	175,330	95.6	167,670	52,910	89.2	47,210
DIS. OF COLUMBIA	238,800	96.8	231,160	238,800	96.8	231,160						
VIRGINIA	770,300	89.5	689,070	374,350	92.2	345,170	206,450	90.9	187,660	189,500	82.4	156,240
WEST VIRGINIA	473,300	92.0	435,430	168,580	94.7	159,680	194,550	93.2	181,310	110,170	85.7	94,440
NORTH CAROLINA	898,500	87.1	782,830	358,850	88.4	317,340	241,320	90.9	219,390	298,330	82.5	246,100
SOUTH CAROLINA	489,400	83.2	406,950	180,910	83.6	151,160	162,960	88.1	143,510	145,530	77.2	112,280
GEORGIA	855,900	83.4	713,600	403,230	83.8	337,960	214,510	88.1	188,950	238,160	78.4	186,690
FLORIDA	728,600	87.4	636,600	463,540	87.8	406,930	204,770	88.5	181,120	60,290	80.5	48,550
EAST SOUTH CENTRAL	2,877,300	85.0	2,446,830	1,187,820	86.9	1,032,170	678,620	89.2	605,320	1,010,860	80.1	809,340
KENTUCKY	734,400	89.2	655,190	289,950	92.7	268,920	192,830	91.0	175,430	251,620	83.8	210,840
TENNESSEE	830,800	87.0	722,520	370,450	88.4	327,320	197,140	90.4	178,130	263,210	82.5	217,070
ALABAMA	742,500	82.7	614,360	333,120	84.1	280,150	174,580	87.6	152,880	234,800	77.2	181,330
MISSISSIPPI	569,600	79.8	454,760	194,300	80.2	155,780	114,070	86.7	98,880	261,230	76.6	200,100
WEST SOUTH CENTRAL	3,988,500	87.3	3,482,120	2,299,750	88.8	2,041,740	839,770	88.8	746,050	848,980	81.8	694,330
ARKANSAS	531,100	83.9	445,600	186,940	85.7	160,260	141,520	87.0	123,180	202,640	80.0	162,160
LOUISIANA	700,400	84.1	588,750	383,840	86.0	330,000	172,500	86.2	148,760	144,060	76.4	109,990
OKLAHOMA	673,300	89.5	602,930	361,340	91.5	330,470	152,420	89.9	137,070	159,540	84.9	135,390
TEXAS	2,083,700	88.5	1,844,840	1,367,630	89.3	1,221,010	373,330	90.3	337,040	342,740	83.7	286,790
THE WEST	5,778,700	97.6	5,638,020	3,735,290	97.8	3,654,380	1,326,690	97.3	1,291,510	716,720	96.6	692,130
MOUNTAIN	1,329,200	96.0	1,275,970	733,200	96.5	707,190	329,850	95.8	316,060	266,150	95.0	252,720
MONTANA	155,600	97.2	151,260	88,380	97.4	86,090	30,560	97.1	29,670	36,660	96.8	35,500
IDAHO	156,000	97.3	151,820	69,290	97.1	67,310	33,630	97.3	32,720	53,080	97.6	51,790
WYOMING	81,900	97.1	79,510	40,560	97.2	39,420	24,570	97.6	23,970	16,770	96.1	16,120
COLORADO	363,100	96.9	351,920	240,840	97.3	234,220	67,730	96.6	65,420	54,530	95.9	52,280
NEW MEXICO	168,000	90.9	152,740	82,570	91.5	75,570	41,930	91.1	38,200	43,500	89.6	38,970
ARIZONA	184,100	93.7	172,580	75,290	94.1	70,880	76,860	94.5	72,670	31,950	90.9	29,030
UTAH	175,200	98.5	172,500	112,770	98.5	111,040	36,070	98.7	35,610	26,360	98.1	25,850
NEVADA	45,300	96.3	43,640	23,500	96.4	22,660	18,500	96.2	17,800	3,300	96.4	3,180
PACIFIC	4,449,500	98.0	4,362,050	3,002,090	98.2	2,947,190	996,840	97.9	975,450	450,570	97.5	439,410
WASHINGTON	729,900	97.8	713,720	403,650	97.5	393,740	209,520	98.2	205,660	116,730	97.9	114,320
OREGON	497,000	97.4	483,830	273,530	97.7	267,110	141,060	97.3	137,300	82,410	96.4	79,420
CALIFORNIA	3,222,600	98.2	3,164,500	2,324,910	98.3	2,286,340	646,260	97.9	632,490	251,430	97.7	245,670



"Patrick O'Riley," star of program, goes out on laundry routes to meet contest winners, pick-up men

The Chicago laundry lesson

**When 101 laundries get together
to sell, here's what happens**



selective

Association advertising on the air follows two widely divergent patterns. One takes the shape of the expensive, impressive network program designed not so much to sell what the association represents, but rather to do a general educational job for the public on the particular service or product. An outstanding example of this type of association-sponsored web program is the *Railroad Hour*, presented on ABC Monday evenings by the Association of American Railroads. There is no attempt made on this program to sell directly any particular road; the commercials merely point out in a dignified, prestige manner the advantages of travel by train.

The second pattern of association broadcast advertising is on a smaller, far more direct basis. Selling what the association's members have to offer the public, rather than presenting a primer on what the association itself represents, is the principal aim. It has to be that way, since the type of association using this pattern is generally comprised of small businesses which cannot afford to contribute cooperatively to any advertising campaign that doesn't produce at least a modicum of direct results.

Typical of this sort of trade group is the Chicago Laundry Owners Association. Organized in 1909, it now includes 130 vari-sized laundry establishments in and around the Windy City. Although the complete membership is not in on the advertising program planned and carried out by the Association, those that are have found it to be definitely worthwhile.

Despite the fact that the CLOA's current radio campaign started only last 20 March, the organization is no newcomer to the medium. Before the war its members benefited nicely from a local program called *My Diary*. Overloaded during the war years, the laundries suspended advertising. But with those lush (for them) years over, and with the knowledge that their principal competitors, the major soap manufacturers, were spending an estimated \$30,000 a week in air time alone in the Chicago market, the laundry men decided it was high time to get back into radio.

The result of the decision was a show called *Pick-Up Time* on WBBM, the Chicago CBS outlet, Monday

◀ Drug officials mark seventh year of weekly public-service show on Milwaukee's WISN

through Friday 8:30-8:45 a.m., and Sunday 12:00-12:15 p.m. Built by WBBM program director Al Morey, local salesman Stan Levey, and the CLOA's agency, John W. Shaw Advertising, Inc., the program offered a combination of song, talk, jokes—and informal friendliness. Its mainstay and mc is a character using the name of "Patrick O'Riley"; 15 staff announcers were auditioned for the part, all of them sounding too much the actor, too professional, until Val Sherman. WBBM program manager who hadn't done much actual air work for six years, was moved out of his desk job and back in front of a mike to be "O'Riley." Sherman had what the Association wanted: a warm, friendly personality and a voice that would sell good-will the way a laundry route man should.

Pick-Up Time has a touch of give-away program to it. On each show, a week's laundry is handled free for the five women who send in the best humorous or whimsical stories which are selected to be read on the program. A Dor-Meyer Food Mixer is given away each Sunday as a grand prize. Except for the listeners' stories and jokes, Sherman ad libs all of the show, and sings a song or two. Singer Jeanne MacKenna assists on the week-day quarter-hours, with vocalist Louise King heard on the Sunday broadcast, the change of voice being used to give the impression that laundry route man Patrick is lounging around at home with "Mom."

Handling advertising for a good-sized trade association calls for equal parts of strong planning, patience, perseverance, and good luck, according to John W. Shaw, of the agency which bears his name. "In every association," he says, "there are two, three, or more who don't believe in what you're proposing. Those are the targets for your arguments. If you can talk to the skeptics with enough conviction you can make your point with the whole committee.

"Pre-planning in the case of association advertising," Shaw continues, "is more important than on any other type of account, and things must be carefully outlined so that there is no gap or misunderstanding among the different-thinking individual association members. Then, once
(Please turn to page 59)

Each sponsor-laundry ties in its phone number with "Pick-up Time" via ads, contests

SEND YOUR LAUNDRY TO THE LAUNDRY

6 GOOD REASONS WHY THE LAUNDRY DOES YOUR LAUNDRY BETTER AND WHY IT COSTS LESS

1. Easier on Clothes. Tests show clothes washed by the average housewife wear out 31% faster.
2. Scientifically equipped. Modern, Association member laundries keep informed of new fabrics, cleansing agents and engineering improvements.
3. Color and fabric separation. Each bundle separated by fabric and color as many as 8 times.
4. Safe cleansing. No harsh bleaching. Gentle cleansers and rain-soft water mixed in correct proportions by automatic controls.
5. More sanitary. 10 to 12 water changes at exact temperatures.
6. Association laundries do everything—pick up . . . wash . . . dry . . . iron . . . fold . . . deliver.

CHICAGO LAUNDRY OWNERS ASSOCIATION • 188 W. Randolph St. Chicago's Finest Laundries—organized now to give you improved service.

Aagaard Laundry Co. YA 7-1800
Ace Laundry Company LO 1-1700
Alba Laundry Co. MO 6-5071
American Laundry, Inc. VA 6-4100
Angelus Laundry LO 1-2040
Antiseptic Laundry LA 5-3500
Argyle Laundry, Inc. IR 8-7726
Atlas Wet Wash Laundry. LA 1-7242
Auburn Laundry HU 3-1118
Avalon Laundry Co. SA 1-7060

Bee Hive Laundry Co. SE 3-0022
Bissell Laundry, Inc. DR 3-3430
The Brooks Laundry AU 7-1960

Calumet Laundry Co. FA 4-3782
Capitol Laundry NE 6-7400
Cascade W W Laundries. RA 3-4000
Centennial Laundry Co. MO 6-2300
Central W W Laundry Co. IR 6-9540
Chicago W W & New Way
Ldrys. JU 8-0800
Chief Wash Co. LO 1-4848

Daily's Laundry Co. DI 8-5308
Dependable Laundry
Service SU 4-4545
Derby Laundry Co. SU 7-1711
Drexel Laundry Co. OA 4-1473

Eagle Laundry Co. NE 6-7580
Eclipse Laundry Co. TR 4-7500
Edgewater Laundry Co. LO 1-3020
Elston Laundry Co. KE 9-8452
Empire Laundry Co. WA 5-3300
Esquire Shirt Laundry. AM 2-0082
Excelsior Ldry. & Dry
Cing. Co. CA 5-8822

Family Favorite
Laundry Co. AR 6-1444
French Hand Ldry. Co. EA 7-9300

Garden City W W Ldry. VA 6-7200
Gem Laundry DA 6-2028
Grand Laundry Co. VI 2-8080
Great Northern Ldry. Co. RO 6-3400
Great Southern Ldry. PU 5-8941

Call one of these laundries near you. Pick-up and delivery service at your convenience. Membership in the Chicago Laundry Owners Association is your assurance that you get the finest professional care for your washing.

Hanson's Laundry, Inc. BI 8-3600
Happy Day Ldys. & Dry
Cleansers DI 2-6000
Harrison Laundry Co. NE 8-0453
Home Crystal Laundries. LA 3-8700
The Howard Laundry. SH 3-8500
Hyde Park Ldry. &
Clnrs., Inc. PL 2-7100

Ideal Ldry. & Dry Clnrs. TR 4-1400

Jewel Ldry. & Dry Clnrs. BR 4-1000

Kennedy Laundry Co. PU 5-2927
King's Laundry Co. SE 3-6000
Kline's Laundry MI 3-2691

Lake Park Laundry MI 3-0701
Lake View Ldry. Co. LA 5-0287
Leader Laundry Co. YA 7-4800
Leading Laundry VI 7-7755
Lewis Laundry Co. VI 6-7100
Lexington Ldry. & Clnrs. FA 4-0732
Life Laundry, Inc. CA 7-0800
Lincoln-Paragon Ldrys. LO 1-3355

Majestic Laundry BR 6-7128
Manhattan Laundry Co. LA 1-4145
Marshall Sq. W W Ldry. BI 7-7650
Mattmillier Laundry Co. VI 7-7131
Metropole Laundry HY 3-3100

Modern Ldry. & Dry Cing.
Co. WE 6-0987
Montana Laundry, Inc. BI 8-4020
Morgan Linen Service, Inc. CA 5-7044
Mother's Laundry LO 1-7520
Mueler Bros. Laundry BI 7-6277

National Laundry Co. AU 7-3900
Normal W W Laundries. RA 3-3100
North Chicago Laundry Co. BI 8-3210
Northern Laundry BE 5-2121

Oak Leaf Laundry Forest 393

Paradise Wash Co. IN 3-3800
Park View W W Laundry. CA 6-7172
The Peoples Laundry. SA 1-6700
Pilgrim Laundry, Inc. BR 8-9000
Pilsen Ldry. & Dry Cing.
Co. CA 6-3500
Progress Laundry Co. PE 6-3700

Rainbow Laundry, Inc. SP 2-8400

Safety Wet Wash Ldry. VA 6-2100
Sanitary Laundry, Inc. AV 3-4700
Sheridan Laundry IN 3-1100
Shirt Service Laundry WA 4-7400
South Chicago Laundry Co. SO 8-0880
South Shore Laundry PL 2-4100
South Side Laundry Co. VI 2-8200
Standard Laundry Co. CA 5-4700
Steven's W W Laundry. HE 4-3723
Supreme Laundry Co. SP 2-2500
Surf Hand Laundry BU 1-5557
Swan Laundries Co. KI 3-3398

The Best Laundry & Cing.
Co. OA 4-1383
Tivoli W W Laundry Co. FA 4-7800
Toll Bros. Laundry MO 6-1319

Universal Laundry RO 2-9636
Up-To-Date Laundry Co. PU 5-8700

Victory Laundry & Cing.
Co. VA 6-5800

Westwood Laundry Co. TU 9-1100
White Way Laundry Co. AT 5-3800
Woodlawn Laundry Corp. FA 6-6814
World Laundry, Inc. KE 9-1007

LISTEN TO
"LAUNDRY PICK-UP TIME"
a new radio show every
week day morning
WBBM 8:30 a.m.
Monday through Friday and
SUNDAYS AT 12 NOON
STARRING PATRICK O'RILEY
Your singing laundry man



VALUABLE PRIZES FOR BRIGHT IDEAS FROM LISTENERS

Five lucky winners will each be given a week's free laundry service each day with one grand prize every Sunday



CHICAGO LAUNDRY OWNERS ASSOCIATION
188 W. RANDOLPH STREET



"THE HAUNTING HOUR" OVER KRNT, DES MOINES, BRINGS FRIGIDAIRE CUSTOMERS TO ELSIE MUNN OF MUNN AND CASSADAY

Are you getting the most out of your

dealer co-operative dollar?

selective Radio co-operative advertising can be profitable to radio sponsors. It isn't profitable for Philco, Aviation (Crosley Division) Corporation, and RCA-Victor, for example, just because they are Philco, Crosley, and RCA-Victor, it pays off for them and others because they have learned the hard lessons of experience in how to get the most out of it.

