

RECEIVED

AUG 29 1949

NBC



Adam likes a fight—p. 30

Disk jockey: air phenomenon—p. 28

Vaseline's 21 years—p. 23

How to predict TV costs—p. 57

What's wrong with C. E. Hooper's city ratings?—p. 26

SPONSOR

For buyers of broadcast advertising

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



**The welcome mat
is always out at**

RUTHRAUFF

& RYAN and at HONIG-

COOPER

In San Francisco, as in New York and Chicago, SPONSOR gets the lion's share of the broadcast-minded agency executive's reading attention. There's good reason. SPONSOR is directly linked to his dollars-and-cents return from radio and television. It's his practical-application business paper. It's 100% devoted to his buying interests, and to his client's. When you're looking for a market-place for your advertising message, the logical location is SPONSOR.

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives through readership in our firm."

ROSS METZGER,
VP & Radio Director.

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG

**Ruthrauff & Ryan
Subscriptions to SPONSOR**

Home Executives	6	Office	11
Account Exec	3	Radio Dir's	5
	3	Timebuyers	2

Some Ruthrauff & Ryan clients who subscribe: American Home Products, Chrysler Corp., Electric Auto Lite, Lever Brothers, Thomas J. Lipton, Pepsodent, Quaker Oats, Safeway Stores, Sal-Fayne Corp., Taylor Reed, Wm. Wrigley Jr., Co.

**Honig-Cooper
Subscriptions to SPONSOR**

Home Executives	3	Office	4
Med Dir	1	Account Exec	1

Some Honig-Cooper clients who subscribe: Brown & Haley, Colgate-Palmolive-Peet, Simmel-Meservey, Wine Growers Guild.

Three out of every four copies (8,000 guarantee) go to national and regional advertisers and their advertising agencies. An average of 10½ paid subscriptions go to readers at each of the 20 top radio-billing advertising agencies.

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

SPONSOR

40 West 52 Street, New York 19

For buyers of Radio and TV advertising

29 August 1949

Industry thinks FCC giveaway ban won't hold up Both because "lotteries" are province of Justice Department and programs are not province of FCC, sponsors and broadcasters believe FCC ban on giveaway shows, effective 1 October, won't stick. (See Sponsor Speaks, page 70.) ABC and CBS will take action to decide on fate of some 50 giveaways on networks.

-SR-

U.P. map sponsor Western football telecasts Union Pacific, biggest railroad advertiser, may shoot part of \$2,500,000 annual advertising wad into TV. U.P. is considering TV sponsorship this fall of major Far West football games, kinescoping them to cities between Omaha and Los Angeles.

-SR-

Brewers worry about liquor on air U. S. Brewers Foundation, long active in divorcing beer from "hard liquor," has joined forces seeking to keep whisky off air. One beer executive estimated beer as spending \$15,000,000 yearly on radio. Publishers Information Bureau reports beer network radio time in first half of 1949 at \$456,438, against \$461,770 in first half of 1948. But this is only fraction of beer money on air.

-SR-

More advertising lifts food sales Grocery Manufacturers of America, surveying 102 member companies, notes mixed dollar sales and profit picture in first half of 1949 but tonnage volume larger than first half of 1948. GMA cited introduction of new products and larger ad volume for tonnage gain.

-SR-

Gruen widens sales outlets Gruen Watch, returning to network radio after many years ("Hollywood Calling," NBC, through Grey Agency), is adding department stores to distribution setup. Until now Gruen has sold only through jewelers.

-SR-

Wisconsin study shows listeners want FM WHA, University of Wisconsin station in Madison, has found that four of five surveyed there who do not own FM receivers say they'll insist on FM when they buy new sets.

"Mike" Hughes and Bernard Platt Come to SPONSOR

SPONSOR is happy to announce the appointment of Lawrence "Mike" Hughes as editor and Bernard Platt as business manager, effective 1 September 1949. Mr. Hughes joins SPONSOR after five years as executive editor of ADVERTISING AGE. Prior to that time he served as associate editor of SALES MANAGEMENT and advertising columnist of the NEW YORK SUN. He is known as "Mike" to account executives, presidents of advertising firms, timebuyers, and advertising managers from coast to coast. Mr. Platt comes to SPONSOR after 17 years at BROADCASTING, where he served as circulation director, Yearbook editor, and in other executive capacities. He is recognized as a business paper circulation authority.

Sales Executives would sell selling

National Sales Executives, Inc., may run cooperatively-sponsored 13-week network program to promote selling as a career. NSEI is composed of nearly 100 Sales Executives clubs in U.S. and other countries.

-SR-

Rural network links farm co-ops

Grange League Federation groups in 40 communities of New York state were linked together 18 August in three-hour program by Rural Radio Network, FM system originated by 10 farm organizations. Cooperative G.L.F. Exchange, Inc., parent of these groups, is largest farm-producer co-op.

-SR-

ABC lets stations sell time in its cooperative shows

ABC has begun to permit local affiliates to sell announcements on all its co-op programs, except weekly one-hour "Town Meeting of the Air" and five-a-week half-hour "Breakfast in Hollywood." Under plan some programs provide up to 15 announcements per week.

-SR-

FCC can't ban liquor ads

FCC has told Edwin C. Johnson, Senate Interstate Commerce Committee chairman, that it can't prevent liquor ads on air. But FCC said it can deny license renewal to station offenders.

-SR-

Urges \$1,000,000 fund for daytime TV research

"Television Grey Matter" of Grey Advertising Agency suggests \$1,000,000 joint research fund provided by set producers and broadcasters to explore opportunities of daytime TV.

-SR-

Eells launches \$150,000 "Brown Derby" e.t. series

Broadcasters Program Syndicate, co-op station e.t. group headed by Bruce Eells, will spend \$150,000 per year to turn out "Hollywood Brown Derby," new five-quarter-hour-a-week series.

-SR-

Barrere plans clearing house for transcriptions

Claude Barrere, formerly in charge of syndicated sales at NBC, is planning to start central information service in New York which would serve sponsors and agencies on e.t.'s similar to way travel agents suggest routes and costs to travelers.

-Please turn to page 36-

capsuled highlights

IN THIS ISSUE

Twenty-one years of the "common touch" in broadcasting have helped Chesebrough sell a lot of Vaseline products. **page 23**

Critics find City Hooperatings are a less-than-adequate aid for scheduling selective radio campaigns. **page 26**

Thousands of disk jockeys employ multiple techniques to help sponsors move mountains of merchandise. **page 28**

Elias Lustig of Adam Hats sponsors a different kind of fight with the signing of newscaster Drew Pearson. **page 30**

The station is a vital factor in making manufacturer-retailer co-op advertising work. **page 32**

Better timebuying starts with the use of a half-dozen basic publications and research services. **page 34**

The new Ross service helps advertisers predict cost of television shows by type and length. It gives specific costs of specific shows. **page 57**

IN FUTURE ISSUES

Are giveaways good business? **12 Sept.**

Schwerin measures interest variations of TV viewers. **12 Sept.**

Building disk-jockey audiences: part 2 **12 Sept.**

Foreign-language stations tailor programs to markets. **26 Sept.**



IMN . . . SPONSORS REPORT .

SPONSORS REPORT . .

Dear Lynn:

Although the business of spring house cleaning still goes on, our special sale of house cleaning items is over and I want to write this personal note of appreciation to you and your associates for your enthusiastic and helpful assistance in promoting this event.

In my opinion it was the most successful event of its kind that has been sponsored by any branch of the food industry in this market for many years. It would have been impossible for us to achieve such results without your assistance and I want you to know we all feel deeply indebted to you as well as to your clients who have cooperated so effectively.

The results achieved by this sale have demonstrated the need for close cooperation between manufacturers, wholesalers, retailers and advertising media in efforts to sponsor successful sales events.

Perhap we can cooperate on something of this kind again in the not too distant future. I assure you it will be a pleasure to work with you whenever a suitable opportunity comes. Again our thanks to you and your associates of KALL and the Intermountain Network for an excellent demonstration of effective service in behalf of your clients and the distributors in the wholesale and retail trades.

Sincerely yours,
Donald P. Lloyd
Manager

ASSOCIATED FOOD STORES, Inc.

21 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH

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

IDAHO

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

WYOMING

KVRS, Rock Springs
KOWB, Lorumie
KDFN, Cosper
KWYO, Sheridan
KPOW, Powell

MONTANA

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

NEVADA

KRAM, Los Vegas

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the people live

Avory-Knodel, Inc. National Representatives

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

SPONSOR REPORTS	1
40 WEST 52	4
OUTLOOK	8
MR. SPONSOR: J. WHITNEY PETERSON	10
P. S.	12
NEW AND RENEW	17
CHESEBROUGH'S COMMON TOUCH	23
FAULTS OF CITY HOOPERINGS	26
DISK JOCKEY: AIR PHENOMENON	28
ADAM LIKES A FIGHT	30
STATIONS AND DEALER CO-OPS	32
TOOLS FOR TIMEBUYING	34
MR. SPONSOR ASKS	38
4-NETWORK TV COMPARAGRAPH	51
TV TRENDS	56
YOU CAN PREDICT TV COSTS	57
CONTESTS AND OFFERS	64
SPONSOR SPEAKS	70
APPLAUSE	70

SPONSOR

Published biweekly by SPONSOR PUBLICATIONS INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6215. Chicago Office: 250 N. Michigan Avenue. Telephone: FI-nancial 1-556. Publication Offices: 3110 Elm, Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Copyright 1949. SPONSOR PUBLICATIONS INC.

President and Publisher: Norman R. Glenn. Secretary-Treasurer: Elaine Couper Glenn. Editor: Lawrence M. Hughes. Associate Editors: Frank Bannister, Charles Sinclair, Dan Richman. Editorial Department: Stella Brauner, Joseph Gould. Art Director: Howard Wechsler. Advertising Director: Lester J. Blumenthal. Advertising Department: M. H. LeBang, Beatrice Turner. Business Manager: Bernard Platt. Chicago Manager: Jerry Glynn, Jr. Circulation Manager: Milton Kaye. Circulation Department: Marjela Chinitz, Emily Cutliffe. Secretary to Publisher: Augusta Shearman.

COVER PICTURE: C. E. Hooper of C. E. Hooper, Inc., whose City Hooperings are weighed by SPONSOR's editors, and found wanting.

VACATION BUSINESS

Your article, *How to sample a vacation*, appearing in the 1 August issue, interested us very much. We have been broadcasting two programs a week from Estes Park, Colorado, and have found that it made an excellent program for us and really did a job for the advertisers. They have had much "repeat" business, and have increased their business while others have seen business dwindling.

We would like to get five copies of the article or five copies of that particular issue for further use with other advertisers.

JACK HITCHCOCK
Program director
KCOL, Fort Collins, Colo.

TV STATION BREAK

My compliments on the article you published last issue on *The TV station break*. I believe it is the most intelligent and comprehensive treatment of the subject I've seen in print today.

Ad Multos Annos!

DON L. KEARNEY
Katz Agency
New York

"IT'S STILL RADIO"

Please accept my thanks, as a dyed-in-the-wool NABer, for your exceptionally well-written editorial, *NAB: A Progress Report*.

From time to time I have wondered if I were getting myself a reputation for being a left-winger when I advocated changing "... sights from Washington to the 48 states—from the FCC to the broadcast advertiser." It was a source of much gratification to me to discover SPONSOR openly sponsoring that very idea. It represents the thinking of a goodly segment of American broadcasters — broadcasters whose criticisms of NAB have been designed for the sole purpose of pointing the way toward a stronger national organization.

In a bulletin mailed to the membership of the Tennessee Association of Broadcasters under date of 24 June 1949, I said:

"My personal feeling always has been that the NAB should have as its

(Please turn to page 6)

KPRC

**BEST BUY
in Houston**

First

IN BMB
IN HOOPER
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.