Getting the most from cooperative campaigns involving both radio and other media pre-supposes the advertiser understands the plusses to be gained and how to capitalize on them. It pre-supposes he won't try to make the national-local combination do what it isn't designed to do.

Perhaps the biggest single misconception on the use of the cooperative plan is that it is just another approach to national advertising. It leads to frustrating experiences. Some of co-op ad-

vertising's severest critics deliver their most telling attacks against co-op difficulties that inevitably grow out of the fallacy that it is a substitute for national advertising. The fact that under special conditions a few firms have used successfully only co-op advertising for national coverage doesn't mean it is a sound general practice.

Probably the next biggest criticism leveled against the co-op idea assumes the manufacturer's advertising department just naturally has to be inept in administering the program. Principal specific criticisms will be dealt with shortly.

While it is true that characteristics of national and cooperative advertising may overlap to a considerable degree, it is not difficult for working purposes to make this general distinction: national advertising is geared to create demand; co-operative and other local advertising aims more specifically to

move the product from individual dealer to customer.

The advantages of matching dollars with dealers are often obscured by certain false assumptions as to the legitimate purposes of jointly-sponsored advertising. Sponsors who fail to define clearly just what they aim to achieve from matching dealer expenditures for advertising are likely to fall into two or three common fallacies. One of these is to regard that part of locally-placed advertising paid for by the dealer as "extra" advertising.

It happens to be true that in many cases co-op funds enable a dealer to place announcements or buy programs in addition to what he could have afforded without co-op money. But a manufacturer with a definite goal and a plan for reaching it will have calculated, within bounds of his budget, how much to spend, where to spend it, and in what media (in the case of co-op

money, of course. the judgment of distributors and dealers may affect decisions on local media) in order to do the job.

Spending by dealers therefore becomes part of doing the advertising job, and the haphazard "extra" view of dealer spending is meaningless.

This raises what seems at first blush to be a deadly criticism of the co-op idea. Not enough dealers take advantage of co-op deals to give solid local support to the national program. This merely says, however, that a company has failed to do the necessary educational job with dealers, or perhaps distributors. There are literally thousands of instances in which local dealers have not been aware of even the possibility of cooperative advertising, much less that such aids as transcribed announcements were available free from the manufacturer's advertising department.

Two other common reasons frequently cited as arguments for a cooperative program is that it helps open new accounts and strengthens the com-

petitive position against rivals who use cooperative advertising. The answer to the first argument given by top-notch salesmen is that they are selling a product together with the prestige and integrity of the manufacturer. They aren't selling—or shouldn't have to sell—advertising (not if they have a product the dealer can sell at a profit).

As for spending cooperative money just because rivals do, no advertising manager needs that excuse for spending money, unless he doesn't know what he wants from local promotion, or how to get it. If he does, he'll spend the money or not spend it without reference to what competitors are doing.

There is one reason (among others) why a properly executed co-op campaign can pay off. It stimulates most dealers to more advertising and more energetic sales effort. The tie-in of his name helps build his prestige and increase store traffic. As a by-product, the manufacturer also gets the benefit, in a majority of cases, of the local rate

for his share of the billing. In only a few cases does a radio station make no distinction between national and local rates.

The over-all objection to this point of view is simply that the results aren't worth the money spent and the trouble of administering the program. The probable fact is that manufacturers who believe this have simply checked results of well-organized campaigns. And their own administration of a cooperative program has probably been faulty.

Very few firms maintain a marketing research department capable of conducting any big-scale investigations. But shortly before the Robinson-Patman Act became law one company completed a test of the effect of their co-op program on dealer sales and advertising. The firm limited its test to areas similar in gross business expectancy, with similar proportions of big, medium, and small dealers.

(Please turn to page 56)

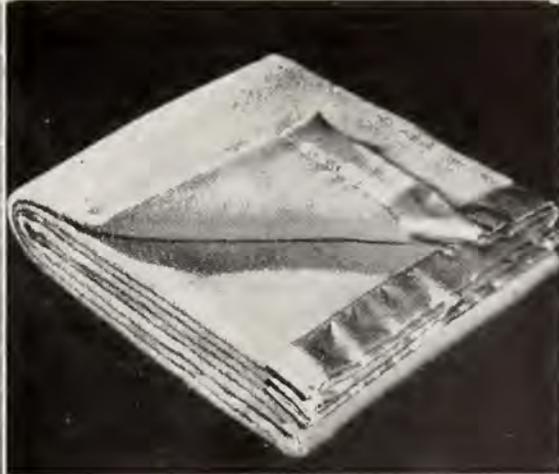
tobacco

There's very little co-op money in the cigarette and cigar field. From time to time smoking tobaccos have shared advertising costs with dealers



home furnishings

over 50% of the time are willing to share advertising costs with big retailers up to 4%



foods

seldom permit advertising allowances. Exceptions are higher-priced items and special seasonal campaigns. Consideration is all-out selling by retailer



gas and oil

Most refiners have co-op advertising plans. The more national advertising they do, the smaller the stress on co-op merchandising



radio and TV

Most radio manufacturers have complete plans which are made available to dealers. Allowances run to 8%



cleansers

like soaps seldom have co-op plans. However, introductory campaigns of new products usually carry co-op dealer bonus plan



Sid Grauman pushes Jimmy Durante's nose into concrete for posterity

How far does your publicity go?

That extra something that characterizes Kenyon & Eckhardt and Ayer press agency has a direct impact on sales

over-all Broadcast advertising is a medium that has to be fed after it's bought. The more it's nurtured, the better it produces. This does not mean every program or every campaign can be made an outstanding producer of sales, but that promotion, publicity, and exploitation not only increase the size of the audience for any program, but frequently produce product acceptance themselves.

A quick way to bury a good program is to ignore it. Network publicity and station publicity departments are pressured by literally hundreds of sponsors and their agencies for promotion and publicity. They have their limitations, and, as Earl Mullin, head of the American Broadcasting Company, expresses it, "our job is to sell the network and its productions. We do not ignore sponsored programs but we are naturally limited in what we can do on a consistent basis for them." Naturally, they do more for advertisers and agencies that are constantly on their necks. They do this in self-defense.

A hat company sponsored a "talent

opportunity" hour several years ago on a major network. The advertising manager of the organization made such a nuisance of himself that, although the network extended itself to do an outstanding job of promotion and publicity, the bumblebee buzzing around web ears made it impossible to do the complete job.

What is important in this case is the fact that anything like a "talent search" cannot be publicized and promoted by a network publicity and promotion department. This type of program must have its own promotion and publicity staff operating under the supervision of a capable advertising agency exploitation man. The word exploitation is used advisedly instead of publicity or promotion, because the handling of an amateur or new talent show requires a great deal more than publicity and promotion. It requires the setting that only a motion-picture-trained exploitation man can give it. That's what's being done for Horace Heidt's Philip Morris program, has been done for years for the *Major*

Bowes Amateur Hour and for any other really successful promotional-type program. *Truth or Consequences* and *People Are Funny* are two typical promotional-type programs that would die ratingwise, were it not for constant top-drawer exploitation.

Programs headed by comedians also require constant exploitation. Funny

Fern Sharp (WBNS, Columbus, O.) sends fan Art





CLEVELAND'S WNBK TELECASTS THE ACTUAL MAKING OF AMAZO. MILDRED FUNNELL DOES THE HONORS FOR THE CAMERA

men are personality men—most of them very unfunny in daily life. Many of them are the opposite of amusing in their business and personal relations. If they were permitted to “be themselves,” they’d lose their followings so rapidly that sponsors wouldn’t get half the audiences which the comics are paid to deliver.

These stars have their own public relations men and women. Since they’re paid by the stars, the objective of most of what they do must be to increase the prestige of their bosses. Many of these press agents are top-flight news-

paper space-grabbers, but they are seldom exploitation men, seldom are conscious of what sells merchandise. They’re selling a stage, radio, TV, or motion-picture personality, not a product.

The problem therefore is to decide who is to build up and protect the sponsor’s interest in a radio program or personality. In some few cases the advertiser’s organization itself rides herd on its “property.” That’s true to a large degree of Philip Morris and Horace Heidt, of Toni and its air programs. Most of the time, the problems

of keeping a broadcast advertising campaign and program in the consumer eye falls upon the advertising agency, much as many of them dislike the publicity job.

Agency publicity departments are appendages that have grown on the body advertising. For years they have been suspect, newspaper and magazine staffs feeling that advertising pressure would be used to get material in publications if it didn’t get in some other way. That odor is rapidly evaporating. Agencies find that they have to fight
(Please turn to page 41)

WHKC, Columbus, O., broadcasts a Boy Scout troop making Amazo on Homemakers IQ show



Kiwanis Club member trys hand at Amazo





TYPICAL UNIVERSITY OF OKLAHOMA PANEL THAT SUBJECTED ITSELF TO "LIE DETECTOR" TESTS OF COMMERCIAL REACTIONS

The faltering farm commercial

Most announcements beamed at the rural audience are highly unrealistic



Farm commercials apparently do not rouse the farmer any more than they stimulate the city dweller. Air advertising addressed to the urbanite appeals just as strongly to the listener who is 100 miles from nowhere.

These are two conclusions drawn from a research study completed by the University of Oklahoma for SPONSOR, under the supervision of Sherman P. Lawton. Not a single rural commercial of the five tested appealed more to the men who buy the products advertised, than they appealed to listeners, who wouldn't know what to do with the product, let alone use it.

The reactions of the farm and city

audiences were conducted through the use of the psychogalvanometer reactometer (lie detector type of measuring device). Four groups of farmer men and women (110 in all) and five groups of city men and women (147 in all) were tested.

Twelve commercials were recorded off-the-air for the test. Six were addressed to farmers, three were pinpointed to city dwellers, and three were planned to sell the housewife, rural or urban. None of the advertisers knew that his commercials were to be used for the survey. The idea was to test what was being used, not "ideal" copy or appeal. In the rural group two Nutrena Feed commercials, two Conroy

overall commercials, one Parkin Hatchery, and one Skelly 2-4-D were tested. In the city groups, there were two Hotpoint and one Phillips gasoline announcements given the "lie-test" treatment. The commercials which were supposed to appeal to both rural and urban women were for Calumet baking powder (2) and Cain's coffee.

Not only were commercials for these different types of products tested, but the tests were made of various formats. There were singing, hillbilly, sound effects, and straight. The reactions to different formats were far more revealing than the reactions to the commercials themselves. Sound effects ranked first, singing commercials sec-

HOW TO SPEAK THE FARMER'S LANGUAGE

1. Farm commercials should be written by someone with first-hand understanding of farm business, farm people, and farm products.
2. Copy should be highly factual.
3. Material should be treated seriously. This doesn't mean grimly, nor is occasional humor barred, if not at expense of farmers.

4. Details on how to get most out of products, what to expect from their use, and what others have done with them, get results.
5. Don't overdo commercial time at expense of program.
6. Give qualified farm directors right to use own judgment in editing commercials. They know their listeners—and listeners make sales.

Frank Cooley, Agricultural Coordinator, WHAS, Louisville, Ky.

ond, singing commercials with a straight tag third with the rural panels and fourth with the city groups, hill-billy formats ranked third with urban audiences and fourth with the farm audience to whom they were supposed to appeal, and straight commercials ranked last with both city and farm listeners.

The rank order is not too important, for the University researchers point out that it was only between the sound-effect and straight commercials that the difference in response was significant. The average response to sound-effect commercials was 22.7 and to straight commercials 6.2 with urban panels. With rural groups sound-effect announcements brought a response of 12.6 and straight advertising 4.4. These differences are significant. The other variations were generally under 20% and thus judged to be not vital.

There was little difference between responses of city and farm groups to farm and city product advertising. The University of Oklahoma report indicated the PGR* responses were as follows:

Panel	Farm products	City products
City men	0	6.88
Farm men	11.2	6.02
City women	12.04	3.82
Farm women	3.13	3.83
City combined	8.60	4.60
Farm combined	7.92	5.42

It would appear that the response of city women to farm commercials is significantly higher than their response to the tested air advertising for city products. This, however, is not true. City women enjoyed a sound-effect commercial for Parkin Hatchery to such a degree that this response alone pulled up their reaction to all farm-product air advertising tested. If the response to the Parkin Hatchery sound-effect commercial were eliminated from the report, the response to farm-product commercials would have been 7.28 for city women and the "City combined" index would have been 3.56.

The amazing correlation between "City combined" and "Farm combined" is such that the University report concludes, "If the combined samples used in this study are accepted as typical, it can be said that there is no indication that farmers listen any more attentively to advertisements for farm products than they do for city products."

The distinction between farm and city products frequently is artificial (Please turn to page 55)

Commercials PGR*-tested by University of Oklahoma

Product	Type	Consumers addressed
Nuirena Feed	Singing	Farm men
Hotpoint products	Singing, plus tag	City women
Calumet baking powder	Hillbilly	All women
Conroy overalls	Hillbilly	Farm men
Calumet baking powder	Straight	All women
Conroy overalls	Straight	Farm men
Cain's coffee	Sound effect	All women
Nutrena Feed	Singing, plus tag	Farm men
Skelly 2-4-D	Straight	Farm men
Hotpoint products	Singing	City women
Phillips gasoline	Straight	City men
Parkin Hatchery	Sound effect	Farm men

* psychogalvanometer reactometer (a form of lie detector)



Researchers check "lie detector" (psychogalvanometer reactometer) reactions of panel to commercials

PGR* responses to commercial formats

Type	City Responses			Farm Responses		
	Men	Women	Combined	Men	Women	Combined
Sound effect	20.9	23.2	22.7	18.7	6.5	12.6
Singing	12.2	12.8	12.7	17.8	5.7	11.8
Singing, plus straight tag	16.4	8.5	10.7	16.1	5.6	10.8
Character (hillbilly)	12.5	10.3	11.3	10.5	2.3	9.7
Straight	7.9	5.6	6.2	8.5	0	4.4

* psychogalvanometer reactometer (a form of lie detector)

* Psychogalvanometer reactometer



How to sample a vacation

**Radio adds a new dimension to
resort and travel advertising**

over-all Millions are spent on resort and travel advertising. Only a relatively small portion of those millions finds its way to the air. This is despite the fact that broadcast advertising reaches its listeners at a time when they are relaxed and most susceptible to the "take a vacation" idea. A few state bureaus use broadcast time to extol the vacation advantages of their acres, some railroads and air lines do a fair air-selling job on their transportation merits but by and large the millions go to black-and-white media as they have for generations.

This is, in part, a form of pay-off. Newspapers run extensive resort and travel sections. Publicity, pictorial and wordage, is run free to the extent of multi-millions of lines. Newspapers claim, and rightly so, that they sell the vacation idea all year 'round, that they condition readers to turn to their

pages for advertising of resorts and information about travel. By reference, it's claimed that radio has built no vacation-conscious group ready and eager to make reservations from railroads and airlines, at mountain and beach hotels. There are no departmental resort periods on the air.

All this is true, but the truth doesn't go far enough. Broadcast advertising can and does sell vacationing generally and specific vacation spots, when it's called upon to do so. Because it comes invited into the home, its audience is always ready to be sold relaxation away from home—the lure of the romantic, the open road, new friends, the magic of the unknown.

This is not just theory. During the past few years, some resort and travel advertisers have broken away from their normal procedures and have discovered that broadcast advertising does

an unusually effective job in promoting business. The famous Grossinger's in the New York and Florida; Allen-A ranch in New Hampshire; the Year Round Playground Club of Ruidoso, New Mexico; Ed Crancy's Montana Boosters, Lake Tahoe, and a number of transportation companies have ample proof of how the spoken word on the air produces direct traceable business for them.

While routine resort advertising translated to the aural medium produces business, the new trend of sampling what resorts have to offer has been found to be many times more effective. Grossinger's broadcast many of its pre-season weekend parties to sample the entertainment available on its many acres. That's also the formula of the Allen-A Ranch up in New Hampshire. Allen-A, however, does not stop at a few pre-season broadcasts. It spon-

Sampling breakfast



Announcer and summer Santa tell the "world" all about the good food

Sampling sunbathing



Description of girls on lawn is bound to bring out sun worshipers and wolves

With a piano on wheels, mule, three woodsmen, and a microphone, Allen-A guests are amused

sors a weekly *Breakfast at the Allen-A* over three stations, WLNH, Laconia, N. H., WWNH, Rochester, N. H., and the 50,000-watt WLAW, Lawrence, Mass.

The broadcast started as a one-station airing over WLNH. Allen H. Albee, owner of Allen-A, didn't buy the time as advertising but as an entertainment stunt for his guests—and to get them up early for breakfast at least once a week (Tuesdays). If, reasoned Albee, thousands each year travel miles to participate in broadcasts like *Breakfast in Hollywood*, *Breakfast Club*, and a host of like events, why wouldn't his guests enjoy getting up early one morning to be part of an Allen-A version of a like shindig.

They did.

The demand for reservations for breakfast in the dining room from which the broadcast originated immediately swamped Albee but he posted a "first-come, first seated" policy. The dining room fills up at least an hour before air time.

The broadcast is a typical breakfast-club type of program. Al Maffie, WLNH program director, is the me-personality boy. The oldest woman at each broadcast receives "twin" orchids, an "object" is hidden and when found usually creates a riot. Generally it's a chicken, pig, or rabbit. Coin-tossing sweepstakes are held. Quiz stunts in which difficult questions are asked a man and his wife, with the wife always answering correctly, are part of the *breakfast* routine. The wife is fed the answers via tiny earphones hidden beneath her hair. The guests know the gag—all except the husband who wonders what has happened to his wife's brains overnight.

Like all early a.m. audience participation shows, it's all very low I.Q. stuff, but that's what gets and amuses the vacationers.

As indicated, *Breakfast at the Allen-A* was originally just another spot in the resort's entertainment schedule for which Albee budgets \$35,000. At first flush, it didn't seem logical that the

program would bring added business, since WLNH is a local station and reaches the vacation area and its own Laconia, New Hampshire. Listeners were either locals or men and women already on vacation. Neither group were, thought Albee, "prospects."

In this he was wrong. While they weren't prospects for the immediate season, they were prospects for next season reservations and a sizable number who heard the show during its 1948 season while vacationing at other resorts in the Lake Regions of New Hampshire, are guests of Allen-A in 1949.

Two hundred guests writing for reservations this season hoped that the program would be broadcast again. That gave Albee an idea. Why not use the program in the area from which most of his guests came—the Boston-Lawrence territory. That's just what he's doing. The Tuesday *Breakfast at Allen-A* broadcast live over WLNH and now WWNH, is tape recorded, cut
(Please turn to page 41)

News of water games is aired from beach, and it's a great vacation lure



Square dances with Western flavor are a top summer feature on summer menus

Weinie roasts bring out all at hotel. Planned entertainment is important



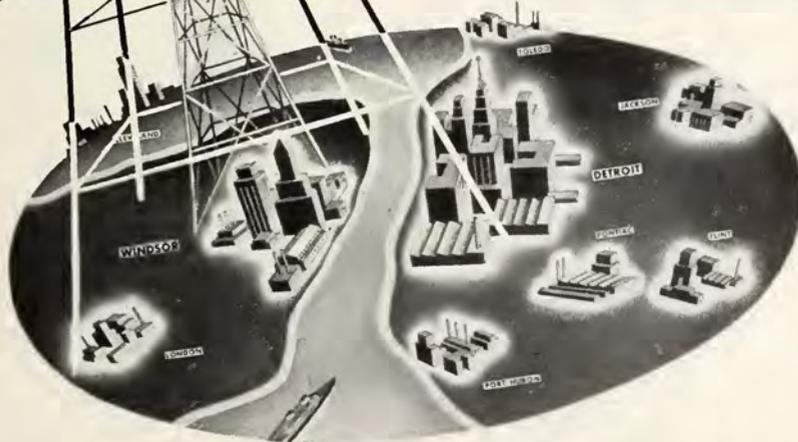
While ranches are more luxurious than hotels, guests think they're roughing it

CKLW

Now 50,000 Watts

5,000 WATTS

**COVERS 198 COUNTIES IN 5 STATES
... PLUS 24 COUNTIES IN CANADA**



A GREATER VOICE...A GREATER BUY...IN THE DETROIT AREA

Guardian Building, Detroit 26 •
National Rep.
Adam J. Young, Jr., Inc.

Mutual System
Canadian Rep.
H. N. Stovin & Co.



Mr. Sponsor asks...

"Why is that advertising agencies' radio production departments function at a loss to most agencies?"

Tom De Bow

Director of advertising
Petroleum Advisors, Inc.
Cities Service Co., N. Y.

The Picked Panel answers Mr. De Bow



The question sounds a paraphrase of the old one, "Have you stopped beating your wife"? I haven't run across such a situation in my 22 years in radio stations and ad-

vertising agencies. And if any do function at a loss, there must be special considerations. Otherwise, it doesn't make good business sense.

There is no reason for more overhead in radio than in any other phase of agency operations. Certainly artisans in the radio field should prove no more expensive than those in other media. In fact radio people, initially trained in radio stations, are often versatile enough to discharge a variety of responsibilities in contrast to the extremes of specialization that frequently exist among personnel employed in copy, art, and other phases of space advertising.

When a radio department insists upon personnel down to the third assistant stopwatch holder, then the agency has high overhead. If, however, people are employed who can not only hold a stopwatch, but can read it too, the agency has moved a step in the right direction, and eliminated some special-

ization in favor of common sense.

If in this highly competitive post-war era there are still radio production departments operating at a loss to the agency, I'll wager that ways and means will be figured out to make them profitable, barring the factor of special considerations.

I'm reminded of the new farmer down home in Oklahoma. He bought some pigs for fifty dollars, fed them all winter, and sold them in the spring for fifty dollars. He was told he couldn't make money that way. His cryptic reply was, "I found that out."

BLAYNE BUTCHER
Radio Director
Newell-Emmett Co., N. Y.



I have found, over the years, that most agencies operating their own production departments are faced with the fixed costs of operation on a continuous basis. This means

that the agency, in order to maintain an efficient working organization, must carry on its payroll its basic production personnel during periods when business actually doesn't warrant their expenditure.

Too, so that top production talent can be secured, top salaries have to be paid for relatively few shows. In package agencies the control of this top talent is divided over a number of important shows.

LESTER L. WOLFF
Lester L. Wolff Adv. Corp.
New York



An advertising agency that goes out to build a large radio production department is in somewhat the same position as an agency that builds a big printing plant to handle space advertising. Financially, an agency with a printing plant attached is not a sound idea. By the same token, an agency that attempts to confine as many of the creative and production functions of radio, and more recently television, within its own shop may well find itself with an over-staffed department that is functioning at a financial loss. This applies to everything from the creation and production of radio and TV station breaks to large-scale, high-budget programs.

Our agency, J. D. Tarcher & Co., does a great deal of work with TV film announcements and station breaks. We would be foolish, however, to try to hire in enough people to do the complete job ourselves. Instead, we use the services of a number of reliable TV film producers. We plan our own campaigns for a client, then turn the scripts over to a film producer for shooting. In that way, we take advantage of the generally competitive situation among the large group of independent packagers and producers who have been at their job for years, for the most part, and who can work well with agencies on client problems. This is just one method and one place whereby we keep our overhead down. Producers work for us when we have work for them to do. They are not part of

a large staff, which may look impressive to a client, but which only adds a financial burden to the general agency overhead.

Another reason why radio departments, particularly at the very large agencies rather than at small and medium-size ones, have financial problems is that radio and TV can often be a matter of ups-and-downs. Some clients are unwilling to stick to one form of radio or TV long enough to develop ratings and sales. Some other clients, fortunately in the minority, are embryonic showmen, and while they leave their black-and-white and magazine advertising to agency men familiar with the problems of the particular medium, they will try to run things their own way, sometimes with disastrous results, in radio and TV. Also, when radio production departments get too large, too involved, and too loaded with "specialists," a sudden cancellation of a client's contract can catch an agency off-base with more overhead in the department than it can readily afford.

Smaller agencies, with their greater compactness, the versatility of the agency's staff members, and their willingness to go out on the open market to hire independent producers to do a lot of the production chores, do not often run into that problem. An agency, particularly one with a large television staff, will find today that the cost of running a large department can only go up, due to increased facilities charges and generally higher time costs. Some of these increases, such as extra TV rehearsal costs, are being absorbed by producers because of the competitive nature of the package-building business. Agencies have nobody to absorb that kind of cost if they are doing all the work by themselves. It has to come out of agency overhead.

There is no single answer to the problem of agency radio production departments functioning at a financial loss. The situation can be corrected only by better agency planning, decentralized operations, and a thorough knowledge of time-saving and cost-cutting methods.