KMTV Brings Television to OMAHA....

On Sept. 1, KMTV Brings Omaha
Top-Flight Programs from THREE
GREAT TELEVISION NETWORKS!

CBS—The Columbia Broadcasting System
ABC—The American Broadcasting Company
The DuMont Television Network

With the basically sound program schedule of KMTV
(only tested and proved shows), with 3000 sets in homes,
with TV installations averaging over 400 per week

**THE FUTURE OF OMAHA
TELEVISION IS BRIGHT!**

For the first time, TV advertisers can now reach into
the heart of Roger Babson's Magic Circle—"the rich-
est and safest area in the United States."

KMTV
(Channel 3)
TELEVISION CENTER
Omaha 2, Nebraska

National Representatives: Avery-Knodel, Inc.

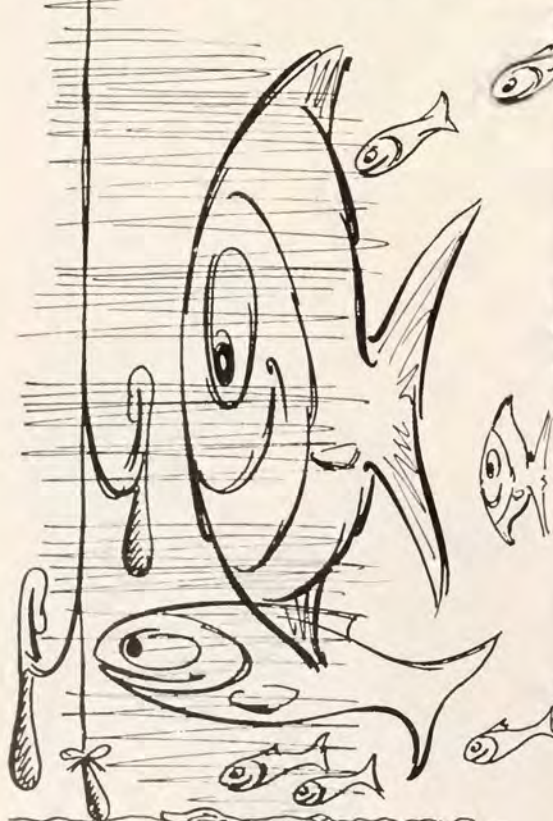
RECEIVED
AUG 29 1949
NBC GENERAL LIBRARY

TELEVISION
K
M
T
V
C
H
A
N
N
E
L
3

bargain only real way to evaluate advertising is as it is related to cost-of-sale. That's why we built a bargain package in a WNAO-WDUK combination offer. Use both stations in combination—get both markets—and a "whale" of a discount. That's sure to mean lower sales costs with a greater market.

You furnish the bait and the line—we've got the hooks. Avery-Knodel, our "reps" will tell you where the best fishin' is—you'll find a representative in New York, Atlanta, Chicago, San Francisco and Los Angeles.

you'll do better with the same line...and 2 hooks!



WNAO
850 KILOCYCLES
3000 WATTS
RALEIGH

and

WDUK
1310 KILOCYCLES
1000 WATTS
DURHAM

- ★ ONE NETWORK, ABC
- ★ ONE LOW RATE
- ★ 2 KEY OUTLETS

NORTH CAROLINA'S LARGEST METROPOLITAN MARKET

40 West 52nd

(Continued from page 4)

primary objectives the promotion of good advertising (result-getting) practices, operation "in the public interest," and showmanship. In my humble opinion, far too much time has been (and is being) devoted to discussions regarding the FCC, ASCAP, BMI, copyrights, federal legislation, etc., etc.

"However, I am one of those individuals who feel that—regardless of the inadequacies of NAB—it is essential to the future progress and prosperity of broadcasting that we maintain at the fullest possible strength an organization that includes all phases of our industry . . . after all, whether it's AM, FM, TV, or whathaveyou—it's still radio and that's what we're all in the business to promote."

The establishment of BAB—headed by the incomparable Maurice Mitchell—is certainly a step in the right direction. If subsequent moves are made with equal care, the time is not far off when we shall not have the need to worry about resignations from the NAB.

F. C. SOWELL
President
Tennessee Ass'n of Broadcasters

"LET'S SELL OPTIMISM"

Congrats on your recent piece, "Let's sell optimism." We here at WIRE heartily agree and will push it in this market.

If all of us in the radio industry would get behind the idea, we'd be better off—"revenue-wise" and "ulcer-wise."

Yours for more optimism.
DANIEL C. PARK
General Sales Manager
WIRE, Indianapolis, Ind.

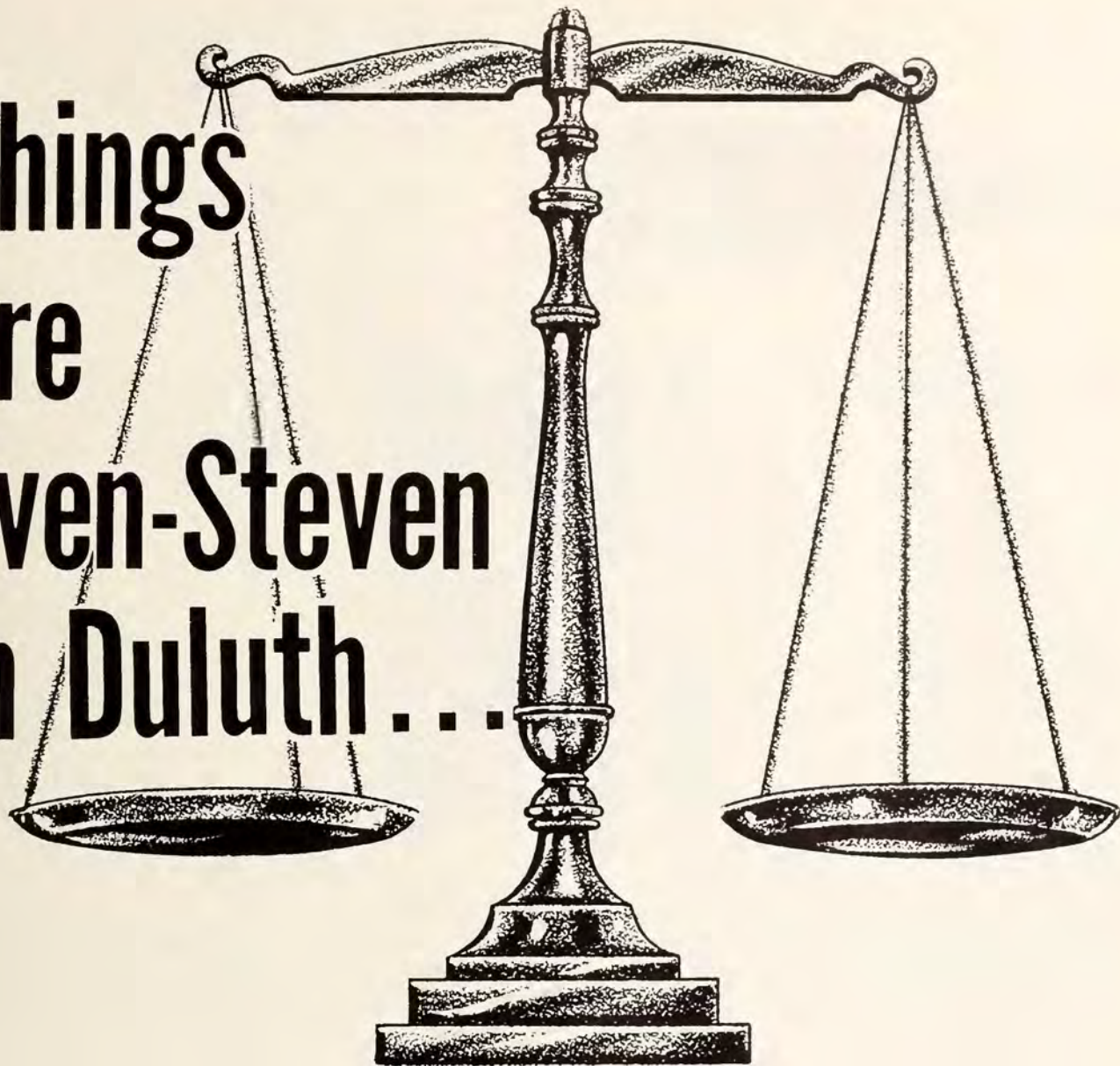
Just received optimism brochure. We start next week. Send us statistics immediately. We're all for it.

JACK WELDON
WVOD
Lynchburg, Va.

I have your reprint of the letter to Bill Rine.

I'm your boy—shoot me everything
(Please turn to page 14)

Things are Even-Steven in Duluth....



Sales potential in the Duluth-Superior Market isn't weighted by conditions elsewhere. Our population has no over-balance of either the very rich or the very poor. It's a balanced market of middle-class folks whose Spend Ability maintains a high level despite economic variation in other areas. Things are always "Even-Steven" in Duluth. This market belongs on the list for your next campaign.

WEBC
NBC

★ **DULUTH-SUPERIOR** ★
MINNESOTA WISCONSIN

KDAL
CBS

Outlook

Dun & Bradstreet survey shows greater optimism in business

Business in the second half of 1949 will be only slightly below the level of 1948. Dun & Bradstreet has found from a survey of 801 manufacturing, wholesale and retail executives. Although the findings closely parallel those of similar surveys made last spring, D&B noted a somewhat more optimistic trend. One-third of participants expect net sales to be higher in the latter half of this year.

Near-record crops may bring more promotion

The nation's Big Three crops—corn, wheat, and cotton—again are expected to reach near-record levels this year. Heavy carryovers and lower prices are expected to cause groups in these industries to increase promotion. Meanwhile, Western beet sugar producers plan to spend \$1,000,000 a year for three years in a campaign for a larger share of the \$400,000,000-a-year sugar business (wholesale prices) west of the Mississippi. Western apple growers are faced with the problem of selling profitably a crop estimated at 40,000,000 bushels larger than in 1948. California orange growers may step up efforts to meet the rising popularity of Florida frozen orange juice. The cranberry crop is down 30%.

Jewelers expect more business this fall

After an estimated first-half decline of 7% in retail jewelry sales, American National Retail Jewelers Association has predicted a fall pick-up in business and is fairly optimistic about Christmas volume. Part of larger manufacturer volume would be to fill depleted retail inventories.

Reserve Board sees greater activity in construction

Recent contract awards indicate that construction activity will "expand moderately in the near future," reports Federal Reserve Board. Public work would continue to represent a relatively large proportion of total non-residential building.

"New York Times" finds ad budgets expanding

The New York Times reports that many advertisers who had cut back budgets earlier this year are expanding them, both to meet competition and because they believe the "pickin's" will be there.

Major appliance makers increase production

In mid-August both Westinghouse and Frigidaire announced that they were stepping up refrigeration production sharply, and General Electric was expected to follow suit. A serious shortage had developed in smaller-cubic-foot sizes. Westinghouse will continue at the new rate until early October, when it changes over gradually to 1950 models.

Los Angeles building awards break peacetime records

Aided by a \$25,000,000 plant for Lever Brothers Company, new-construction awards in Los Angeles county in July reached the record peacetime mark of \$34,115,000. This figure was nearly half of the county's seven-month total of \$72,435,000.

Low-priced cars may get larger share of market

With low-priced cars accounting for an increased share of total General Motors, Ford, and Chrysler sales, the low-priced trend is expected to be accentuated soon with introduction of smaller cars by Hudson, Nash, and Kaiser-Frazer. Those would be almost in the Ford-Chevrolet-Plymouth price class. Studebaker has made a lot of sales progress with a lower-medium-priced car, which sells at only about \$200 more than a Chevrolet.

Weather and caution cause department-store decline

Department-store sales in early August declined sharply, 16%, from a year ago. This contrasted with a dip of only 5% in dollar sales for the first seven months of this year. *The Wall Street Journal* found various reasons for it, among them unemployment in some areas, consumers' "price cut psychology," but especially the hot weather.