BOB KELLY
Radio Director
J. D. Tarcher & Co., N. Y.

WCFL adds a new star to its crown-



RUSH HUGHES HAS COME TO CHICAGO and is heard exclusively over WCFL! Here's a vibrant, winning personality new to Chicago radio. Hughes is an established star with unusual style famed for performances over West Coast and national networks, and later for record-breaking audience ratings in St. Louis. The new Rush Hughes show is full of good talk... interesting interviews... and fine music!

AN AUDIENCE-PLUS FOR THE RUSH HUGHES SPONSOR

—he follows the popular Breakfast Club, Monday through Friday from 9:00 a.m. to 10:00 a.m. Time is available on a block basis in 15-minute strips across the board, or in minute announcements on a participating basis. For full information, contact WCFL or The Bolling Company, Inc.

WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate

What's the big





THIS . . . Change audience participation to *listener participation*. That's the big IDEA in Columbia Pacific's *Your Stand-In* and *Junior Stand-In*, the grown-up and juvenile versions of an *idea* that lets the listener compete through a "stand-in."

Example: a half-dozen youngsters in a hospital polio ward wrote to quizmaster Jack Gregson, asking for a chance to win some of the prizes earned by youngsters appearing on giveaway shows. *Junior Stand-In** chose six children who had recovered from polio . . . let them double for the bedridden children. Then it tripled the prizes won by the proxies in the studio and sent them to the boys and girls in the hospital.

Listener participation is a big IDEA that gets big response: Another CPN program of this type pulled 13,424 letters in one week.

For a big IDEA that can turn response into sales . . . call Columbia Pacific, the *idea* network.

**For sale*

Columbia Pacific
— the *idea* network

Represented by
RADIO SALES, Radio
and Television
Stations Representative,
CBS; New York,
Chicago, Los Angeles,
Detroit, San Francisco,
and Memphis

RETAIL SALES
UP 7%
IN WGAC-LAND!

Business is
BOOMING
and
Merchandise is
MOVING
As Never Before
IN WGAC-LAND!

Reasons? Here are a few:

1. \$30,000,000 annual payroll from newly re-activated Camp Gordon!
2. \$72,000,000 Clark Hill development in midst of construction.
3. Industries still going full speed—all types of construction at all time high . . . no unemployment.

ADVERTISERS
are making new sales
records on

WGAC

580 Kc.—ABC—5,000 Watts

AUGUSTA, GA.

Avery-Knodel

RTS...SPONSOR REPORTS...

—continued from page 2—

FM no dead dodo, according to recent survey findings

Northwestern U. radio department recent survey indicated that in AM-FM homes 69.4% of time that radio was in use FM band was preferred. NBC's Washington survey indicated this spring that in D.C. there were 142,000 FM homes and 110,500 TV homes. In D.C. FM homes listened to FM 2 hours and 3 minutes daily.

General Foods net sales and income continue up

Although Clarence Francis, at his annual press conference, hedged on heights he thought General Foods would reach during its second quarter, GF's net sales for that quarter were \$8,000,000 over same quarter in 1948. Net earnings for first six months were \$2.50 a share against \$2.41 a share in same 1948 span. General Foods is a firm believer in broadcast advertising to move food products.

Standard Oil of Ohio buys special sports network

Following lead of number of other great oil companies, Standard Oil of Ohio is setting up special sports network this fall. Network will carry games of Cleveland Browns All-American Football Conference team. WGAR, Cleveland, handled sale and will be key station for web. WGAR and 14 stations will blanket Ohio.

Druggists to fight for fair-trade pricing

National Association of Retail Druggists is reversing field by starting educational consumer campaign pro-fair-trade pricing of drug items. All national drug advertisers on air are expected to cooperate with Association, with local druggists already explaining to public reasons why fair-trading is good for public.

Employment and unemployment both up—Department of Commerce

Lost among most employment reports for May was fact that while unemployment was up, employment was up also. Seemingly contradictory information was caused by fact that labor pool was increased by large number of youngsters of high-school and college age. Influx, due to graduated ex-GIs, was greater than for many years. Information from Department of Commerce.

PUBLICITY

(Continued from page 29)

for position for their clients' advertising, and that's a big enough burden for the actual expenditure in a publication to carry. Agency pressure for "editorial cooperation" has been at a very low ebb for a number of years. Only fringe organizations use the advertising big stick to get publicity, and their success isn't outstanding, to say the least.

Publicity budgets run from as little as \$1000 a year to the yearly \$250,000 that was reputed to have been incorporated in the original Jack Benny-Lucky Strike contract. Lack of publicity on a program is also said to have lost agency accounts, and Jack Benny's blast against Young & Rubicam is a long-remembered example of what can happen to an important program handled by an important agency for an important client. (The client at that time was General Foods.)

Each year, *The Billboard* polls newspaper radio editors on what they think of agency publicity departments. (The poll also checks network and independent press agents.) Agencies do not stand too high in the graces of the editors. The leaders are generally Young & Rubicam, J. Walter Thompson, N. W. Ayer, Kenyon & Eckhardt, and Benton & Bowles. Other agencies break into the top ranks in some years, but these five are consistently in the running. Newspaper editors are able to evaluate only the releases of the agencies and the direct services they render.

The full scope of a Hal Davis (Kenyon & Eckhardt) operation is seldom appreciated by an editor. Hal is an exploitation man with the ability of selling his clients and his agency executives on taking chances. When he decided to fly some calves over to start a new breed of cows in Greece, the idea was full of dynamite. It could have all blown right up in the Borden company's face.

K&E's publicity operations also extend into the realms of product introduction and promotion. Amazo hasn't had a big network program as yet; its use of radio advertising has been restricted to selective broadcasting. That doesn't stump the K&E boys. They had Boy Scouts, Lions and other luncheon clubs, men with and without distinction, make Amazo in 30 seconds' time. The women's directors of sta-

tions on which Amazo advertising was placed sent wires with a bottle of milk and a box of Amazo to their top fans. TV programs presented the dessert.

In this case, broadcast advertising was part of the promotion. It was not strictly a case of promoting radio, but of radio promoting a product and an agency proving its ability to make use of radio's promotional scope.

Kenyon & Eckhardt's operation is unique in radio publicity departments of advertising agencies.

Another agency that does a top-flight job of press agency for radio programs, although the publicity in some cases has not enabled the agency to hold an account or a program, is N. W. Ayer. Wauhila LaHay heads the radio publicity department of this agency and can do either a creative routine job, as she does for the Bell Telephone Hour, or a flair job as she did for Rexall with Jimmy Durante. Miss LaHay's constant follow-through (she's an ex-radio editor herself and is assisted by Dorothy Doran, another ex-editor) has earned kudos from the men and women she services.

Harry Rauch (Young & Rubicam) and Al Duranty (J. Walter Thompson) head publicity departments of two of radio's top agencies. Because Duranty has traveled and met most of the editors he services he stands high in their regard. Rauch for years has had top programs to handle and he does a good consumer-press public relations jobs. Both agencies are conservative, although Y&R's operation (Bureau of Industrial Relations) is an important part of the agency's service to clients.

Many agencies hedge their responsibilities by hiring outside press agents to work under the supervision of the agency executive in charge of public relations. That frequently overcomes agency reluctance to take chances. The independent press agent takes the chance. If he comes through—the agency is sitting on top. If he fails, he's fired. It was the independent press agent's overstepping his authority that made all the difficulties.

Publicity is not a science. Press agency is not an art.

For the record no one knows what it is, but it's the life blood of show-business, and a new product without a touch of the theater in its presentation just doesn't make the grade these days.

Publicity, promotion, exploitation are three keystones not only to building a broadcast program, but also to insuring product success. * * *

VACATION

(Continued from page 34)

to ten minutes and broadcast over WLAW. It's aired on the following Saturday each week. Don McNeill's *ABC Breakfast Club* is a five-a-week broadcast with a well established audience over WLAW. Allen-A's choice of nine a.m. on Saturday was predicated on holding McNeill's audience with a similar type of program for ten minutes and reaching an extra audience via a newscast for the last five minutes.

It's worked. After the first WLAW broadcast 20 couples called Allen-A for reservations.

His current broadcasts are geared to Allen-A's being booked solid during 1950. Other resorts around New Hampshire are reportedly 15-25% off of last year's bookings. Allen-A is doing all the business the resort can hold.

It's Albee's sampling technique that has produced roundly out in California. Each Sunday morning Bill Baldwin and Ruby Hunter interview guests who are having an out-of-doors breakfast at the Old Hearst Ranch in Pleasanton. The guests and Baldwin and Hunter play quiz games and generally have a good time. The following Sunday at 9:30 a.m. the recording is broadcast over KSFO in San Francisco. There's solid evidence that plenty of vacationers from the Bay region go down to the ranch to be on the program.

Sampling isn't the only productive means of selling the vacationer. The many programs originating at airports and union stations, however, are also forms of sampling and the thrill of hearing well-known personalities being greeted upon their arrival at different ports and stations have speeded millions on their way—to the ticket windows.

Very often it hasn't been a great radio station that has done the job, but a well-situated new outlet. One such is KXRK in San Jose. This 1000-watt station came to the air in 1943, not a propitious time for a new outlet, for business started sliding for broadcasters in late '43. Lake Tahoe is an all-year-round resort which appeals to California vacationers. The Chamber of Commerce bought (or was sold) all the time on KXRK from midnight to 6 a.m. All night long, the announcer sells the merits of the resorts in the central High Sierras. The audience during the wee hours is difficult to check.

(Please turn to page 56)

an instinct for **SHOWMANSHIP**



Barnum had it . . . so did other great showmen like Ziegfeld and George M. Cohan—the rare quality that made everything they put their hand to a tremendous popular success.

Today, that same instinct reveals itself in all the programming triumphs NBC has scored since the birth of network television:

*top-rating shows in every category
from drama to world news*

*for the first half of this year,
5 of the top 10 sponsored programs*

*for nine consecutive months, more
viewers for all programs together
than any other network*

Better programs . . . bigger audiences . . .
extra selling effectiveness—these are
the solid advantages that are attracting
the largest number of national advertisers
to NBC, America's No. 1 Television
Network.

*For the most sponsorable new
shows in television, see page
following comparagraph.*

ONE SHOW IN A THOUSAND

... is fine enough to become an NBC Television feature. Here are six that made the grade, each outstanding in its class, each ready to work wonders for a video-minded sponsor:



THE BLACK ROBE



BELIEVE IT OR NOT



THEATRE OF THE MIND



GARROWAY AT LARGE



LIGHTS OUT



BROADWAY SPOTLIGHT

NBC TELEVISION



1. research is first step in making a good film TV commercial. Campbell-Ewald's Leo Langlois is looking under the hood for pointers



2. scripting follows the research. Leo Langlois explains to writer-producer Maurer some of the material that should be included

The TV station break

Creative ability ranks as high as dollars in productivity of the short short commercial



It's possible to do a top selling job with a 20-second TV film announcement. To such a degree has this been established that the ranks of broadcast advertisers who are using TV announcements (1 minute) and station breaks (20 seconds or less) at the national, regional selective and local-retail level are jumping daily. The field nevertheless has many uncharted and unexplored factors, and the answers are not to be found over-night. Despite this, there are some definite rules and findings in the field of TV announcements and breaks that serve, for the time being, as signposts for the TV advertiser and agency.

The TV head of one of the country's leading ad agencies, an organization that places visual advertising for more than half-a-dozen clients, spoke his mind recently about one of the biggest pitfalls faced by the new advertiser in using TV announcements and breaks. Said the agencyman: "Research shows that the impact of a good visual commercial can be anywhere from two to ten times as great as a radio com-

mercial of similar length. You won't get results like that, however, if your TV commercials are merely radio commercials with badly-planned pictures."

(Of interest to all TV-minded agencies and advertisers at this point is a word of caution from this same agencyman regarding length of TV breaks and announcements, more than 97% of which today are on film: "The advertiser who makes one-minute film spots as the backbone of a TV campaign may wind up with a lot of film on his hands that he can do nothing with. It's been tough for the last six months to place minute films, except in local programs or non-cable-serviced cities. Minute film spots should never be an advertiser's first thought about TV. He'll be much better off, and will get far better availabilities, if he sticks with shorter lengths, like 20-second film breaks.")

It is an established fact that the planning and production of good TV breaks and announcements are increasingly specialized jobs for specialized people. Unlike radio campaigns at the same level (national selective and

regional selective), the TV advertiser who decides to use TV breaks and announcements cannot plan in terms of "live" commercials, except for the few home-service or participation shows that take them.

To keep quality consistent, as well as to avoid some expensive production charges that inevitably come with "live" breaks and announcements, the TV advertiser today is almost automatically required to do his TV selling on film. Film breaks and announcements are roughly the equivalent of radio e.t.s. They can be extremely flexible, both as to costs and manner of presentation. Virtually every phase of radio e.t. production has a film counterpart, and at the same time TV films offer selling devices of their own. The TV-selective advertiser has at his disposal everything from full animation and elaborate stop-motion (examples: BVD films, American Tobacco "dancing cigarettes"), through trick opticals, musical jingles, and dramatized situations, to slide films, with or without sound, and silent films



lit conference turns on steam when Maurer makes pitch to Chevrolet ad director French and agency v. p. Case



4-moviola check in production of Chevrolet station break. Maurer views each frame to judge way it will look on TV

with locally-done live narration. Which form to use, plus the details of presentation, is a job only for people who have either movie or TV backgrounds, and preferably both.