Shippers may pay \$250,000,000 in increased freight rates

Average boost of 3.7% in freight rates, authorized by the Interstate Commerce Commission effective 1 September, is expected by Standard & Poor's service to add \$250,000,000 annually to the bill paid by the nation's shippers. With inauguration of the 40-hour week for non-operating railroad employes, the additional costs had been expected to reach \$380,000,000. But the higher rates are expected to throw some of this to motor carriers.

Columbia-RCA "war" will expand record sales and promotion

With Decca joining the side of Columbia in introducing 33 $\frac{1}{3}$ r.p.m. records, and RCA-Victor reportedly appropriating a \$1,000,000 "war chest" to back its 45 r.p.m. platter, the record makers are expected to go all out in promotion this fall. All of which would help to stimulate record sales. Recent surveys have shown Columbia's records to be outselling the new Victor platters.

Special events

Build audience friendship

Education director's European tour, state fairs highlight busy summer at WLS, Chicago

Never a station to let pass an opportunity to cement friendships with listeners, WLS in Chicago has a full summer of special events broadcasts scattered over the four states where the WLS audience is concentrated. Participation in three state fairs, civic celebrations, Chicago Railroad Fair, square dance contest and a trip to Europe by the station's education director highlight the long list.

Twelve thousand people jammed the grandstand at the Illinois State Fair in Springfield when the WLS National Barn Dance was presented as opening night attraction—as it has been every fair year since 1929. Dinnerbell Time, oldest farm service program in radio, originated from the WLS tent all fair week. WLS headquarters featured, as usual, checkroom facilities, picnic tables, exhibits picturing talent and station events during its 25-year history. Two free stage shows daily by Captain Stubby and the Buccaneers drew capacity houses, and hundreds of visitors participated in flower arranging contests.

Exhibits were torn down Friday afternoon, shipped to Milwaukee, Wisconsin, where we set up for Saturday's opening of the Wisconsin State Fair. Dinnerbell, flower contests, stagershow, checkroom, etc. were all repeated in Milwaukee for a week.

Then, with only a week intervening, the whole program will be repeated the first week in September at the Indiana State Fair in Indianapolis.

Farther from home, at another fair, the WLS National Barn Dance played before 10,000 people in Phillips, Texas, at the invitation of the local Lions Club. The entire cast of the Phillips 66 National Barn Dance, which WLS feeds to the ABC network, was flown to Texas for this special show.

Barn dance entertainment received a tremendous boost in Chicago too. The station teamed up with the Chicago Park District and the Sun-Times in a summer-long series of Square Dance contests. Finals were staged on Michigan Boulevard before 20,000 spectators, with headliners from the WLS National Barn Dance as featured en-



Mrs. Josephine Wetzler
Director of Education, WLS

tertainers. Preliminary contests in the parks each drew from 4,000 to 10,000 spectators. The Square Dance Festival resulted in columns and columns of WLS stories and pictures in the Chicago Sun-Times—600 inches in June alone!

Another bigtime Chicago success for WLS was the appearance of Captain Stubby and the Buccaneers at the Railroad Fair. The Rock Island Railroad declared one Sunday "Buccaneers Day" at their Rocket Village, later reported: "a terrific hit . . . attendance was one of the heaviest in Rocket Village in the two years running of the Railroad Fair."

In suburban Chicago, Martha Crane and Helen Joyce were featured as headliners of Homemakers' Day at the Villa Park Pioneer Days celebration for the second year. Almost an hour before show time every seat in the Villa Theater was taken by listeners anxious to see Martha and Helen broadcast their WLS Feature Foods program and a stage show by Red Blanchard and the Sage Riders.

Another suburban event: Dinnerbell Time was broadcast from the U.S. Naval Air Station at Glenview when the Flying Farmers of Prairie Farmland held their annual field day there.

September 12 will see Dinnerbell

originating at the Illinois Feed Association convention in Springfield. On September 23, the broadcast will come from Kewanee (Ill.) Hog Day—in Henry County, which has more hogs than any other county in the nation. In early summer, the program originated at Harvard (Ill.) Milk Day, which WLS has helped boost from a few hundred in attendance in 1942 to 15,000 spectators this year.

All is not barn dancing and farm service at WLS, however. Josephine Wetzler, director of education at WLS, will fly to Germany in September, at the invitation of Army Headquarters in Heidelberg, for a tour of German Youth Centers in the occupied zone. Mrs. Wetzler will also tour England and Scotland, to make tape recordings of life there. Mrs. Wetzler's invitation to Germany is the result of numerous WLS programs featuring the work of German Youth Activities. Her European programs will be featured on Dinnerbell, Prairie Farmer Air Edition and on School Time. This latter program won the top ranking duPont award last year.

These are only a few of the things WLS has been doing. The station has carried its several daily weather reports, its regular ABC network programs, its own distinctive "WLS-built" features. All in all, the station has lived up to its quarter-century record: it serves the needs, the wants of its listeners. It serves because it *knows*. WLS asks its listeners what they wish to hear—and listeners respond with a million letters a year. WLS *knows* . . . because WLS goes out among its listeners, meets them, talks with them, finds out from them exactly how to program to be a part of living. That's why WLS is "one of the family" in Midwest America. That's why *WLS Gets Results*.

This is an advertisement of WLS, the Prairie Farmer station, 1230 Washington Boulevard, Chicago 7, Illinois, 50,000-watts, 890 kilocycles. ABC affiliate. National representatives, John Blair and Company.

ADVERTISEMENT

for profitable
selling—
INVESTIGATE



Represented by



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

Cloir R. McCollough
Managing Director

STEINMAN STATIONS



Mr. Sponsor

J. Whitney Peterson*

President
United States Tobacco Co., N.Y.

When rock-jawed, handsome J. Whitney Peterson lights up his pipe to relax, it's always filled with one of the United States Tobacco Company's smoking tobaccos. He views with a cold eye those who do otherwise. As boss of the firm that is the world's largest producer of snuff, and one of the major makers of pipe tobaccos (Model, Dill's Best, Old Briar, and Tweed), Peterson tirelessly searches for ideas that will increase his firm's business, although few things please him less than any sort of public or journalistic kudos for his efforts. Peterson has been president of United States Tobacco since 1946, and since then net sales have jumped 12.5%. He is largely responsible for jockeying U.S.T. into a strong position (1948 net sales: \$20,721,206) in a highly competitive industry.

One good reason is: Peterson knows every angle of his firm's manufacturing and selling operations, and keeps ahead of all its developments. In the 28 years that Peterson has been continuously with U.S.T., he has worked—at one time or another—in everything from the leaf department in Kentucky to the sales department, where for two-and-a-half years he travelled in major markets and the backwoods of the country. In 1927, Peterson became assistant sales manager; in 1929, a v.p. and director; in 1937, an executive v.p.; and in 1946, president.

U.S.T. started in radio in November 1933 with the *Half-Hour For Men* show, featuring "Pick & Pat." After that, until 1944, there was a series of nighttime variety musical shows, which did a fairly good job of helping Peterson build sales. In 1944, Peterson and U.S.T. discovered that while they were getting good ratings, the air audience was mostly women.

Alarmed, U.S.T. dropped out of radio, except for selective announcement campaigns in the South, until the right selling formula could come along. In 1948, it came. Peterson bought a quiz show, *Take A Number*, on Mutual, at the urging of the Kudner Agency, and slotted it at a time when male listening was high, with good results. Today, U.S.T. is spending the bulk of a \$1,000,000 ad budget to sponsor its latest male-appeal effort, *Martin Kane—Private Eye* in both radio and TV.

* Seen, right, with air sleuth William Gargan.

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



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

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

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

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

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

Nationally represented by
JOHN BLAIR & COMPANY



Radio is TODAY'S BEST BUY

..and in Washington

the best buy is

WWDC

Keep your eye on the ball! Just measure the total audience of any advertising medium, and you'll realize that the most effective, economical way to reach the millions is still radio. You can't get today's results on tomorrow's ideas!

More and more national advertisers are turning to *independent* radio stations. In Washington, they're buying WWDC—the big, dominant independent. Get all the facts from your Forjoe man.

TODAY'S BUY!
 One Spot Daily, Tony Wakeman's
ALL SPORTS PARADE
 As low as \$66 weekly

WWDC

AM-FM—The D.C. Independent

Represented Nationally by

FORJOE & COMPANY

p.s.

See: "Employees must be sold too" and P.S.
Issues: August 1947, p. 31; August 1948, p. 12
Subject: Radio's role in employee relations.

In Detroit recently, where feeling ran high as a result of a "yes" strike vote of the Ford Motor Company's hourly paid workers, radio featured importantly in a verbal fencing match between Ford and the U.A.W. Prior to the actual voting, both the company and the union went on the air to tell their respective stories to workers and to workers' families. Ford bought time on four Detroit stations with an announcement schedule that urged the workers to vote "no" on the ballot. Ford's pitch, in its essence, was that the big auto firm wanted "to keep the greatest possible number of people at work at present high rates" rather than "a much smaller number at higher rates." Snapped peppery Walter P. Reuther, president of the big U.A.W., on the union's own WDET-FM: "Ford wants to return to its pre-union practice of working the life out of an employee and then tossing him out of the gate. Ford is trying to sell the workers a bill of goods . . ."

The air campaign, plus heavy newspaper ads by both parties, continued all the way down to the finish line. On 8 August the voting began. In the final tabulation, the union, which has been pressing for a \$100-a-month pension plan, a company-financed medical program, and a general cost-of-living wage increase, won out. A majority of the workers voted to go out—if and when a strike is called.

Radio, incidentally, figures in Ford's national advertising plans. Although the firm has announced that it will swear off radio in favor of TV this fall, at least one network radio program stands a good chance of being included in the 1950 budget.

p.s.

See: "La Rosa follows the Skippy pattern"
Issue: 14 March 1949; p. 26
Subject: "Hollywood Theatre of Stars" sets mail-pull record for WOR and La Rosa

As a climax to 26 weeks of airing under the sponsorship of V. La Rosa & Sons, macaroni products manufacturer, the *La Rosa Hollywood Theatre of Stars* established what is claimed to be a new mail-pull record for Mutual's key New York station, WOR. Before going off the air for the summer, La Rosa drew 10,143 requests for a recipe booklet after only five announcements during the last few of the 130 30-minute, five-times-a-week daytime shows.

La Rosa expects to return to sponsorship of *Hollywood Theatre of Stars* on 3 October for another 26-week cycle. The program is an open-end syndicated transcription series, produced and mc'd by C. P. MacGregor in Hollywood, and is available to sponsors in different markets and areas.

Last year's sponsorship of *Hollywood Theatre* by La Rosa (over six Eastern stations, in addition to WOR) marked the company's first excursion into English-speaking radio since 1937, when it presented a series of operatic concerts on a Mutual split network of 22 stations over a 26-week period, repeating the formula for the next two years. The lion's share of La Rosa's broadcast advertising has gone into Italian-language programs, which have carried the firm's spaghetti sales messages over WOV, New York, and other Eastern-seaboard outlets continuously for 19 years.

"A Job Well Done"

WCPO

C I N C I N N A T I

VARIETY AWARD

for

NEWS COVERAGE LEADERSHIP

1948-1949

Quotation from VARIETY July 27

"WCPO has not lost its news coverage leadership in the last 12 years. Nor, you can be sure, has it lost its audience, or the respect and continued inquiries from the stations who want to do likewise."

**Affiliated with the
CINCINNATI POST**



**A Scripps-Howard
Radio Station**

WCPO-TV NOW TELECASTING 11 HOURS DAILY—CHANNEL 7!

stop!

**Don't do anything until you
hear the NEW Lang-Worth
Transcribed Music Library...
a revolutionary develop-
ment in sound reproduction.**

**ANNOUNCEMENT
SOON**

LANG-WORTH

FEATURE PROGRAMS, Inc.

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

*Network Calibre Programs
at Local Station Cost*

40 West 52nd

(Continued from page 6)

you can in the way of statistics and I'll build the announcement series, and we'll get on the bandwagon.

ROBERT R. TINCHER
*V.p., General Manager
WNAX, Yankton, S. D.*

Reference is made to your promotion piece entitled "An open letter to Bill Rine, WWVA."

I am in the process of selling a program to a sponsor who will devote the program exclusively to selling the advantages of free enterprise and the American way of life.

It occurs to me that the "U. S. statistics for use in 'Let's sell optimism'" could be used in providing the continuity for this program.

I would be grateful if you would forward me these statistics unless you feel they would be of no value for the aforementioned program.

JOHN CLEGHORN
*General Manager
WRBC, Jackson, Miss.*

We are 100% behind your "Let's sell optimism" idea. In order that we may do a complete job of promotion, would you please send us 15 additional copies of your prospectus, plus full statistics.

GERRY COHEN
*WLWL
Minneapolis, Minn.*

We have received your pamphlet entitled "An open letter to Bill Rine, WWVA." and are greatly interested in helping your "Let's sell optimism" campaign along.

We need the U. S. statistics you offered, so will you please send them along so we can get an "optimism" campaign rolling in Baltimore.

Any other suggestions or information you have available would be greatly appreciated.

MARILEE C. CONSIDINE
*Program Manager
WITH, Baltimore, Md.*

If there is a better way for radio to do a public service job than by putting your "Let's sell optimism" idea into effect, I can't think of it at the

moment.

WABY intends to go to work on it immediately, and to that end will appreciate any statistical or other material you can furnish.

RUSSELL B. WILDE
General Manager
WABY, Albany, N. Y.

As offered in your "open letter to Bill Rine," would you please send the statistics for use in a "Let's sell optimism" series here?

ELLIOT WAGER
KLZ
Denver, Colo.

I want you to know that I enjoyed reading your "open letter to Bill Rine, and all other Station Managers."

I think your Les Blumenthal has a fine idea, and if you have a lot of statistics that you can supply to help us "sell optimism," shoot them on to us and we will begin to put that kind of activity into force in this section of Illinois.

I think you are doing something very excellent here and that you deserve a pat on the back for the idea. I'm equally sure that such fellows as Hugh Halff, Martin Campbell, and Harold Hough sensed the opportunity to do the same thing that I feel can be accomplished in this market, and that they will spark the idea down in Texas.

FRED C. MUELLER
General Manager
WEEK, Peoria, Ill.

DALLAS TV

Article on Sunset's TV advertising rang bell with us here . . . do you have about 100 reprints of same you could rush us airmail? If not, could we have your permission to reproduce the story here . . . giving full credit to SPONSOR, of course?

For the past couple of months we have been working a distributor and dealer-wide promotion campaign to sell TV sets, and we believe we'll have some figures for you in a few weeks. Television is taking hold well here in Dallas . . . KBTB goes on the air about 1 September . . . KBLD-TV a month or so later.

Meanwhile, I'd appreciate hearing from you as soon as possible regarding the reprints; we can use them to great advantage.

KENDALL BAKER
Bozell & Jacobs
Dallas, Tex.

HIT THAT LINE in '49!

WITH RADIO'S No. 1 FOOTBALL SHOW

LEAHY of NOTRE DAME

- PREDICTIONS
- HEADLINE NEWS
- FEATURE STORIES
- BIG NAME GUESTS

With



COACH FRANK LEAHY

Head Coach at the University of Notre Dame

Transcribed for Local or Regional Sponsorship—15 minutes, once a week for 13 weeks during the football season beginning the week of September 18 and carrying through the week of December 11. Recorded weekly following Saturdays big games, and expressed for Thursday or Friday broadcasting, the next week.

Promotional Features—This season's program includes new promotional features such as photographs, newspaper mats, feature and publicity stories and other merchandising and sales help to assure the success of "Leahy of Notre Dame."

Scoop Your Market and Hold The Sports Audience with "Leahy of Notre Dame"—Football is just around the corner. Beat the rush by requesting full information today.

WRITE . . . WIRE . . . PHONE

For Prices and Information

GREEN ASSOCIATES

PHONE—Central 6-5593

360 N. MICHIGAN BLVD. • • CHICAGO 1, ILLINOIS



KFH IS TOPS

TOP DAYTIME HOOPERATINGS

IN CITY OF WICHITA

WINTER-SPRING REPORT
DECEMBER '48 THROUGH APRIL '49

Time	Program	Rating	Outlet
5:45 P.M.	NEWS	13.9	KFH
12:30 P.M.	NEWS	12.5	KFH
10:15 A.M.	GODFREY	12.4	KFH
8:45 A.M.	BREAKFAST CLUB	12.1	ABC
10:00 A.M.	GODFREY	12.0	KFH
9:45 A.M.	GODFREY	11.9	KFH
12:15 P.M.	CHOW TIME	11.3	KFH

Here is an opportunity for some aggressive advertiser to step into the #2 radio spot in Wichita with the noon-time news over KFH. It won't be sustaining long, so if you are interested, you will be wise to call the nearest Petry man right NOW.

Our congratulations go to Studebaker and Peter Paul Inc. for sponsoring the TOP rated daytime show in Wichita — the 5:45 p.m. News over KFH.

5000 Watts - ALL the time

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

KFH KFH
-FM
KFH CBS
WICHITA, KANSAS

SPONSOR**New and renew**

THESE REPORTS APPEAR IN ALTERNATE ISSUES

**New on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Animal Foundation Inc	Comstock, Duffes	CBS	62	Allan Jackson & the News; Sun 11-11:05 am; Sep 11; 39 wks
Blatz Brewing Co	Kastor, Farrell, Chesley & Clifford	NBC	163	Th 9:30-10 pm; Sep 15; 52 wks
Coca-Cola Co	D'Arcy	CBS	171	Charlie McCarthy; Sun 8-8:30 pm; 52 wks
Illinois Watch Co (Elgin American Co div)	Weiss & Geller	CBS	149	Groucho Marx; Wed 9-9:30 pm; Oct 5; 52 wks
International Harvester Co	McCann-Erickson	NBC	165	Harvest of Stars; Sun 5:30-6 pm; Sep 25; 52 wks
Liggett & Myers Tobacco Co	Newell-Emmett	CBS	172	Bing Crosby; Wed 9:30-10 pm; Sep 21; 52 wks
Smith Bros	Sullivan, Stauffer, Colwell & Bayles	ABC	187	Stop the Music; Sun 8:15-8:30 pm; Sep 18; 52 wks
U. S. Tobacco Co	Kudner	MBS	380	Martin Kane Private Eye; Sun 4:30-5 pm; Aug 7; 52 wks

**Renewals on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Allis-Chalmers Mfg Co	Bert S. Gittins	NBC	164	National Farm & Home Hour; Sat 1-1:30 pm; Sep 10; 52 wks
Champion Spark Plug Co	MacManus, John & Adams	ABC	237	Champion Roll Call; Fri 9:55-10 pm; Sep 30; 52 wks
Christian Science Monitor	H. B. Humphrey	ABC	75	Christian Science Monitor Views the News; Tu 9:30-9:45 pm; Aug 30; 52 wks
Hall Bros Inc	Foote, Cone & Belding	CBS	158	Hallmark Playhouse; Th 10-10:30 pm; Sep 8; 52 wks
Philco Corp	Hutchins	ABC	271	Breakfast Club; M-F 9:45-10 am; Aug 29; 52 wks
Skelly Oil Co	Henri, Hurst & McDonald	NBC	25	Alex Dreier; M-F 8-8:15 am; Sep 5; 52 wks
Wander Co	Hill-Blackett	MBS	518	This Farming Business; Sat 8-8:15 am; Sep 5; 52 wks Captain Midnight; TuTh 5:30-6 pm; Sep 20; 52 wks

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James S. Austin	John Morrell & Co, Ottumwa Ia., asst to sls dir	Same, sls mgr
C. I. Bagg	Newell-Emmett, N. Y., acct exec	Sylvania Electric Products Inc, N. Y., sls mgr
Fred J. Board	Standard Brands, N. Y., asst prod mgr of Chase & Sanborn Coffee, Tender Leaf Tea	Borden Co, N. Y., adv mgr for Borden's Starlac
Cleve W. Carey	—	Rexall Drug Co, L. A., adv mgr
Arch T. Carithers	Rexall Drug Co, L. A., gen sls mgr	Same, Rexall div dir
A. B. Collier	John Morrell & Co, Ottumwa Ia., sls dir	Same, vp
W. E. Fish	General Motors Corp (Chevrolet motor div), Detroit, asst gen sls mgr	Same, gen sls mgr
Gordon Gent	—	Bowey's Inc, N. Y., sls prom mgr
O. H. Greenfield	—	Adam Scheidt Brewing Co, Norristown Pa., gen sls mgr
F. L. Hart	—	Dean Milk Co, Chi., vp in chge sls, mdsg
J. H. Herlocker	International Milling Co, Mnpls., gen sls mgr	Same, Kansas City, gen sls mgr
Bernard O. Holsinger	—	Sylvania Electric Products Inc, N. Y., sls prom mgr
William King Jr	International Milling Co, Mnpls., adv mgr	Same, gen sls mgr
H. W. Maier Jr	International Milling Co, Greenville Tex., adv, sls prom mgr	Same, Mnpls., adv mgr
John K. McDonough	Sylvania Electric Products Inc, N. Y.	Same, sls dir
Thomas M. Morton	—	Adam Scheidt Brewing Co, Norristown Pa., adv mgr
E. L. Reibold	Cluett, Peabody & Co Inc, Chi., sls prom mgr	Same, regional sls dir
Leon Soudant	Nestle Co Inc, N. Y., sls prom mgr	Borden Co, N. Y., Borden's Instant Coffee, Instant Mix Hot Chocolate adv mgr
Robert E. Thompson	International Milling Co, Mnpls., asst adv mgr	Same, Kansas City, adv mgr
William B. Tower Jr	Illinois Watch Case Co (Elgin-American div), N. Y., eastern sls mgr	Same, Elgin Ill., sls mgr
John A. Underwood	—	Borg-Warner Corp (Norge div), Detroit, vp in chge sls
Norman K. Van Derzee	—	Hudson Motor Car Co, Detroit, vp in chge sls

● In next issue: **New National Selective Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes**