The reason is simple. TV film users are, after all, in the motion picture business, whether they like it or not, and many of the basic rules of movie-making apply. Just where and how they apply cannot be judged by people who plan TV in terms of radio. What functions well in radio (or any other basic advertising medium, for that matter) will not of necessity function in TV. Most TV advertisers and agency-men dismiss this simple precept as being so obvious it is hardly worth repeating. Still, the problem is there. It is no easy job to make radio-trained executives, who have thought in terms of the power of the spoken commercial word for years, realize just how little the spoken word means in terms of a film commercial.

The problem usually arises first at agencies, whose TV staffs often have diplomatic word duels with radio advertisers. Since few agencies maintain film staffs, and still fewer have regular film departments, the independent commercial producers of TV films, who make TV films for agencies and clients on a "piece work" basis, are up against the problem, too. A leading film-maker told SPONSOR: "You should see some of the scripts that come in here! We get shooting scripts that are so loaded with dialogue they look like radio copy. We get the other kind, too. Some agencies and clients come up with visual ideas that sound like Metro extravaganzas or Walt Disney in Tech-
(Please turn to page 51)

typical station breaks



Amazo uses stop watch to prove speed in making



Ford matches its beauty against beach sirens

Cinemat shows world of tomorrow for Tavern Beer

Pequot sheets show newlyweds making twin beds



THE TV STATION BREAK

(Continued from page 49)

nicolor. We can turn out a darn good 20-second film break, but we can't give a client Mickey Mouse for a thousand dollars."

There is considerable room for argument about the "balance" of aural and visual impression factors in a TV film announcement or break. Theatrical film experts, like Robert J. Flaherty (*Nanook, Louisiana Story*, etc.) Josef Von Sternberg, and Rouben Mamoulian go all-out for the visual impression, feeling that a 90%-10% visual-aural balance is best. This applies, of course, to feature-length theatrical films where the audience's attention is directed at all times, without distractions, to the continuous story unfolding on the theater screen. Such thinking came as a counter-reaction to the early days of sound movies, when the newly-perfected soundtracks were so laden with dialogue that audiences grew restless and bored.

TV is something else again. There is one school of thought, which happens to be that of the majority, which says that the balance should be pri-

marily visual. A typical film-wise agency executive, Campbell-Ewald's v.p. Winslow Case, sums up the average reaction: "We feel that 85% of the selling impulse can be channeled through the eye. That means that with TV films you can get away from strident selling and still be effective."

The other school believes that an 85%-15% visual-aural balance (a figure almost exactly the same as Government findings with military-instruction films) may miss the boat if placed on a national selective basis. The theory goes something like this: TV film spots come at a time when the viewing audience is enjoying a "seventh-inning stretch" between programs. Viewers are walking around the room, refilling glasses, tuning their sets, and generally relaxing. Therefore, TV spots must also have strong "aural sell" to make a point when the audience's viewing attention is wandering.

A SPONSOR survey of leading agencies and film-makers showed clearly that there is no absolute answer to the problem. The nearest thing to a rule-of-thumb came from an agency film man, whose job it is to adapt ideas from over-all advertising campaigns to visual film announcements. Said he: "The best way to sell a product or service by film breaks is first of all to start a film with a strong attention-getting gimmick, like a jingle and trick animation. Once the audience's attention is yours, then you can go to work. The aural-visual balance will then vary with the type of selling to be done, and the nature of the product. A product whose selling points require more explanation—a linotype, for instance—will need more aural selling than one with a high visual appeal. The basic approach should be from the visual angle, with the spoken word acting as a supplement."

Selling ideas in TV film commercials must flow smoothly from idea to idea, with the audience accepting each as being believable. To do this, full advantage must be taken of the fact that TV is a visual medium. Failure to do this can cause some unpleasant results. A series of one-minute films spots made recently for the Ice Cream Novelties Company (not filmed, as reported in the trade press, by the present agency, Monroe Greenthal, but by the previous agency which no longer has the account) is a good example. Buried deep in the film announcement was a premium offer for a sweat shirt, obtain-



LOS ANGELES:—"Let's have more of Bergen," said a card we got the other day. Our Southern California viewers had seen Edgar Bergen in his first TV appearance since retiring from radio . . . of course, on KTTV. Top drawer talent has always been part of our strong locally-produced shows here. Hollywood is a vast reservoir of singers, dancers, actors—gifted entertainers—and we have been drawing on all these people to program bright, refreshing television. For instance, last week such well-known names as Alan Mowbray, Sonny Tufts, Billy Burke, Vincent Price, Marjorie Reynolds and others appeared on regularly-scheduled KTTV shows. Then the New York Chevrolet dealers bought our "Pantomime Quiz," the first Hollywood production to break into the Manhattan market. From CBS-TV we have Toast of the Town, Fred Waring, Arthur Godfrey and more. The point is we're offering our viewers not only high-rated network shows . . . our local shows are loaded with talent, production know-how, and audience pulling power.

LIKE KIDS, we boast of our "parents" (because they can be boasted about.) KTTV is 51% owned by the Los Angeles Times and 49% by CBS. No question in anybody's mind that the Times is Southern California's leading newspaper. And CBS programs certainly have been stealing the ratings. That gives us the best in network shows . . . plus the strong right arm of this area's greatest newspaper. So we're part of a sound, expanding local picture that also finds us as CBS's Hollywood TV station.

BANKERS are supposed to have steely eyes, at least when asked to part with money. When the 35-branch Citizen's Bank started the Vienna Philharmonic series over KTTV recently, we thought that television certainly had arrived. Now along comes the world's largest bank, Bank of America, and starts "Kieran's Kaleidoscope" with us on Sundays. You're not only in good company on KTTV, but in company that knows how to look at a buck.

RADIO SALES knows our latest availabilities. Ask them and get the usual speedy reply.



COSTUMES for TELEVISION!

NOW — Rent COSTUMES

- . . . for your Television Shows!
- . . . Technically Correct!
- . . . over 100,000 in stock!

from Broadway's Famous Costumer . . .

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

**NOW! Modern, Comprehensive TV "Staging" plus
NEW TV REVENUE from Pattern Time**



with the **GRAY
TELOP**

This most versatile telecasting optical projector enables dual projection with any desired optical dissolve under exact control.

The accessory STAGE NUMBER 1 adds three functions separately or simultaneously: a) teletype news strip, b) vertical roll strip and c) revolving stage for small objects.

The TELOP, used with TV film cameras, permits instant fading of one object to another, change by lap dissolve or by superimposing. Widest latitude is given program directors for maximum visual interest and increased TV station income.

For full details write for Bulletin T-101

**GRAY RESEARCH
and Development Co., Inc.**
16 Arbor St., Hartford 1, Conn.

able for product wrappers. The films were shown on TV in the East, Chicago, and the West Coast. The premium failed to pull. The reason: mention of the premium was purely aural. At no time was the premium show visual. Also, the soundtrack was working at cross-purposes with the picture, since one thing was shown and another thing was talked about. The offer laid an egg, since the visual element won out. Ice Cream Novelties will continue to use TV, despite rumors to the contrary, but the Greenthal agency will be careful not to repeat the mistakes of the previous agency.

It takes time, money, brains, and effort to make a good TV film break or announcement. Already, in the short and rapid growth of national and regional selective TV, it has been amply demonstrated that the eclectic methods of Hollywood B-pictures—that is, taking bits and pieces of successful movies and putting them together to make a "new" story—merely prove the adage about one man's meat being another man's poison. Borrowing film ideas from other commercials, merely to save time or to cover up for lack of originality, makes no more sense, film men agree, than trying to build a house in ten different architectural styles. The most effective film breaks and announcements are designed from the original idea to final editing as a custom job for the particular product. Any short-cuts impair the over-all effectiveness of the commercial.

A fairly good series of, say, six 20-second radio e.t. station breaks can be made, from idea to final pressing, in a week or two. Good ones have been made in less. A good TV film-break series will take as long as six months from the time the idea first strikes an agency TV man to the time it is first shown on the air. The average time to make a good series of films will run somewhere between five and ten weeks, and unit costs will range between \$100-\$1000 for silent film and \$1000-\$10,000 for sound-on-film jobs.

A study of the time elements involved in making a typical film break-and-announcement series can be very revealing. One such study was made recently by the Campbell-Ewald agency, which supervises the making of TV film breaks and announcements for two blue-chip accounts, Chevrolet Division of General Motors and the Chevrolet Dealers Association. No newcomer to film-making. Chevrolet has been selling

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG-AM
WCOD-FM
WTVR-TV

First Stations of Virginia

BMI

**SIMPLE ARITHMETIC
IN
MUSIC LICENSING**

BMI LICENSEES	
Networks . . .	22
AM	1,974
FM	409
TV	77
Short-Wave .	4
Canada . . .	150

**TOTAL BMI
LICENSEES . . 2,636***

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

* As of July 25, 1949

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

cars by theatrical "Minute Movies" since the late 1920's. The agency has had the account even longer. The Chevrolet TV film commercials are simple, effective, and typical of good TV film-making.

Ideas for new Chevrolet film series (a new series is made every six months or so; new prints are issued about once a month as they wear out) are hatched in a conference with Campbell-Ewald's TV head, v.p. Win Case, TV department head Leo Langlois, and writer-producer Ray Maurer. The ideas are basically adaptations of "themes" from Chevrolet's national advertising in other media. A second conference, after the idea has cooled a bit, will be called with the same men, plus the account executives. Three of four weeks of work follow the approval of the basic idea by Chevrolet, during which the idea takes shape, with the aid of story-board drawings, sketches, etc. Then, the idea goes to Maurer and his department for the actual writing. The script, generally three or four pages per film, goes back for additional conferences, then back to the writer for final revisions. Time elapsed so far is about six weeks.

The film-makers are then called into the act, in this case Archer Productions. The script is discussed, the agency listens to any suggestions from the producer, and a shooting schedule is mapped out. A week or so of shooting for a short series, using sound stages if the film has a dramatic bit, and silent film if narration is to be added later, comes next. Location shooting, virtually called for with an outdoor product such as a Chevrolet, will add an average of three more days to the time expenditure per spot. (Musical scoring may be done during these days, but most often it awaits the final editing, when it is done in special studios.)

In both planning and shooting Chevrolet films, agency men and film-makers avoid any unexpected climaxes, unsupported by other high points in the film commercial. This lengthens the usable life of a film commercial, since audiences would otherwise tire of it too quickly.

Once the final shooting is completed, anywhere from one to three weeks after it started, there must be several days of integrating the score and narration into the finished product, as well as last-minute viewing and editing. The TV film break or announcement

(the actual length, 20 seconds or 60 seconds, does not make much difference) is now ready for showing on the visual air.

In terms of personnel, the typical Chevrolet film break or announcement has required the services of five Campbell-Ewald men, eight to 12 men from Archer Productions, a narrator, five or six recording and editing technicians for music and commentary integration, two music writers for the score, and a chorus to sing it. In terms of man-hours of work, one Chevrolet TV film takes approximately 550-600 such hours. This is five or six times the number of man-hours required to make a similar-length radio e.t., even with the fanciest of radio production.

There are several other factors in the making and placing of TV film breaks and announcements, the results of experience with the medium by a long list of visual advertisers, that should be borne in mind.

For one thing, TV research has shown that an irritating TV film (one full of over-long repetition or clumsy production) creates only memorability for a product, and not necessarily the desire to buy it. TV's heightened impact makes "irritant" advertising via TV breaks and announcements a dangerous selling device, one that can all too easily backfire on the seller. The other extreme, the overly-cute commercial, can also lose viewer-interest in a hurry. Selling should be fairly straight, and should strive for a fresh approach in order to bring a TV advertiser the best returns for his investment, as well as to make best use of the visual element of the medium. Since TV is an intimate, living-room medium, the approach should be along the same lines. Theatrics, insincerity, and the third-person approach just don't work.

There is a purely academic argument that has waxed hot at times among TV men. Insiders say that it is, more than anything else, a tempest in a teapot. The argument revolves around the problem of producing TV films that are equally effective on both large and small TV viewing screens. Industry opinion today is generally that this is one of those things that takes care of itself with a good TV film. If long shots, too-rapid scene changes, small print that runs to the edges of the screen, lack of contrast, and involved sales messages are avoided, there should be little trouble.

A somewhat similar argument is

Carl does it the hard way!



Maybe when some station managers get new business, their eyes light up like pinball machines, and they start figuring how much money they're going to make . . . then let their second assistant stooge pick out some hand-me-down availabilities.

But not Carl!

He has to do it the hard way! The way he goes through the schedule, you'd think he was Mr. Tiffany himself picking out diamonds.

Carl handpicks the best possible time to run your spots whether you have a one-time shot or a year's schedule.

No wonder national advertisers have such confidence in Carl to see that their goods move up here in our neck of the woods. Carl isn't just satisfied to tell the folks over the air about your products, he spends his own dough to help promote your show with newspaper ads, direct mail and store displays to boot.

You can't go wrong if you use WDSM (Duluth - Superior) and WEVE (the Iron Range) in combination to tell your sales story. And best of all, these 2 ABC stations can be bought in combination for the price of ONE Duluth station!