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John H. Bachem	CBS, N. Y.	DuMont, N. Y., time, pgm sls dept
George M. Benson	MBS, N. Y., eastern sls mgr	Same, nat'l sls mgr
G. I. Berry	ABC, central div sls mgr	DuMont, midwestern div sls mgr
Duncan R. Buckham	—	MBS, N. Y. div sls mgr
Keith S. Chase	—	CFPL, London, Ont., sls mgr
Ed Dennis	WHB, Kansas City Mo., sls rep	Same, sls mgr
Herman E. Fast	WKRC, Cincinnati, mgr	Same, sls mgr
Rex Gay Jr	Transradio Press Service	Joseph Hershey McGillyvra, Chi., midwest sls office mgr
James Hyde	Consumer's Aid, Chi., vp, gen mgr	Storecast Corp of America, Chi., western sls, adv mgr
William M. Koblenzer	—	DuMont, N. Y., time, pgm sls dept
Carroll Marts	—	MBS, Chi., div sls mgr
Richard S. Nickeson	WKOW, Madison Wis., continuity dir	WISC, Madison Wis., sls mgr
Ernest F. Oliver	WENY, Elmira N. Y., comml mgr	WESB, WESB-FM, Bradford Pa., gen sls mgr
Gordon Reid	CKNW, New Westminster B. C., prodn mgr	Same, sls mgr
George Whitney	Harrington, Whitney & Hurst, L. A., partner	Don Lee Broadcasting System, H'wood., gen sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adam Hat Stores Inc, N. Y.	Men's hats	William H. Weintraub, N. Y.
Admiral Corp, N. Y.	Radios, TV sets, appliances	Kudner, N. Y., for radio, puh rel, in addition to current TV
Ansley Radio & Television Inc, Trenton N. J.	Radios, TV sets	Frederick-Clinton, N. Y.
V. Arena & Sons Inc, Norristown Pa.	Conte Luna macaroni, spaghetti prods	St. Georges & Keyes, Balto.
Automotive Trade Association, Wash.	Institutional	Kal, Ehrlich & Merrick, Wash.
Beech-Nut Packing Co, Canajoharie N. Y.	Food-prods	Kenyon & Eckhardt, N. Y.
Bell & Howell Co, Chi.	Photo equipment	McCann-Erickson, N. Y.
Bib Corp, Lakeland Fla.	Orange juice for infants	Dorland, N. Y.
Canadian Doughnut Co Ltd, Toronto	Downy-flake Baking Mixes	Harold F. Stanfield, Toronto
Dana Perfumes Inc, Chi.	Perfumes	C. C. Fogarty, Chi.
Dearborn Supply Co, Chi.	Wax, astringent cream	Tim Morrow, Chi.
Foremost Dairies Inc, Jacksonville Fla.	Dairy prods	Fletcher D. Richards, N. Y.
General Electric Supply Corp, Kansas City Mo.	Appliances	W. D. Lyons, Cedar Rapids Ia.
Glaze-All Corp, Chi.	Automotive polishes	Deuss-Gordon, Chi.
Golden Gate Scenic Steamship Lines, S. F.	Bay cruises	Beaumont & Hohman, S. F.
Gold Medal Candy Corp, N. Y.	Candy	Donahue & Coe, N. Y.
Grace Bros Brewing Co, Santa Rosa Calif.	Beer	Conley, Baltzer, Pettler & Steward, S. F.
Grand Hotel, Mackinac Island	Hotel	Beaumont & Hohman, Detroit
Stewart Hartshorn Co, N. Y.	Window shades	Paul Smith, N. Y.
Helbros Watch Co, N. Y.	Watches	Dorland, N. Y.
Henderson Furnace & Mfg Co, Sebastopol Calif.	Clipper forced-air gas furnaces	Knollin, S. F.
Home Builders Association, Wash.	Home Show Exposition	Kal, Ehrlich & Merrick, Wash.
Honey-Butter Products Corp, Ithaca N. Y.	Honey, butter spread	Moser & Cotins, Utica N. Y.
Jewish Agency for Palestine, N. Y.		Prudential, N. Y.
Lever Bros Co, Cambridge Mass.	Surf	N. W. Ayer, N. Y.
	Surf	J. Walter Thompson, N. Y., for Canadian adv
	Swan Soap	BBD&O, N. Y.
Marcor Inc, Chi.	Plastic food saver bags	Louis A. Smith, Chi.
Minnesota Maeroni Co Inc, St. Paul	Macaroni prods	O. David, St. Paul
National Association of Variety Stores Chi.	Association	Tim Morrow, Chi.
National Bargain Buyers Club of America Inc, L. A.	Mdsg, distributing organization	Davis-Harrison-Simmonds, H'wood.
National Benefit Insurance Co, Des Moines	Insurance	Cole's, Des Moines
Oak Ridge Antennas, N. Y.	Antennas	H. W. Hauptman, N. Y.
Peerless Fountain Pen & Pencil Co Inc, N. Y.	Pens, pencils	Chernow, N. Y.
Richel Distributors Inc, Phila.	Cosmetics	Lee Ramsdell, Phila.
Rulo Products, Chi.	Reducing plan	Tim Morrow, Chi.
San Francisco Hotel Association, S. F.	Hotels	Beaumont & Hohman, S. F.
Santa Fe Vintage Co, L. A.	Wines	Lockwood-Shackelford, L. A.
A. Sartorius & Co Inc, N. Y.	Cosmetics	Reiss, N. Y.
Skaggs Products Inc, L. A.	Cookie mix	Barton A. Stebbins, L. A.
Standard Brands Inc, N. Y.	Chase & Sanborn Coffee, Instant Chase & Sanborn	Compton, N. Y.
Stokely-Van Camp, Indianapolis	Food prods	Gardner, St. L.
Stuart Clothes, N. Y.	Clothing	Frederick-Clinton, N. Y.
S. B. Thomas Inc, N. Y.	Specialty bakery prods	John Stanton, N. Y.
Western Stove Co, Culver City Calif.	Stoves	Agency Associates, L. A.
Wyler & Co, Chi.	Food prods	Earle Ludgin, Chi.

BIG THINGS HAPPEN . . .



THIS MECHANICAL MONSTER—the largest in the world—scoops up 50 tons of coal at one bite . . . weighs as much as a U. S. Navy Destroyer (2,000 tons!) . . . uses as much electricity in one month as a city of 6,000 people. Operated by the Hanna Coal Co., at Georgetown, Ohio.

. . . IN THE WWVA AREA

As *big* things happen in industry in the WWVA area, so do *big* things happen for WWVA advertisers. For the WWVA 50,000-watt voice reaches into more than two million radio homes, covering eight and one-half million people . . . people who produce more than half the nation's coal, more than half the nation's steel in Eastern Ohio, Western Pennsylvania, Virginia and West Virginia.

They welcome WWVA's friendly local programs and top-flight CBS shows into their homes. *Proof that they listen:* Attendance at personal appearances of WWVA artists. *Proof that they buy:* Station mail of more than one thousand pieces a day. WWVA can help you sell your product in a *big* way in a *big* market. Consult your nearest Edward Petry Man today for Fall availabilities.



WWVA

50,000 WATTS · CBS · WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

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

an open letter to
Bill Rine, WWVA...

subject: LET'S SELL OPTIMISM

You asked for more about the "Let's sell optimism" idea. So here it is.

The following idea was outlined to me by Les Blumenthal, our advertising director, who talked it over with station managers in San Antonio, Houston, and Dallas before calling it to my attention.

He tells me that the idea kindled a spark in such men as Hugh Halff, Martin Campbell and Harold Hough. It hits me with considerable impact.

In a nutshell: Let's sell optimism via the air.

Individually, or preferably in collaboration with other stations in Wheeling, let's sell optimism with this simple, two-fold, public-service program:

1. A series of announcements beamed at the businessman
At the moment the business is weighed down by doubts and fears...world fears, business uncertainties, summer letdowns, confusion about radio's place as a dominant advertising medium.
So let's sell optimism in a series of announcements. Let's sell truth. The U.S. Chamber of Commerce, every local chamber of commerce, the Commerce Department, merchants associations, trade publications can all supply statistics which prove that there's plenty of reason for optimism and substantial rewards for the fellow who fights for business.
2. A series of announcements beamed at the consumer
Better buying values are available than ever before. A campaign which convinces the consumer of this will loosen pursestrings (small-depositor money in the banks is at the highest peak in history).

What do you have to gain?

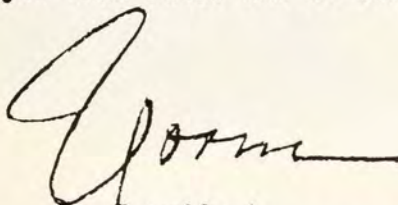
At the expense of preparing a campaign of commonsense commercials and donating some announcement time you stand to gain:

1. The gratitude and appreciation of businessmen locally and nationally.
2. A substantial improvement in business conditions (the present letdown is mostly psychological and will improve with increased optimism).
3. A greater appreciation and use of radio advertising at a time when the medium needs it most.

If hundreds of stations should get behind an aggressive "Let's sell optimism" campaign the results will be felt everywhere.

Let's make this radio's campaign.

The stakes are high. This is a job that radio can do best.



Norman R. Glenn/abs

President
SPONSOR PUBLICATIONS Inc.

If you need U.S. statistics for use in your "Let's sell optimism" campaign SPONSOR will be happy to supply them on request.

...and all other
station managers.

Every day is Labor Day for Jamison and he loves it.

According to our man Jamison, a good radio and television representative is a fellow who makes things easier, more efficient and more profitable for other people. And, of course, the types of other people he is particularly interested in are:

- 1) broadcast advertisers . . . and
- 2) broadcasting stations.

"We representatives," he often says, "are in business for just one thing . . . TO GIVE SERVICE. National Spot Broadcasting is an exceedingly complex medium . . . often involving hundreds of different stations, each on a separate contract. Few advertisers, and even fewer stations, are equipped to make all their own arrangements. But firms like Weed and Company, with offices in every major time buying center across the nation, are in a position to render a unique and valuable two-way service.

"Performing this service expertly requires hard work and plenty of it . . . which undoubtedly accounts for my own personal success, as well as the outstanding position of Weed and Company in the field."



Weed *radio and television*
station representatives
and company

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



JEAN HERSHOLT AS "DR. CHRISTIAN" MEETS ANOTHER OF THE LOCAL CRISES HE HAS CONFRONTED WEEKLY FOR 12 YEARS.

Chesebrough and the common touch

**21 years of human-interest
radio have kept Vaseline
sales climbing**

network Year after year, the broadcast advertising activities of the Chesebrough Manufacturing Company, maker of Vaseline hair tonics, lip ice, petroleum jelly, and toiletries, go virtually unnoticed. It is a case, more than anything else, of an advertising approach that becomes unobtrusive due to its simplicity and consistency. Chesebrough's radio advertising is not flashy. It is not high-powered. It is

not spectacular . . . except in the results it brings to this 69-year-old firm.

Despite razzle-dazzle radio and TV promotions by other manufacturers of hair tonics and hair dressings, Vaseline continues to be the number one hair tonic on most national brand-preference surveys, and slips to number two in only a few markets. For example, the *American Magazine Market Guide* shows Vaseline brand tonic leading nationally last year with 23.3%

of the men naming it as their favorite brand. (Wildroot was second with 21.5%; Vitalis third with 14.2%). Vaseline Petroleum Jelly, used as a first aid for burns and skin irritations, is now so far the leader in its field that Chesebrough has been worried at times about the danger of the word "Vaseline" becoming a generic word for petroleum jellies.

It comes as a surprise to not a few advertising men to see results like



YESTERDAY: VASELINE PACKAGES REFLECTED THE PROGRAM WHEN CHESEBROUGH STARTED IN RADIO WITH "REAL FOLKS" IN 1928.

this achieved without enormous media expenditures and high-pressure selling. On the other hand, those familiar with broadcast advertising's ability to deliver continuing product sales, when its use is based on creative intuition and advertising research, know that Chesebrough's success is merely a matter of sticking with a good thing, improving it gradually, and maintaining a consistent merchandising and advertising approach. The close and pleasant relationship between Chesebrough and its advertising agency, McCann-Erickson, has played a large part in the steady upward growth of its radio ratings and the corollary upward trend in Chesebrough sales.

Chesebrough's advertising approach, at the same time, is not merely a glorification of the past. Both client and agency have had, through the years, the foresight to realize that what sold Vaseline products in, say, 1939 is not necessarily what is going to sell them today. Just as the various Vaseline product packages have been streamlined to meet the needs of current marketing trends, so has the radio gradually been modernized and changed (example: Chesebrough's radio advertising in foreign countries) to meet a specific need. No capsule description of its air advertising fits as well as the old French proverb which freely translated runs: "The more a thing changes, the more it is the same."

Chesebrough came to broadcast advertising in the first week of August 1928. It was the year when Hoover defeated Al Smith. The Graf Zeppelin had flown the Atlantic and had hovered over New York Harbor while the whistles blew. Admiral Byrd was in the midst of plans to fly to the South Pole, and Einstein was working on a new theory of relativity. It was a good year for Chesebrough, which expected to have a net income of more than \$1,500,000 and a healthy sales curve for its well-established products. In those boom days of cloche hats, low-slung waistlines, and bathtub gin, Chesebrough felt that it was in a strong enough position to experiment with the newest advertising medium—radio. Accordingly, on the recommendation of McCann-Erickson, Chesebrough's first radio program, *Real Folks*, went out to listeners on the old NBC-Blue network. The show, heard on Mondays 9:30-10:00 p.m. on an 11-station network, was one of radio's first "family appeal" dramas. It dealt with the doings of a family group and its friends in a typical small American town, and, more or less by accident, stumbled on one of the basic radio formulas—the soap opera. George Frame Brown, a familiar name to radio old-timers, headed the cast which included Ed Whitney, Elsie Mae Gordon, Phoebe Mackay, and Tom Brown. While not strictly speaking a serial show, it had running characters with

many of the over-simplified values and characteristics that mark the "daytime soaper" even today. Before Chesebrough bought it, *Real Folks* had had a trial run on NBC-Blue as a sustainer, with a heavy mail pull.

Real Folks dispensed a brand of folksy humor and cracker-barrel philosophy, combined with simple, everyday problems and their happy solutions, that worked well for Chesebrough almost from the beginning. The commercials were, as most commercials were in 1928, mostly adaptations of copy used in newspapers and magazines, but even they worked well, and definite sales increases were noticed after a few weeks. Chesebrough salesmen (actually, Chesebrough sales are handled entirely by Colgate-Palmolive-Peet in this country under a deal that is as old as Chesebrough) were enthusiastic about the new radio advertising. The station list was upped from 11 stations to 41, after the first year or so, and the billing figures took a corresponding leap from \$44,000 to an almost unheard-of \$234,000. Talent costs ran around \$1000-\$1500 a week for the show, which was primarily a George Brown package.

The *Real Folks* show ran for more than three years for Chesebrough until the end of December 1931. During that time, it became apparent to both client and agency that they had hit upon what might well be the ideal radio approach for Chesebrough. It



DDAY: ALONG WITH MODERN PACKAGING, CHESEBROUGH'S 1949 AIR-SELLING PROGRAM INCLUDES TV SPONSORSHIP OF ROLLER DERBY.

was simple, human, everyday. It was an unsophisticated approach that gave rise to its own dramatic laws. *Real Folks*, to veteran playgoers and big-city dwellers, was "corny." But it clicked with out-of-town audiences and the rural areas, since the stories were simple and understandable. Rather than wit, *Real Folks* dispensed humor. Rather than sarcasm, *Real Folks* gave forth morality. Rather than exotic situations, *Real Folks* got down to the level of ordinary human problems. Here, if anywhere, is the secret of Chesebrough's radio success, for this approach has been the keynote of its radio ever since.

Chesebrough dropped *Real Folks* at the end of 1931, in an argument over talent costs. With the lessons of *Real Folks* in mind, McCann-Erickson's radio director, Dorothy Barstow (now Mrs. Dorothy B. McCann) put together a show called *Friendship Town* which went on the NBC-Blue air on 1 January 1932, in a Friday night 9-10 p.m. spot. *Friendship Town* went after the same type of audience that had formed a habit of listening to *Real Folks*. The program featured Virginia Gardner, Don Carney (later radio's "Uncle Don"), Ed Whitney (of the *Real Folks* cast), Frank Luther, Pick & Pat, and Maria Cardinale. As far as the story content was concerned, *Friendship Town* followed the same lines as the show that preceded it.

Again, the show pulled, and did a

good job saleswise for Chesebrough products. However, the depression had hit the nation, and Chesebrough's net income figures for 1932 were about half what they had been in 1928. Cost-cutting was the order of the day, and radio was one of the casualties. At the close of 1932, after a year's run for Chesebrough, *Friendship Town* (it had become a Wednesday-night half-hour show by that time) went off the air.

The company reduced its entire advertising during the next five years, and went out of radio completely. The memory of what radio had done for the sales figures, however, remained.

In 1937, when net income figures had climbed back from the 1934 low of \$614,671 to more than \$800,000, the company felt it was time to go back to air-selling. This time, the agency and its radio department built their show carefully from scratch. It had been decided in advance that the show was to have the same basic appeal as shows like *Real Folks* and *Friendship Town*. With this broad outline in mind, McCann-Erickson in New York started keeping a sharp eye open for the right star and vehicle to come along.

Across the country on a Hollywood sound stage, meanwhile, a Danish-born actor named Jean Hersholt had been working in a film called *Country Doctor*. A soft-spoken lover of home and fireside, of pipe and books, Jean Hersholt had been a "natural" for the

part. In 1936, the movie had been released, and had been a hit. A Hollywood columnist, noted at that time for pressuring famous star names to appear gratis on a radio show the columnist ran as a side-line, had asked Hersholt to do a scene from *Country Doctor* on the air. Hersholt had done so, and the mail response had been tremendous. A shrewd business head as well as a good actor, Hersholt had suggested to his agent that he have a radio script written around the type of character he had portrayed. This had been done, and the script, in 1937, was making the round of the agencies. One day, it landed on the desk of Dorothy McCann, and it was love at first sight.

Hersholt was quickly offered \$1000 a week to play the part on the air. He wired back that he would do it, and then found he had to pay 20th Century-Fox some \$300 a week to get a radio release on his contract. This arranged, on 7 November 1937 Chesebrough returned to broadcast advertising with a show that it has sponsored without a break ever since. That show is *Dr. Christian*.

From the beginning, the show was just what Chesebrough wanted. The character of the kindly country physician and his pretty nurse, Judy Price, lent itself to the kind of "dignified under-selling" of Chesebrough products that had proved itself in previous
(Please turn to page 40)

This report analyzes reasons why, according to many timebuyers, City Hooperatings fall down . . .

selective City Hooperatings are, at best, straws in the wind. At worst, they're the straws that break the back of intelligent timebuyers. Disregarding entirely the capabilities of housewives who, in two-hour shifts, make the Hooper telephone coincidental surveys, the resulting figures can be only at the best indicative and frequently are downright misleading.

It's easy to buy time by using City Hooperatings—easy and get the least for an advertiser's money. C. E. Hooper himself stresses the limitations of most of his reports, except U. S. Hooperatings. All his other reports are based upon telephone interviewing, 13 attempted calls in each 15 minutes. In many of Hooper's City report areas (100 cities) only one interviewer is working at any one time. Big cities, of course, have more than one unit working at a time, but the "big" cities represent only a small fraction of those for which Hooper releases City Reports.

Since Hooper feels, as do other researchers, that a minimum of 400 interviews is vital before a "rating" for a program or time period can be held to be "publishable," City Hooperatings are published in most cities three times a year, usually for five-month periods. A Monday-through-Friday daytime rating for a five-month period is based upon telephone calls made five days a month, or 25 days during a five-month period. In a one-interviewer town (really two interviewers working in shifts) this means 16 calls per 15-minute period if the 400 minimum is to be attained.

To achieve a station-program or time-period rating of 10 for a five-day period, only eight homes would have to report listening during that period or to that daytime strip, during a surveyed week. It is possible that a combination of reports from 36 cities can indicate the relative popularity of network programs among radio-set owners in telephone homes. It's questionable, however, if the same quantitative information, even though it covers five months, can give definite popularity of a program or time period on a single station in one town. The sample is just too small.

CITY HOOPERATINGS



For stations in only 3 markets, New York, Chicago, and Los Angeles, do City Hooperatings provide information 12 times a year. The only market which gets them 4 times a year, or once a season, is Minneapolis-St. Paul.

... lack of time and inclination" prevented C. E. Hooper from answering them in SPONSOR.

Their frailties and misuse

More important than size of sample is the fact that these ratings do not report upon the same thing at all times. Not only do programs on stations change during any five-month period, but competition to nearly all programs also changes. Thus, the rating may not only be for one or more programs, but it will certainly represent the effectiveness of that program or number of programs against a number of changing programs on other stations. Thus, a City Hooperating for a program or time period does not tell a sponsor or an agency timebuyer the size of the audience he is buying even in telephone homes.

It is a common practice, since C. E. Hooper claims that his ratings are projectable to all telephone homes in an area surveyed, to conclude that a rating of five in a city of 200,000 would indicate an audience of 10,000 homes for a time period. Hooper himself warns against this type of projection. He points out, "A City Hooperating is a comparative measurement of average station audience taken in the five-cent-call zone among residential telephone subscribers where typically all stations identified with the city can be heard. Its purpose is to establish the comparative popularity of radio programs in this sample. Such popularity ratings should not be considered absolute."

Almost as important as the fact that City Hooperatings are not measurements of audience size is the factor of statistical variation in these reports. With a rating of the size of five for a 15-minute strip, which is reported upon from a basis of 400 calls, the possible statistical variation indicated in Hooper's own chart included with each City Hooperating report, is from 2.9 to 7.1.

Many stations using City Hooperatings, and a whole of a number of timebuyers, project their City Hooperatings to their entire coverage areas. It can't be done. Hooper, in his *Code of practice governing use of City Hooperatings*, states, "This report is based upon city telephone sample only. Projections or other suggestions of applicability beyond this scope are not permissible."

(Please turn to page 62)



About one-third of the 100 or more cities "covered" in City Hooperatings are reported on only once a year, and reports on a dozen of them are made only twice a year. The others are reported on three times a year.

Disk jockey: air phenomenon

Thousands of them with techniques as different as fingerprints

selective When Al Jarvis began spinning phonograph records and chatter on the West Coast air more than 15 years ago, and Martin Block introduced New York listeners to the same kind of programming technique shortly afterwards, they—and a mere handful of others—were the sole standard bearers of a facet of radio that required the better part of a decade to come of age. Today, Jarvis and Block, each with his *Make Believe*

Ballroom, the former on KLAC, Los Angeles, the latter on WNEW, New York, are charter members of a "club" that includes some 2000 disk jockeys on virtually every radio station in the United States.

Perhaps the greatest single reason for the success of the disk-jockey format, aside from the personality of the platter spinners, lies in its flexibility. Programs may run from 15 minutes to two or three hours; not a few past

and present shows have been and are midnight-to-dawn sessions. The type of recordings played may range from pop songs to the classics, from hillbilly music to bee-bop, from Crosby to spiritual singers. The chatter accompanying the disks can be straight, comedy, serious, explanatory—or a combination of all four. Records can be grouped—the top dozen tunes of the week or the month or the year; musical-comedy songs of previous



Noted announcer Ted Husing (top) and former band singer Bon Bon (bottom) bring established names to platter-spinning.

Teen-agers and even smaller fry are major factors in disk-jockey audiences throughout U.S. WJBK and KFEL stars get solid via autographs, guests.





HAL MOORE'S "THE BUGLE CALL" ON PHILADELPHIA'S WCAU IS AMONG TOP DISK-JOCKEY SHOWS IN THE QUAKER CITY

years; outstanding platters made by the late Glenn Miller or Tommy Dorsey or Dinah Shore—or they can be totally unrelated. Program selections may be carefully thought out by the disk jockey himself, or they may be arrived at via the requests-from-listeners route. The elasticity and latitude in programing a disk-jockey show are limited only by the normal consideration of good taste and the imagination of those handling the program.

Although the past half-dozen years

have seen the number of platter-spinning sessions climb into four figures, it nevertheless takes more than an announcer and a stack of records to make a disk-jockey program mean something to an audience, a station, and the advertisers participating on the show. Just as flexibility is the major ingredient in the over-all success of the d.j. pattern, programing is the number one item in the success of any individual d.j. broadcast. Indiscriminate material selection and/or aimless, over-long talk will have the most patient

listener dialing elsewhere for his disk-jockey entertainment.