WDSM's and WEVE's signals may not be too clear in Washington, but it certainly gets home up here in the north country.

Now, don't just take our word for it . . . demand proof . . . be a tough time-buyer and ask to know why WDSM and WEVE is the best buy . . . your nearest Free & Peters man has the whole story on it.

First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

WSJS LEADS DAY AND NIGHT IN NORTH CAROLINA'S RICH TRI-CITY MARKET

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS

AM WINSTON-SALEM FM

THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

sometimes made over the relative merits of 35-mm and 16-mm film. This is not so much the question of whether 16 or 35 gives better results on a TV set, since less than half-a-dozen TV stations in the country can afford the expense (about \$15,000) of a 35-mm projection system. It revolves, rather, about whether shooting on 35-mm and then making reduction prints to 16-mm is better than shooting on 16-mm to begin with. Both silent and sound-on-film movies can be made either way, although not all animation and stop-motion studios are geared to handle 16-mm during shooting. Actually, shooting on 35-mm is said to give better quality when reduced on a special printing system to 16-mm than straight 16. It is also much more expensive, and equipment is much larger and more cumbersome. If an advertiser is counting pennies, straight 16-mm is usually the answer.

The question of length is one that is being dictated, not by research, but largely by the problems of TV time-buying today. The growth of TV network programming, as well as local TV programming, has cut into the number of possible one-minute availabilities. Timebuyers today find one-minute almost unobtainable in Class-A time. TV has not as yet developed any widespread formula that compares with radio's disk-jockey and participation periods, into which one-minute e.t. spots can be slotted. The nearest thing to it has been home-service shows, like DuMont's Kathi Norris program, and broken-up feature films, such as *Frontier Playhouse*, on WFIL-TV, Philadelphia. The home-service shows usually feature live commercials; the feature-film shows film announcements.

These are merely exceptions, rather than the rule. The wise TV advertiser today thinks first in terms of 20-second film breaks, or possibly 8-10-second "station identification" service announcements, such as the time breaks of Bulova and Bond Bread.

The rapid growth of TV has brought about another problem—shipping and storing TV films. The handling of films is much tougher than the handling of radio e.t.'s, most of which are easily routed, scheduled, and shipped by agencies or recording companies. Film announcements and breaks wear out faster than vinylite recordings, and have to be replaced more often. (A 20-second film break, used once-weekly, wears out in about four months.)

Until recently, there was no answer. The situation, however, is changing. One firm, Modern Talking Picture Service, a non-theatrical film distribution firm, has already signed contracts with BBD&O, Young & Rubicam, J. Walter Thompson, and Biow to route film programs, breaks, and announcements to the nearly four-score TV stations in the country. Even though 16-mm films do not require the fire-proof film vaults of 35-mm, keeping track of where they are during a national selective TV campaign has, in recent months, become a major problem. If the experiment with Modern works out, the problem may be eased for the industry.

While SPONSOR does not feel that the information contained in this report will answer every single question that might be raised by an advertiser who plans to use TV film breaks and announcements, the findings, which represent the current thinking of most industry experts, should offer many basic considerations in the handling of visual advertising this fall. * * *

WORRIED ABOUT YOUR LIFE SPANN (Ky.)?

If your ulcers are getting worse, it's time to stop worrying about sales in places like Spann (Ky.)!

For health, happiness and prosperity in Kentucky, the Louisville Trading Area is the *only* tonic you need. Its 27 Kentucky and Indiana counties give you what the doctor ordered, 365 days a year — a big audience whose *Effective Buying Power averages 45% above that of folks in all the rest of the State!*

So quit worrying, Bud, and enjoy life with WAVE! Ready? Set? Let's go!

LOUISVILLE'S WAVE

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



FARM COMMERCIALS

(Continued from page 31)

from the farmer's point of view. Although the commercial used for Phillips 66 gasoline was worded, "City driving needs a quick-starting gasoline on these cold, icy mornings," it is not too far-fetched to assume that the rural male would draw his own conclusions of the importance of quick-starting gasoline on cold, icy mornings on the farm.

The Hotpoint electrical-product commercials were slanted in terms of "electrical kitchens" in city homes. Nevertheless, farm women use electrical appliances, too. One farm panel met in a farm home which, decoratively speaking, was exceedingly bare. The kitchen, however, was proudly equipped with super deluxe home freezer, a top-priced electrical range, an Electrolux cleaner, electrical water pump, Mixmaster, and the roof was topped with a special FM antenna.

It can be seen that farm men and women can be interested in so-called city products. The reverse is seldom true. Skelly 2-4-D is used for spraying of commercial crops. The product has no use for the urban dweller. The commercial should have great appeal for the farmer. The PGR test ranked it 11, just ahead in interest to farm men of Calumet baking powder. The product by itself cannot rouse the listening interest.

The product by itself can't even determine the relative interest of each sex in a commercial. Farm women placed 2-4-D commercials first among rural-appeal air advertisements. The farm men, it may be recalled, placed it next to last. Farm men gave the electrical kitchen (Hotpoint) commercials third place.

Hick or hillbilly commercials do not appeal to farmers. Farm men placed the straight Calumet commercial fifth, but ranked the "character" approach to the product last.

While the format of the commercials was of primary importance, if the reactions of these several hundred respondents are accepted as typical, it is also important to note that the correlation between farm women and city women, and farm men and city men is very high. Thus, it appears the skirted contingent was attracted by the same things, and that blue-jeaned or linen-suited men were similar in their commercial listening reactions.

One thing is very important—commercials alone do not, as presently written and presented, do a selling job to the rural audience. Thus, it's vital that advertising addressed to rural audiences be spotted in programs with known farm audiences.

As indicated in SPONSOR's series on farm programming, most commercials hit their highest impact when they're handled by farm commentators or the farm directors of stations. While the limited sample used for the SPONSOR-University of Oklahoma study can't

be taken as conclusive evidence that all rural commercials are not written or delivered in such a manner as to rouse the listening audience to whom they are addressed, the report does indicate that something must be done to make them more effective. Out of context, without the benefit of programming, they don't deliver true impact.

It's well apparent that farm stations and farm programs deliver audiences ready to be sold.

The commercials do not appear to do their job. * * *

Oklahoma City's Only 50,000 Watt Station

REPRESENTED BY
Avery Knodel
INC.

What would YOU do?

Date: July, 1948

Sales Ranking: 17th in Oklahoma in tonnage feed sales.

Company: Chic-O-Line Feed Company.

Here's what Chic-O-Line did.

In July of 1948, KOMA was selected as the nucleus of a well-coordinated SALES program, built around a 15-minute doily show. KOMA and Chic-O-Line cooperated with each local dealer throughout Oklahoma in merchandising, promoting and SELLING Chic-O-Line feeds. The result of that combined sales effort was . . .

Date: November, 1948 (only 5 months later)

Sales Ranking: 3rd in Oklahoma in tonnage feed sales.

Let us or Avery Knodel give you the complete picture of KOMA, Oklahoma's best buy in radio.

J. J. Bernard
General Manager

KOMA

Outlet for the Columbia Broadcasting System

VACATION

(Continued from page 41)

It's composed of night workers, and drivers. The Lake Tahoe C. of C. wanted to see if they could find out if there was a real resort audience being reached. They offered information about Lake Tahoe and a key chain. Result was 75 inquiries daily until the key chains were exhausted. What was more important, a high percentage of the mail requested specific information, rates, and availabilities. It came not only from local people in the San Jose area but Easterners without fixed schedules on automobile vacations.

Like Tahoe, Ruidoso, New Mexico, with a population of 2000 and fewer than 900 voters, wanted to attract tourists and vacationers to its little town. There was money to be spent—and an average temperature of 61 degrees to sell. There was the perpetual snow-crown of Sierra Blanca and the sun-sept fertile valley beyond.

Instead of a small station on the milk run, Ruidoso chose WOAI in San Antonio for their \$7500 campaign. No sampling, just selective announcements—announcement times selected by the Half station as best

sued for their job. Ruidoso is growing.

Newspaper resort advertising depends for support on its ability to pull requests for leaflets, booklets, etc. Broadcast advertising for many years was disinterested in this formula of proving effectiveness. Of late, this disinterest has dropped and mail response to commercial offers is used by advertisers as indication of listeners. This fact generally has not been stressed to resort and travel advertisers. Only a few have made the test. Lindsey Spight, v.p. of the John Blair station representative organization, recently admitted to a group of Western travel agents that "radio is greatly at fault for not more forcefully telling Western travel directors and agencies how radio can pull inquiries for pictorial literature."

As proof of how effective broadcast advertising can be in getting inquiries, Spight quoted the results of two 50 word announcements 7 a.m. on KIRO, Seattle. These two announcements, costing \$26.00 each of a small pictorial booklet of scenic highlights of Seattle drew 3752 requests from 27 counties in Washington and 11 counties in California, Idaho, Montana, British Colum-

bia, Nevada and even Alaska. Cost was slightly less than one and a half cents per inquiry.

Resort and travel advertising on the air takes in many forms. Unique in many ways are the Ed Craney *Pacific Northwest Playground* magazines distributed by the Craney "Z" stations and "XL" stations throughout the Northwest. They are an involved promotion with money coming from several sources. What it all adds up to, is increased travel in the area served by the *Playground* magazines, more broadcast advertising, and more resort business for the advertisers on the air and in the magazines.

Railroads have been using radio mostly for institutional advertising like the *Railroad Hour*, but "special" trains have found that broadcasting books them solidly. Ski trains, cycle trains, show trains, and a host of other specials have filled up overnight after a broadcast announcement.

An exception to the absence of proved results is a Continental Santa Fe Trailways experience. To offset a business decline of 7.8% in the first half of 1948, the Trailways turned on advertising pressure and the second half of 1948 showed an increase of 16% over the similar period in 1947. The pressure was concentrated for the most part on broadcast advertising.

Each year, tight or loose consumer dollar, more money is being spent on leisuretime travel, winter and summer vacationing. The standard means of reaching that dollar are still effective. The big point, however, is that the breaking with tradition, using broadcast advertising, pays even bigger dividends.

... even if it isn't paid advertising, the announcement that "this broadcast comes to you from Hawaii" has brought millions to the Islands. * * *

DEALER CO-OP \$

(Continued from page 27)

Dealers in area A were given a discount of 50 and ten, plus cooperative advertising allowance of 5% of their total purchases on a 50-50 basis.

Area B dealers, in addition to their normal discount of 50 and ten, were given, in lieu of the co-op allowance, a 10% uncontrolled allowance "for advertising." (This 50 and ten worked out to about 1/2 of 1% less than received by area A dealers.)

The financial arrangement covered a

Yes **KFYR** 550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

**comes in loud and clear in a larger area
than any other station in the U. S. A. ***



*ASK ANY JOHN BLAIR MAN TO PROVE IT.

three-month period. Dealer advertising was checked for another three months (six months altogether). Correlation of the data required about three months more. The effect on dealer advertising was that those dealers in area A, where the cooperative program was in effect, averaged placing four times more advertising for the radio line than their brothers in test area B.

The reasoning of area A dealers, as brought out in a follow-up check, boiled down to their feeling that it would be foolish not to follow through on the impact of the co-op advertising, thus getting more out of both cooperative and advertising paid for wholly by themselves.

This same company found that when they tried to persuade dealers directly to use their own prepared copy for radio and other media, dealers placed less advertising. When the company adopted the approach of showing dealers how and why their carefully-worked-out suggestions could produce more business, most dealers got the point.

Such organizations as AVCO's Crosley Division and RCA's Victor Division make their distributors the first line of operation in administering their local programs. Dealers put in their requests for radio and other advertising through the distributor, who sends it along with recommendation pro or con.

Bills also clear first through the distributor before going on to the manufacturer for final checking before payment. An alert distributor who knows the media in his area will seldom be fooled by attempts to chisel through double invoicing, with one rate to the outlet and a higher rate to the manufacturer. While Crosley provides copy and other aids, distributors are allowed considerable leeway in approving alternate or modified commercials in order to make the most of local conditions.

For RCA-Victor radio and television products, the advertising department at Camden, N. J., has a Cooperative Advertising Group of about a dozen people who do nothing but check bills and proof of publication or broadcast. For proof that radio commercials were broadcast, notarized copies of the script are accepted.

Announcements, either live or transcribed, form the overwhelming bulk of approved radio advertising. In many cases the e.t.'s are furnished free to local outlets by the factory, and in almost all cases scripts are furnished

without cost.

A growing number of firms, however, will allow use of a program if it is first approved by the factory. The split of costs (usually 50-50) doesn't differ from that of announcements. The type of manufacturer who approves radio programs for cooperative advertising follows no set classification. Among those who do, for example, are The Foy Paint Company, Inc., Cincinnati; A. Sagner's Sons, Inc., Baltimore (Northcool suits); Amana Society, Refrigeration Division, Amana, Iowa; Nash Motors, Detroit; Armstrong Rubber Company, West Haven, Conn. (for tires and tubes); General Electric Co., Appliances and Merchandise Dept., Bridgeport, Conn., etc.

Sometimes the manufacturer's allowance on a product is greater than 50%. GE, for example assumes 75% of the split on automatic blankets and vacuum cleaners. Crosley assumes 75% on radios.

Percentages of billings that accrue to the co-op fund vary with the item. On home appliances it seldom is higher than 3%. For items in a cosmetic line the percentage may run two or three times higher. Colonial Dames, Inc., Hollywood, for example, allows 3 1/3% of an account's net purchases, on a 50-50 basis, for all media combined.