Because of the adaptability of the d.j. formula to any type of music, programing a platter show can take a number of forms. Some turntable jockeys group the pressings of one name singer or orchestra within a particular time segment; others set and preserve a soft, melodic, relaxed mood through the use of that type of instrumental music; still others feature jazz recordings exclusively. Locality, time

(Please turn to page 44)



Drew Pearson switches hat sponsors but still leads radio commentators with his chin, and sponsor approves.

Adam likes a fight

Hat maker leaps into ring

again with Drew Pearson

over-all Twelve years ago, Elias Lustig, chairman of the board and president of Adam Hats, picked up the option for broadcasting Madison Square Garden fights from a hat chain known as Truly Warner. Truly Warner had dropped the option because the cost of the rights increased.

Not many months after that Truly Warner was picked up by Adam as a business.

While Lustig is repeating himself this year, picking up a program (Drew Pearson) sponsored successfully for a

number of years by another hat firm, it isn't for the same reason. And Lustig does not have any immediate hope of absorbing the Lee Hat organization. The reasons for Lee dropping the crusading Mr. Pearson, who has sold hats successfully despite his battles for the right as he sees it, is not a matter of costs. It's simply that Lee has decided that Pearson has become a little too hot to handle. Lustig, a great Pearson fan, has wanted to sponsor Pearson for some time. The Lustig yen for Pearson didn't do any good until Lee Hats and

Pearson agreed to disagree. Then Lustig signed what he wanted—Pearson. He had to take the Weintraub agency along with Pearson since Pearson's contract is with Weintraub and not with either the ABC network or the sponsor.

Lustig's purchase of Drew Pearson is typical of the Adam Hat business. It's a Lustig operation, despite changing advertising managers and general managers.

It's not unusual for Adam Hat to change agencies—it changes them when the program mood changes. Adam has run the gamut of Madison, Buchanan, La Roche & Ellis, Biow, and now Weintraub. Madison has lasted longer than any other agency, and the account has come back to this agency a number of times after the 15 percenters and Lustig have disagreed. The Madison agency handled the business of Elias Lustig and Brothers, hat jobbers, before there were any retail or hat manufacturing ambitions. Came a hat retailer in the Bronx who couldn't pay his bills. Came the same hat retailer with an offer, "Take the business." Lustig did.

It happened in 1922. In that year Dave Gibson, account executive of Madison, now radio director, was handling the trade advertising for the hat-jobbing firm. Lustig asked his advice on what to do with the retail store, so Madison had a new account. The store started making money; Lustig bought four more. Dad and uncle died (they owned a prosperous panama-hat importing firm), and Elias and his brother had some more money with which to play. The four-store chain became a 14-store operation, and it was time (1924) to incorporate. Adam Hat Stores were in business.

As Adam grew, it found its greatest competition in Sarnoff-Irving, a 140-outlet chain featuring a low-price line

Florence Halop bucked Charlie McCarthy.



of hats at \$1 to \$2.95. With the 1929 Wall Street crash, Sarnoff-Irving also crashed, and Adam's "Quality at a price" theme took over. All through this period it was newspaper advertising that dominated any battle of hat retailers or haberdashers. Billboards were used by the leaders, but most of the direct selling was in the then direct-selling medium, newspapers.

As indicated previously, in 1937 Truly Warner dropped the Madison Square fights and Lustig moved in. The sponsorship worked so well that Lustig took over the good locations of Truly Warner and the Adam Hat chain really started growing.

When Mike Jacobs, Madison Square Garden fight promoter wanted more money for the fights, Lustig protested and ordered Madison to drop them. Gibson, then radio director, protested—even went so far as to endanger the account for Madison by inferring that Lustig was a great hat salesman but not an advertising man. (There are very few top executives with firms they have built up who don't think of themselves as great creative advertising men. Lustig is no exception.)

The fights ran until December 1942. In September 1943 the first Lustig brainchild was born. Lustig's theory was that people like the old familiar jokes. Didn't Joe Miller's joke book continue to sell? The old joke program finally named *That's a Good One* was without a Senator Ford, Harry Hershfield, or a Joe Laurie, Jr. It was also without the *Can You Top This* formula. It was also without Peter Donald. The show was on the NBC-Blue at 8:15 - 8:30 p.m. against Bergen-McCarthy competition. They even found it difficult to give away Adam Hat certificates for the jokes that were sent in. It was an Eddie Pola package costing the huge sum of \$885 per broadcast, it did what could be expected of a pro-



Adam Hats went in for Madison Square Garden prize fights early. (These boys are Zale and Graziano).

gram of that cost with no-name talent—Florence Halop, Jerry Mann, and Sidney Miller. It lasted the 13-week contract period.

Lustig next went for a "talent search" program, *Star for a Night*. It was the parent of the expensive Adam Hat flop, *The Big Break*, heard three years later on NBC. *Star* cost around \$2500, gave a \$1000 first prize for the best actor in the series. Guest shots paid around \$75. Paul Douglas, then

an announcer, was the mc. The program gave aspiring performers an opportunity to play opposite name actors. The advertising agency at this time was Glicksman. *Star* produced no upsurge in business.

But Adam Hat business continued on the upgrade all through these broadcast fiascos. In 1937 its sales were \$4,876,650. By 1940 they had grown to \$8,537,999. In 1940, regardless of
(Please turn to page 67)

Paul Douglas m.c'd. "The Big Break," which proved to be a big bust.



Milt Biow (3d from left) handled this show featuring Eddie Dowling (right).





Pauline Frederick (right) interviews Mrs. Tom Dewey.



NBC offers Richard Harkness for co-op sponsorship.

Dealer cooperative advertising

**The station can make or break
a share-the-cost campaign**

selective Literally hundreds of retailers are using the air who would never have been able to try the medium were it not for dealer-cooperative allowances of national manufacturers. Unfortunately, more than half of the nation's broadcast stations do not know how to handle dealer-cooperative accounts. Recently the Bureau of Broadcast Advertising (NAB) has been making available to members of the National Association of Broadcasters comprehensive file cards which tell the station commercial managers just whom to see and how to sell this form of air advertising.

It is not the easiest type of local advertising to get going. On the other hand, once the advertising gets going, it frequently means that both the national advertiser and the retailer find out how effective broadcast advertising on a local level can be.

The problems the stations face are varied. At the outset, it's necessary to sell dealer, distributor, district manager of the manufacturer, and in a few cases the national advertising agency. It's seldom necessary to sell the home-office of the manufacturer. Most national advertisers would like more dealers to use their cooperative allowances than actually do. There are several reasons for this. Except

in a few cases, where the dealer is a natural-born chiseler, local outlets using cooperative advertising hit a higher sales target than those that prefer to skip matching their own dollars against the manufacturers. Cooperative advertising is one way of keeping the products of a manufacturer in the forefront of a retailer's thinking at all times.

Retailers are generally not advertising men. More than this they are generally broadcast-advertising-minded. They know the air, realize its impact, but fear that their advertising would rattle around in "that big advertiser's field," and therefore they don't use it. It's the station's problem to open the air's retail selling doors to local advertisers. In this they can be helped a great deal by manufacturers who make advertising allowances. Except through information being made available by BAB, very few stations receive any information directly from advertisers about retail cooperative allowances. Thus, they are in no position to go to retailers to sell them on buying airtime for which they only have to pay part of the bill. Even network cooperative-program departments know very little about national advertisers who allot a percentage of dealers' purchases for advertising. This is surprising, since over 40% of the pro-

Dealers sponsor leading personalities.



Veteran Gabriel Heatter has sold many products.



Two stars with Bill Slater on "Luncheon at Sardi's."



Fulton Lewis reports daily for many sponsors.

grams produced by networks for sale by stations have been okayed for dealer-cooperative programs of at least one sponsor. One program has been okayed by 12 national sponsors for presentation by their dealers. The sales have been made locally, and the stations have not gone through the routine or reporting to the network that part of the advertising bill is being paid by the manufacturer and part by the retailer.

The first problem of the station in handling dealer-cooperative advertising is to obtain the information on the manufacturers and their dealers who are sharing local advertising costs. Once this information is obtained the station must start working with the manufacturers' distributors. The reason why successful stations start selling at a distributor level is because only the distributor knows which dealers are buying enough to justify allowances to pay for broadcasting. In many cases the distributor is helpful in other ways. He knows that certain non-competing dealers in his area are individually small but together could share in sponsoring a program selling the manufacturer's products. The distributor thus makes it possible for a sponsor to obtain broadcast advertising under circumstances which normally would produce no promotion. The distributor also makes it possible for a station to sell time that wouldn't otherwise be sold. The jobber also helps himself by increasing the movement of the product he distributes. It's a three-way operation—but one, however, which generally has to be started by the manufacturer making the stations

aware that there is co-op money available. BAB is doing part of the job, but advertising managers are discovering that to get the greatest immediate impact out of a dealer-cooperative campaign, it's necessary to inform media, as well as dealer and distributor.

Some manufacturers' salesmen are effective carriers of the cooperative-advertising news to their customers. A great percentage is not. Some use co-op money to sell more products, others don't even tell their customers of the advertising allowance being made available unless they are forced to by the retailers.

Once a station has sold the dealer on going on the air with the advertising copy of a manufacturer, its problems have only begun. There is the simple matter of billing. Bills must be sent to dealers in quadruplicate frequently. The dealer sends the bills to the distributor for okay. The distributor then sends the bills to the home office for crediting against the retailer's account. Stations frequently have to wait some time for their payments in a three-way parlay such as this. In other cases, the dealer pays the entire bill, gets an okay from the distributor, and deducts the manufacturer's percentage from his remittances to the distributor. Many sponsors do not like this last method of paying their share of cooperative allowances. Dealers deduct too much. The bookkeeping department screams at the involved record-keeping, and the distributor is frequently put to it to explain to the dealer why he shouldn't have deducted so much (he used some of his allowance for imprinted book-

lets, posters, etc.). There are other problems, such as a dealer returning defective products for credit, yet having used his ad allowance covering the returned product. Handling dealer-cooperative advertising allowances is a human-relations operation under pressure. It isn't any more difficult in the case of broadcast advertising than it is for other media, but it isn't any simpler, either.

Certain retailers, like drug stores, do not earn large advertising allowances on any single product. Nevertheless, a number of stations have sold druggists on going on the air and worked with them to collect enough advertising allowances to justify their sponsorship. This is not an easy job. It's simpler of course, when the druggist has a number of stores, or is a chain. It has been worked for a big single-store druggist. In effect, the station becomes the advertising agency for the retailer, even though there is an agency on the account. Since today's drug store, is virtually a department store, it's possible to obtain real allowances on non-drug items, which helps.

Drug-store programs underwritten in part by cooperative funds prove that any type of retailer, big or small (except purveyors of food stuffs), can broadcast-advertise with their suppliers sharing the costs. The retailer is a local personality. When he recommends a nationally-advertised product, something extra has been added to that product. A broadcast sponsored by a local retailer is, in effect, an endorsement of the products advertised. This

(Please turn to page 69)



Market



Coverage

Basic* for timebuying



Availabilities



Programing

Station and market data help

to remove guesswork from scheduling

over-all Timebuying is a gamble. The good timebuyers, like gamblers in other lines of endeavor, are successful because they know their Hoyle. They operate with the law of averages in their favor.

Unfortunately, the timebuyer hasn't all the cards he needs, or can obtain. Many of the cards that a good timebuyer should have are yet to be included in any deck of information.

The limitations of City Hooperatings are itemized on page 26 of this issue. These ratings have been and are still being used as crutches in the 100-odd cities for which they are being published. The criticisms of this rating system notwithstanding, it's possible to have C. E. Hooper issue City Hooperatings that answer most of the objections raised about them by research critics. Until adjustments are made, City Hooperatings at best give only a picture of station acceptance, not of individual program audiences—or of station-break audiences. A good time period on a second-rate station is frequently far more sales-productive than many leading station time periods.