Whatever the nature of the deal, the end result hoped for is to get more people into stores where they can be sold. It has been argued that the "where to buy it" theme is virtually useless in all but large metropolitan centers because people "already know" where to go. This reasoning forgets the tremendously expanded shopping range that modern transportation makes possible. In many areas people think nothing of traveling as much as a hundred miles for a shopping tour. The theory that people don't need to be told where to buy is a peculiarly "big-city" feeling.

One school of thought would limit cooperative deals to those in which the manufacturer exercises complete control of copy, themes, schedule and media. Outlets participating would have their names and locations printed, and they would pay for that privilege.

While there is nothing wrong with this practice as one type of handling, to limit all cooperative programs to this general pattern runs smack up against human nature. The typical local outlet, large or small, has considerable pride in his organization. Right or wrong, he likes to feel that sales in

CBS

in

MAINE

now

WGUY

Bangor

and

WGAN

Portland

WGUY became affiliated with the Columbia Broadcasting System August 1st.

WGAN & WGUY now bring CBS programs and sponsors' messages to listeners whose incomes represent over 93% of the effective buying power in Maine.

NATIONAL ADVERTISERS, by placing one order can reach this productive market less expensively and more economically than ever before.

PROMOTION . . . Yes, WGAN & WGUY will continue a regular and two-fisted promotion schedule in the five Guy Gannett newspapers of Maine.

Guy Gannett
Broadcasting System

WGAN • 5000 Watts
560 KC
Portland

WGUY • 250 Watts
1450 KC
Bangor

Station Representative
PAUL H. RAYMER COMPANY

I'm Working..

as a key broadcast sales executive with a national N. Y. radio concern. My record as an "idea man" and aggressive salesman is unique . . . (and subject to inspection).

I'll be available

September 1-15, 1949.

If you have an important sales assignment open, and want a man who can show you how to make profits, I'm interested in telling you why I might be just the man you are looking for.

AM PLANNING

Have built and operated profitable radio stations

AM OPERATIONS

Familiar with all phases of station operations, and agency radio depts.

AM MANAGEMENT

Successful record as Sales Manager.

TV

Good basic knowledge of TV sales, operations, and management.

Box 72

SPONSOR

40 W. 52nd St., New York 19, N. Y.

his territory depend in part on his efforts. He doesn't like to be told everything he has to do. Intelligent or not, that's the way he is.

The most successful cooperative arrangements are those in which the manufacturer's (or distributors', as the case may be) advertising or sales promotion department wins the cooperation of local outlets to a proved plan of operation—and keeps him sold.

* * *

RADIO AUDIENCE: 1949

(Continued from page 23)

all reveal that out-of-the-home listening is amazing. Portable radio receivers have cut millions loose from the home when they want to wander and listen. Sales of portable receivers and three-way receivers (battery, AC and DC current) continue to lead all radio set sales during June, July, and August and the sales of batteries for these receivers indicate that they are in constant use both in and out of the city.

There is a feeling that listening per radio home is on the decline. The reverse is true. According to A. C. Nielsen, average daily listening per home was four hours and 13 minutes in 1943, four hours and 35 minutes in 1946, and five hours and two minutes in 1949. Even in telephone homes alone, and reporting upon only one set in each home, listening has been consistently up, as reported by the C. E. Hooper organization. Average daytime program popularity rating for the first seven months show only two months that are lower than 1948.

	Daytime Average Hooperatings						
	Jan.	Feb.	Mar.	Apr.	May.	Jun.	July
1949	5.0	5.3	5.0	4.8	4.3	4.3	4.0
1948	4.7	5.3	5.3	4.8	4.7	4.1	3.8

In June and July, total set-in-use figures reported by Hooper for his 36 cities were up. June increased from 16.3% in 1948 to 16.8 in 1949. July increased from 14.9% in 1948 to 15.7% in 1949.

First half of July showed evening sets-in-use figures also increased from 18.5% in 1948 to 19.6 in 1949.

Because it is presumed that radio listening is a dead dodo, once television enters the home, Nielsen's figures for listening in the TV homes which he covers (he is endeavoring to have his Audimeters placed so that his reports are representative of the number of radio-only homes and radio-TV homes in the U. S.) show that listening per day is two hours and 42 minutes and viewing three hours and 59 minutes. While radio listening in TV homes is less than half of what it is in a non-TV home, it is not a dead duck. The combined listening and viewing is one hour and 39 minutes more per day than in a radio-only home.

The growth of non-network radio has been so rapid in the past few years that there may be an impression that network is shrinking. It isn't. The average network advertiser in 1949 is delivering his sales messages to 18% more homes than he did two years ago.

Homes Reached Per Average Network Broadcast	
January 1949	3,999,000
January 1947	3,400,000

During the same period the cost per thousand homes for the average network broadcast dropped from \$1.89 to \$1.71. This includes time and talent, as estimated by A. C. Nielsen.

The number of listeners to the commercial sections of network broadcasts were 913 per dollar invested for an average evening program and 1460 per dollar for the average daytime program.

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

Producers of television and radio package shows. Representing talent of distinction.

562-5th Ave., New York Luxembourg 2-1040

Directory Rates

on request

CKNW
CHNW

THE *Only* STATION
THAT COVERS BOTH
HALVES OF THE
"VANCOUVER AREA"

these figures are *not* program audience figures but figures for the audience for commercial sections of the programs.

Lest these figures appear to shortchange the independent non-network stations, the size of their audience can best be appreciated by the fact that on July 4, 1949 from six to ten p.m., the non-network stations' shares of audience in the 36 cities covered by the Hooper Program Popularity Ratings are like this:

4 July 1949 Non-network share of audience			
Time	6-6:15	6:15-6:30	6:30-6:45
Share	38.4%	45.4%	45.7%
Time	6:45-7	7-7:45	7:15-7:30
Share	37.7%	45.4%	38.0%
Time	7:30-7:45	7:45-8	8-8:15
Share	36.4%	27.6%	23.9%
Time	8:15-8:30	8:30-8:45	8:45-9
Share	17.2%	27.3%	23.2%
Time	9-9:15	9:15-9:30	9:30-9:45
Share	17.7%	10.2%	14.0%

The increase in the number of independent stations has brought into being stations with vertical programming, stations that are directing their programming to specific segments of the audience rather than the entire audience. This means bigger and better audiences, for it means service for great sections of the public which broadcasting has been unable to reach before.

Every dimension of radio is expanding. The competition of television has sharpened the programming of all radio. In its fight for ears, it's building new and greater audiences.

There are more radio homes.

There are more radio receivers in radio homes.

There is more listening in each radio home.

More people are listening in each radio home.

That is U. S. Radio, 1949.

LAUNDRY LESSON

(Continued on page 25)

a campaign is started, the most important thing an agency must do is continually merchandise the campaign back to the individual members . . . let them know exactly how it's working, and what good it is doing them."

With the boom war days a thing of the past for Chicago's laundries (as well as the nation's), and with the tough competition in that market from soap manufacturers, the Chicago Laundry Owners Association is now all-out to re-establish its members on a wide public-relations front, with radio as the core of the campaign. Newspapers are also being used to

supplement radio selling, with four Chicago dailies carrying 600-line copy on alternate weeks, and during the weeks in between, 60-line copy on radio pages plugging the WBBM program. The advertising budget is built up by a pro rata assessment based on the number of routes operated by each laundry helping to underwrite the cost of the ad campaign.

To John G. Shaw (no relation to John W.), president of the CLOA, "radio has a psychologically good effect for an association campaign because it has substance and consistency to it. The six-times-a-week frequency of *Pick-Up Time* is something to point to: the Sunday show helps, too. It picks up extra listeners in general, as well as laundry-plant heads, their families, and many others. Format of the show, with 'Pat O'Riley's' personality, makes the laundry route man a pretty good guy, and we have found sharp increases in new customers since we went back on the air."

While the Chicago Laundry Owners Association uses broadcast advertising as a steady thing, the advantages that the medium offers local trade groups were made apparent to an aggressive coalition of local bakers in Peoria recently during an intensive nine-day bakery promotion.

Assisted by members of the staff of the Bakers of America Program, the Peoria bakery group asked WMBD in that city to outline an over-all campaign for a local "Buy It Baked" promotion. The station's executives came up with an outline that included not only radio, but other media as well.

The primary goal of the promotion was to "position" both the bakers and their products in the eyes of Peorians, and to encourage consumers to "buy it baked." Radio played the major part in the nine-day publicity stunt. The baker group bought seven ten-minute programs and 13 35-word announcements on WMBD. In addition, the suggestion was made to all allied industries in Peoria to tie in with "Buy It Baked" and to donate portions of their own local radio time to the over-all campaign.

Five WMBD advertisers cooperated. One wholesaler donated 17 of his announcements on the station, while the Central Illinois Light Company used eight announcements and two 100-word commercials to aid the campaign. A feature of the bakers' own ten-minute programs was a contest

(Please turn to page 61)

for NETWORK CALIBRE PROGRAMS

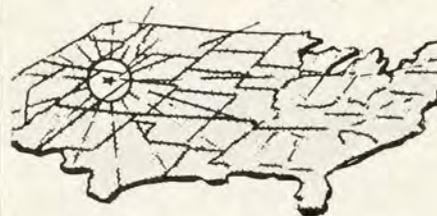
... at local
station cost

See your station
representative or write

LANG-WORTH
feature programs, inc.

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

Bright Spot



Salt Lake City is a bright spot in the nation's economic picture. U. S. Department of Commerce reports gain of 3% in retail sales for the first five months of 1949 over 1948.

It means people in Salt Lake City are buying more than ever. It means that advertising—intelligent advertising—can find responsive ears—through KDYL—and responsive eyes and ears—through KDYL-TV—the twin bright spots in selling merchandise.



Salt Lake City, Utah

National Representative: John Blair & Co.

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN MAIZE-PRODUCTS CO	Canned Foods	Game	Thursday 8:30-9:00 pm	Three packages of Amazo instant dessert.	Listeners must answer questions correctly, circling the letters AMAZO on score sheets secured from the station, then call in to check their answers.	WCOL Columbus, Ohio
BUTTE BREWING CO	Beer	Butte Beer Quizmaster	MWF 6:15-6:30 pm	Case of Butte Special Beer.	Listener sending in the correct answer to six true-and-false statements in the letter bearing the earliest postmark.	KXLF Butte, Montana
CHRYSLER CORP	Plymouth De Soto	Hit The Jackpot	Tuesday 10-10:30 pm	Chance to hit the jackpot via telephone.	Send postcard with name and address to program, N. Y.	CBS
CROSLEY CORP	Radios, TV sets	Who Said That?	Saturday 9-9:30 pm	Crosley portable radio, plus cumulative jackpot.	Listeners send in a 50-word or less "All-Time Quote" on a specific weekly subject, including when, how, and where it was said, to program, N. Y.	CBS
CROSSE & BLACKWELL	Canned Foods	How Well Do You Know Me?	Thursday 8:30-9 pm	Cash for three-part question	Listeners must answer any part of a three-section question when called.	WFBR Baltimore, Md.
DAIRY INDUSTRY OF STARK COUNTY, O.	Milk	Milkman's Matinee	Friday 4:30-4:45 pm	Free tickets to Cleveland Indians ball games.	Complete sentence, "I like milk best of all beverages because . . ." in 25 words or less.	WHBC Canton, Ohio
GENERAL FOODS CORP	Postum	Portia Faces Life	MTWTF 5-5:15 pm	Plastic set of six spoons and coasters.	Send name and address with label from an Instant Postum jar and 25c to sponsor, Box 59, N. Y. 46, N. Y.	NBC
GENERAL MILLS, INC	Cheerios	Lone Ranger	MWF 7:30-8 pm	Grand prize: \$3,000. First prize: \$1,000. Ten prizes of \$100 each, 25 prizes of \$10	Identify Mystery Deputy and contact program, Minneapolis.	ABC
HAYNES MODERN APPLIANCES	Appliances	Musical Quiz	MTWTF 12:10-12:15 pm	One record for answering musical question correctly. Record is added to jackpot when question is missed.	Listener must answer musical question when called.	WGKY Charleston, W. Va.
LIGGETT & MYERS TOBACCO CO, INC	Chesterfield Cigarettes	Chesterfield Supper Club	MTWTF 7-7:15 pm	Carton of cigarettes, if letter is read on the air.	Send letter telling why you smoke Chesterfields, to sponsor, N. Y.	NBC
P. LORILLARD TOBACCO CO, INC	Old Gold Cigarettes	Stop The Music	Thursday 8-9 pm	Various cash and merchandise prizes.	Listeners called must identify tune played, plus "Mystery Melody."	ABC-TV
MANHATTAN SOAP CO	Sweetheart Soap	We Love and Learn	MTWTF 11:15-11:30 am	Lady of the Land-Rodgers Silverplate.	Send three Sweetheart Soap coupons and 25c to sponsor, N. Y.	NBC
MARS, INC	"Snickers" Candy Bars	Dr. I. Q.	Monday 9:30-10 pm	Various cash prizes for questions and sketches used on the air.	Send brief sketch of famous personality and/or set of "Right & Wrong" statements with six "Snickers" wrappers to program, Chi.	NBC
NICKLES BAKERY, INC	Bread	Telephone Quiz	MTWTF 10-10:15 am	\$10 for answering question correctly. Sum accumulates each time question is missed.	Listener must answer question correctly when called.	WHBC Canton, Ohio
PARTICIPATING	Various	Insomnia Club	MTWTF 11-12 pm	Various prizes.	Winner is first one each day to call in correct answer during program.	KILO Grand Rapids, N. Dak.
	Various	Major League and Pacific Coast League Baseball	Tu-Sun 12:15-2 pm 7-9 pm	Various prizes.	Prizes to listener sending in closest prediction of total week's scores of games carried by this station.	KPOA Honolulu, T. H.
PROCTER & GAMBLE	Soap	Big Sister	MTWTF 2-2:15 pm	First prize: \$20,000; ten of \$1,000; one hundred of \$100 and 1,000 of \$10.	Must name Li'l Abner's pet Schmoo in 25 words or less, using only letters from the words Duz, Dref, Ivory Soap.	CBS
	Crisco	Young Dr. Malone	MTWTF 1:30-1:45 pm	Roasting thermometer.	Send label, including certificate from 3-lb. Crisco can, plus 50c, to sponsor, Box 2059, Cincinnati, O.	CBS
PRUDENTIAL INS CO	Insurance	Family Hour of Stars	Sunday 6-6:30 pm	Booklet, "It's Fun to Be Healthy."	Send name and address to sponsor, Newark, N. J.	CBS
SQUIRT CO	Soda	Bids From The Kids	Saturday 9:30-10 am	Various items.	Prizes are auctioned to children for Squirrt bottle caps.	WHBC Canton, Ohio

\$ 81,238⁰⁰

WORTH OF PROMOTION

FREE

to WSYR and NBC Advertisers in 1948

That's what the bill would total at regular rates for WSYR's program promotion last year in

Daily Newspaper Advertising
Spot Announcements
Station-Break Tag Lines
Window Displays
Mailings to Dealers
Preparation of Publicity
Outdoor Displays

WSYR ACUSE
570 kc-5000 watts
NBC Affiliate in Central New York
Headley-Reed, National Representatives

WACE

Springfield, Mass.

(Licensed in Chicopee)

is happy to announce it is the latest Metropolitan Independent to appoint

Independent
Metropolitan
Sales

as its National Sales Representative* effective Aug. 1, 1949

WACE is the highest rated station in SPRINGFIELD ALL AFTERNOON

(April-1949 Conlan Report)

1,000 WATT BLANKET COVERAGE OF WESTERN MASSACHUSETTS

Ralph J. Robinson, Gen. Manager

*KETTELL-CARTER-BOSTON

LAUNDRY LESSON

(Continued from page 59)

for the best recipes revolving around new uses of baker's bread; prizes included a lady's wrist watch, portable radio, \$35 gift certificate at a leading department store, and an automatic electric coffee maker.

WMBD also promoted "Buy It Baked" on its *Man on the Street*, *Tiny Tot Party Time*, and *Breakfast Party* programs, and gave away freshly-baked pies and cakes daily to the contestants on the shows. The climax to the whole promotion was a stage show featuring home economists of the American Institute of Baking, plus WMBD talent for entertainment.

The end results of the campaign showed that Peoria bakers' business increased from one to 27% during the nine days, with one baker reporting that at one point during the promotion it was necessary for him to hire more help to handle the increased flow of customers.

This pattern of group or association use of radio applies to practically any type of trade organization made up of small businessmen who alone could not think of broadcast advertising. In Chicago, a laundry association; in Peoria, a group of bakers . . . and in Milwaukee, an alliance of druggists. On 8 June Oscar A. Rennebohm, governor of Wisconsin, was on hand at a dinner in honor of the staff of Milwaukee's WISN, given by the Milwaukee County Pharmacists' Association. The occasion, attended by more than 500 Milwaukee and Wisconsin druggists, marked the seventh anniversary of WISN's weekly public-service program, *Know Your Druggist Better*.

Whether in the broadly institutional, educational, and prestige sense—such as the *Railroad Hour*—or in the localized, direct-selling fashion of *Pick-Up Time*, radio can produce for trade associations whose members share the cost of what they as individuals or companies might not be able, or might not care, to pay by themselves. National advertisers can also benefit from association advertising locally or regionally, wherever the association is one whose members handle nationally-distributed products. What the Chicago Laundry Owners Association has accomplished in the vicinity of the Loop can be duplicated anywhere that there exists a trade association of local merchants. * * *

WINSTON-SALEM

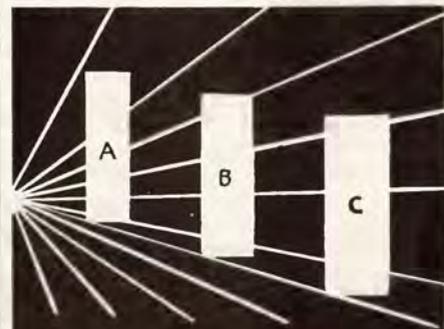


How To Put A Client Out Of Business

A WAIRadio client had several hundred surplus trousers to sell. One announcement over WAIRadio at 6:45 AM sold entire stock by 10:30 AM. Advertising cost less than one cent per garment. With new, larger stock, this merchant is again using WAIRadio sales magic.

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep: Avery-Knodel, Inc.



WHICH IS TALLEST?

It's an optical illusion!

But It's No Illusion That

ADVERTISING

ON YOUR

"XL" Stations Get Results

Put Advertising Dollars to Work the "XL" Way

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker
Eastern

Tracy Moore
Western



NAB: A Progress Report

There's no question that the National Association of Broadcasters made progress at its recent board meeting in New Hampshire. A substantial degree of the credit for the movement in the right direction goes to Clair McCollough, chairman of the NAB committee on reorganization.

On the credit side is the separation of the NAB into aural and TV broadcasting divisions. On the negative side was the inclusion of AM and FM broadcasting in one division.

On the credit side was the backing of the Broadcast Advertising Bureau with an assurance that it would eventually become an independent promo-

tional branch of the industry. On the negative side was the ignoring of the Broadcast Measurement Bureau's future beyond study number two.

On the credit side was the plan for an aggressive campaign to increase NAB membership, including a discount in membership fees. On the negative side was the throwing overboard of the program division, headed by show-wise Harold Fair.

On the credit side was the elimination of the unnecessary office of executive v.p., now that Justin Miller knows what broadcasting is all about. It may be regretted that A.D. (Jess) Willard has chosen to resign from the organization, now that his office has been abolished, but Willard, a top-ranking station management executive, will bolster the industry when he returns to the ranks of station executives.

It seems to SPONSOR that it would have been better to have taken the entire plunge towards making the NAB a "federated" organization. On the other hand, there may have been considerations, including the financial, which make such a sharp cleavage with the past unwise.

Progress has been made, but the NAB is a long way from clearing the deck. Only through the BAB is the NAB now better equipped to serve the broadcast advertiser. It still has to change its sights from Washington to the 48 states—from the FCC to the broadcast advertiser.

"Let's sell optimism"

Several months ago, SPONSOR in its *On the Hill* page called attention to the fact that radio stood ready to spread the good word that business isn't bad—that there's plenty of ready cash available—that the recession is more mental than financial. It stressed the fact that the government had not asked for help and did not appear interested in fighting the creeping paralysis that was infecting business.

Somewhat later this problem was again raised, but still nothing happened. It was at this point that Lester Blumenthal, advertising director of SPONSOR, took the bull by the horns and in his travels plumped for cooperative promotion by stations to counteract the increasing negative thinking. Station after station fell right in with ad-man Blumenthal's thinking, and when he returned to New York after a trip, he infected SPONSOR's staff with his own enthusiasm. For the first time in its nearly three-year-old history, SPONSOR published an open letter to stations, calling upon them to go to work for the U. S., to "sell optimism."

The results have exceeded our fondest expectations. Stations all over the United States, big and small, chain and independent, are devoting time daily to the amazing facts of the healthy economic condition of the United States and its people.

To rephrase a current popular song—"Baby, its good in here."

Applause

Spot Radio Promotion Handbook

It has long been felt that broadcast advertising salesmen waste too much time "educating" the men and women they contact, when they should be selling them. This is as true of station representatives' field staffs as it is of stations' and networks' sales organizations.

An infinite number of hours are spent by broadcast advertising salesmen delivering information which the timebuyer and client advertising manager should have had before the salesman arrives on the scene.

It has taken Standard Rate & Data Service, Inc., to clarify the thinking of stations on what the sponsor and the agency expect from station promotion. Under the title *Spot Radio Promotion*

Handbook, SR&DS has published the results of a survey on the "viewpoints and practices of the buyers and users of spot radio time." This analysis is based upon a survey by an independent research organization, coupled with studies made by SR&DS field-trained research specialists.

It explains how stations can most effectively sell broadcast advertising. It stresses that the best salesmen in the advertising business can go only so far—that the rest of the burden belongs to station promotion—through direct mail, trade and service publication advertising, sales promotion.

Having thrown light upon this subject, the 64-page book then accepts the job of telling stations what you, the sponsor, and your agency want to know

about broadcast advertising.

SR&DS is publishing a series of studies about advertising media and how they are bought. *Spot Radio Promotion Handbook* is an ideal example of the series. The easier time-buying is made, the better you will be able to use it. The better you use it, the lower your cost of distribution.

The 1949-1950 job of all advertisers is to lower costs of distribution. The high cost of distribution is being used by labor unions and "liberal" groups to attack management generally. SR&DS is helping reduce waste in broadcast advertising selling and indirectly waste costs in your use of media. Its series is another fine example of business publication service to an industry.

KMBC - KFRM

HEART BEATS



Special Trade Paper Edition

from the Heart of America

Kansas City, Early Summer, 1949

KFRM Again First In 1949 Survey

KMBC AGAIN FIRST CHOICE OF KANSAS CITY LISTENERS

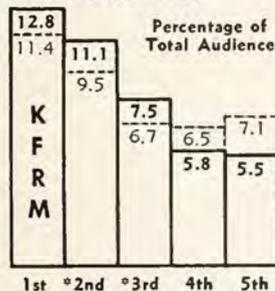
Proof that KMBC continues to be the most listened-to station in Greater Kansas City is contained in the latest Kansas City survey released by Conlan & Associates.

This general coincidental telephone survey was conducted in March to April, 1949, under the joint sponsorship of KC radio stations including KMBC. Over 70,000 basic calls were made during the one week survey period between the hours of 7:00 a.m. and 11:00 p.m.

Although KMBC rated first mornings, afternoons and evenings, most spectacular ratings were in the forenoons when KMBC topped its nearest competitor 34%. KMBC led its competition in this survey by an even greater margin than in a similar survey in November, 1948.

This new survey and other surveys giving detailed information on listening habits throughout the Kansas City Trade Area — western Missouri, all of Kansas, and portions of adjacent states — are available to advertisers and agencies for their examination and study. Simply call any KMBC or KFRM man, or any Free & Peters "Colonel".

KFRM AREA SURVEYS
SPRING—1949 AND
FALL—1948



LEGEND:

The larger figures and solid lines indicate the March, 1949 Survey, and the small figures and dotted lines denote the Fall, 1948 standing. The asterisks denote Wichita stations. 79 Kansas counties, 5 Oklahoma counties and 4 Nebraska counties were included in the March, 1949 Survey. 73 Kansas, 5 Oklahoma, and 4 Nebraska counties were included in the Fall, 1948 Survey.

A total of 62,368 basic calls were made and 14,423 listening homes surveyed in this new study.

The Kansas, Oklahoma and Nebraska counties are dramatically pictured on the map below. All counties are within KFRM's 0.5 mv/m contour.



Kansas Farm Station Tops 1948 Fall Rating 12%; Remains First Choice of Kansas Listeners Daytime

Kansas radio listeners have again named KFRM as the most listened-to station, daytime, in the Sunflower State. Moreover, the "Kansas Farm Station" leads its competition by a greater margin even than before according to a March 1949 radio survey made by Conlan & Associates.

This coincidental survey, one of the largest of its kind ever conducted, required over 62,000 telephone calls within KFRM's half-millivolt contour.

Essentially rural in nature, this Conlan Survey covered 79 counties in Kansas (all except the eastern-most and north-eastern Kansas counties), four in Nebraska and five in Oklahoma. Population of these 88 counties is 1,038,146, not including the metropolitan centers of Hutchinson and Wichita, Kansas

which were not surveyed.

KFRM leads all broadcasters for the morning periods, and is first during the afternoon periods — first in listener preference for both time periods, as well as for the entire survey.

KFRM's programming is specifically designed for the area served, including up-to-the-minute daily livestock and grain markets direct from Kansas City, as well as other outstanding daily farm features. In addition, KFRM programming presents special newscasts, women's programs, sports, special events, educational features, as well as top-flight entertainment programs featuring members of the KMBC-KFRM talent staff. This popularity indicates that listeners are getting the kind of program service they like and need from KFRM.

KFRM joined with KMBC forms The KMBC-KFRM Team. Together, The Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade Area!

Alabama's Most Powerful Station—10,000 Watts



RECEIVED
AUG 2 1949
NBC GEN

50,000 WATTS

690 KC

Construction Permit

IRALEE BENNS, *President*
William J. Brennan,
Commercial Manager



Voice of Dixie — **BIRMINGHAM, Alabama**

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