Theoretically, it is not the province of a timebuyer to select the markets in which an advertiser desires cover-

age. In actual operation, the timebuyer is called upon to decide both the quantity and the quality of a campaign in the market involved. Frequently, a timebuyer's schedule is torn to pieces because of the maladjustment of coverage and market potentials. Most timebuyers admit that market data are a basic requirement for them. They applaud *Sales Management's Survey of Buying Power*, although at the same time wishing that the information could be made available in a more palatable form. "The material is terrific," explained one of the girls who buys time for a top-ten agency, "but it's hardly a 'ready reference,' and that's an understatement."

Most other market-source material is kept by timebuyers, but because it's seldom complete, nationally, it's used only in emergencies. That doesn't change the fact that market data are basic for timebuying.

In checking timebuying basics, it's impossible to forget the broadcast advertising standard rate reference volume, *Standard Rate and Data*. It's virtually impossible to buy time intelligently without having the broadcast section of *Standard Rate and Data* available at all times. *SR&D* doesn't determine the final station selection, but it's involved in station selection

time and time again.

For years, timebuyers have hoped for some method or formula through which they could have ready reference to current station logs. Many of them tried to keep files of such logs available at all time, but they found it consumed so much time that they gave up the log files in disgust. Even the biggest timebuying departments in U.S. agencies just couldn't keep abreast of current station programming. When information was required about a certain town, timebuyers picked up the phone and requested information from station representatives. Frequently, it has been necessary for a timebuyer to ask a station representative to deliver information not only about his own stations' availabilities, but also for the competition in each of his station towns. The result has been an infinite number of hours spent by station-representative staffs servicing timebuyers. And after all the hours of servicing there is a better than even chance that the information wasn't current. In order to deliver "of the minute" data, it would be necessary to have the station representative call each of his stations and ask them to check the competition. This is seldom done—unless the timebuyer is of outstanding

(Please turn to page 43)

* Naturally, this includes sponsor.

CKLW

Now 50,000 Watts

50,000 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 • Mutual System
National Rep. Adam J. Young, Jr., Inc.
Canadian Rep. H. N. Stovin & Co.

NO. 1 BRIGHT SPOT in the SOUTHEAST!

WGAC-land

With Retail Sales UP 7% over 1948 and Bank Clearings, Employment, and Population UP accordingly, WGAC-Land is *economically* the brightest spot in the entire Southeast!

and

The \$72 million Clark Hill development plus the \$30 million annual payroll from re-activated Camp Gordon are helping make WGAC-Land even brighter!

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—

Commerce Department finds video will aid all media

TV will help industry move record volume of goods, U.S. Commerce Department says in "Television as an Advertising Medium." Department thinks video will "stimulate larger advertising budgets."

WNAR celebrates with gift of time

WNAR, Norristown, Pa., gave gifts to sponsors on its third anniversary, 16 August, in form of total of 49 hours of free air time during week.

BAB issues first video material

Broadcast Advertising Bureau has issued first release of dealer co-op advertising service for TV stations, covering seven manufacturers who who share time cost with dealers for local TV and one who offers filmed commercials.

Radio and TV aid Council campaigns

Annual report of Advertising Council for year ended last March shows total of 14,500,000,000 listener impressions for 50 campaigns delivered by radio in Allocation Plan. TV started to use Council material.

News directors urge more local stories

National Association of Radio News Directors finds inferior writing and shortage of local and regional news to be chief shortcomings of four press associations serving radio.

Tate offers low cost transcription programs

Hal Tate Radio Productions, Chicago, has acquired several low cost e.t. programs to be sold advertisers and stations at flat rate ranging from \$2 up, regardless of size of market or power.

DuMont will present TV allocation plan

DuMont will present to FCC, at hearings to start in Washington 26 September, program to use VHF and UHF frequencies together in national TV system to give viewers choice of services and to protect set-owners from need to buy equipment.

Reminder ... for a **CANDY** manufacturer:



**SPOT
RADIO**

sweetens sales anywhere...anytime!

ASK

REPRESENTING

YOUR

LEADING

JOHN

RADIO

BLAIR

STATIONS

MAN!

In the candy business, *volume* means *profit*: whether you sell nickel candy bars or \$2 chocolate creams! And, of course, for an impulse item like candy, you can't beat the effectiveness of frequent Spot Radio announcements. Prosperous candy makers know this and wisely use Spot Radio to *build* and *hold* their volume. They use Spot Radio to force distribution in new markets, or to bolster sales in old ones. They get profitable results quickly because they have radio's *impact* working where it's needed—whether in one city or over the entire country!

If your product needs new volume, it will pay you to ask your John Blair man about Spot Radio. While you're at it, ask for his advice on any marketing or merchandising problems you may have. He's an expert in all three fields!



**JOHN
BLAIR
& COMPANY**

OFFICES IN CHICAGO • NEW YORK • DETROIT • ST. LOUIS

LGS ANGELES • SAN FRANCISCO



Mr. Sponsor asks...

"Is a TV-AM broadcast more effective per ad dollar than separate TV and AM broadcasts?"

W. S. Brown

Vice-president in charge of Advertising
Canada Dry Ginger Ale, Inc., New York

The Picked Panel answers Mr. Brown



Simulcasting a radio show on the television screen is an unhappy compromise. A Broadway play *could* be photographed and shown on movie screens, and a movie

sound track might be broadcast over the radio, but certainly no one would ever actively defend these as effective techniques for making movies or producing radio shows. The excuse for the simulcast is one of temporary expediency; it offers a radio advertiser the chance to edge his toes into the chilly and often treacherous television waters.

The temporary advantages of simulcasting? A few dollars can often be picked up, provided the sponsor gets his talent to work in front of the cameras and radio mikes at the same time for less than what they would get if they did the TV and AM shows separately. The discount advantage for the AM advertiser buying television is small at best, and the advertiser gains nothing by a simulcast from that angle, since he gets the same discount, whether it's broadcast at the same time as his radio show or a different time,

just as long as he's on the same network. He may pick up some values from putting his TV show on at a time which has become traditionally associated with his radio broadcast. Probably, both *We The People* and *Talent Scouts* on CBS have gained from this.

On the other side of the ledger—note that fewer and fewer shows lend themselves in any way to simulcasting. Sportscasting, audience participation, and talent shows probably are the remaining categories. I know very little about sportscasting—but as far as audience participation is concerned, I can speak with some authority in terms of both *Winner Take All* (Chevrolet) and *Stop The Music* (Admiral and Old Gold), both of which are on television with shows completely different and distinct from their radio versions. *Stop The Music*, for example has developed naturally into a full-fledged variety show, studded with visual appeals, and different in tempo, flavor, and rhythm from the radio show, which remains basically a fast-moving musical quiz. *Winner Take All*, likewise, gets full-time video thinking. Simulcasting either of these properties would necessarily compromise their values—make them less successful—i.e., worth less to the advertiser.

Another point: The best time period in radio may not correspond to the best time period in the TV lineup. A show which is beautifully placed in radio may find itself, in the TV schedule, playing opposite such heavyweight Hooperaters as Milton Berle, *Toast of the Town*, or *Stop The Music*. The advertiser who can buy independently in AM or TV can obviously do a more

effective placement job.

To simulcast or not to simulcast is an interesting question for 1949—but I seriously doubt that it will prove discussion-worthy in 1950. The simulcast has been an interesting, transitional, and helpful device, but it has almost outlived its usefulness.

It is impossible when simulcasting to have both a dandy AM show *and* a dandy TV show . . . something has to give.

MARK GOODSON
Radio, TV Producer
New York



This question is dangerous because it is a mirage. Even the short history of television has already proven the thesis which is best outlined in the wording of the George Foster

Peabody Award which our *Actors' Studio* won: "For outstanding contribution to the art of television."

Of itself this is sufficient proof that television is not a hodge-podge of other art forms such as radio, the theater, or Hollywood. Believing sincerely that it is an art form, programs must be conceived, designed, written, and produced with television audiences in mind. The chimera of a client's advertising dollar being more effectively spent in a combined AM-TV show is successfully exploded in the many painful examples which are available today. It is my belief that they must dwindle and die.

The budget economies which a client can effect by sponsoring a combined program is inevitably outweighed by a quality loss. This quality loss is reflected in reduced audience, so the economy is a mirage. Q. E. D.

HENRY S. WHITE

President

World Video, Inc., N. Y.



It is unsound at this stage of television's growth to state with finality that a simultaneous radio-television program is a better per dollar advertising buy than separate radio

and television times. Actually, a sponsor of a simulcast is competing with himself for audience. Our surveys have yet to reveal one television home that is not also a radio home.

In major television markets, such as New York, Philadelphia, and Chicago, the advertiser can reach a really sizable audience through television. Thus, in my opinion, the television potential becomes a serious consideration only in such areas at the present time. In such markets, if an advertiser can reach a high potential for a small enough added consideration, his simulcast is a better buy than separate AM and TV programs.

Our *Horn & Hardart's Children's Hour*, which is simulcast over WCAU and WCAU-TV every Sunday from 11:30 a.m. to 12:30 p.m., is a good case in point. The program enjoys this area's top radio rating. At the time the show is televised, no other station is on the air. Thus, the program catches the entire available television audience. Most important, though, the program lends itself ideally to television. The radio program does not have to be changed in the slightest; for, other than a few costumes, it is exactly the same show that built the radio audience.

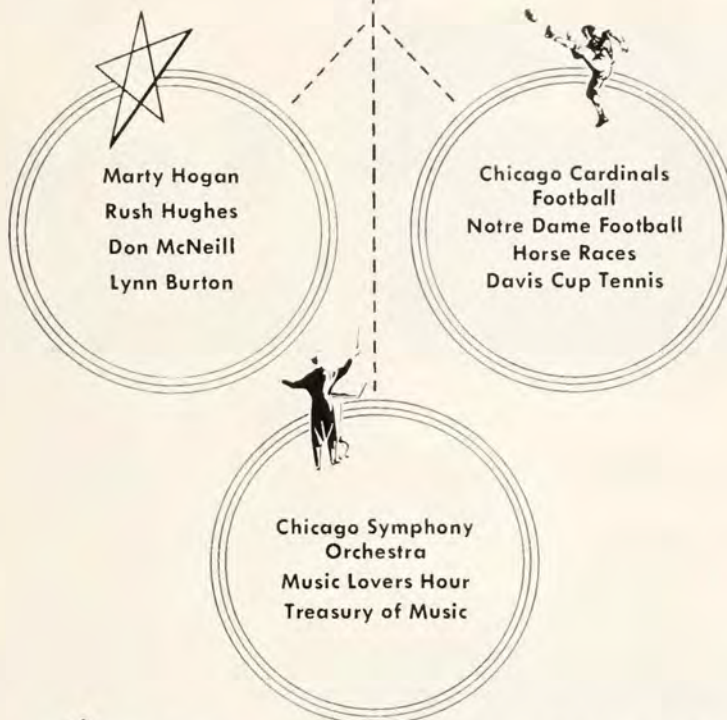
The sponsor in this case—and the same should be true in all successful simulcasts—has practically no additional talent expenditure. He is not forced to change a successful radio format to meet TV requirements.

Lit Brothers Department Store, another of our simulcast sponsors, presents *Lits Have Fun* across the board
(Please turn to page 62)

WCFL

The Voice of Labor

offers all this—



plus this Important + Factor!

WCFL—The Voice of Labor—offers an unequalled plus factor in audience loyalty. There is a union member in 2 out of 3 families in the greater Chicago area, a foundation upon which WCFL is building one of the most responsive product-buying markets in radio today

WCFL

50,000 watts • 1000 on the dial

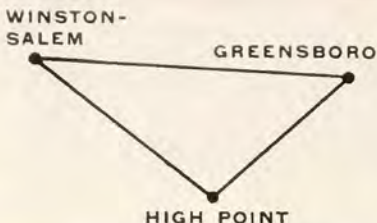
The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate

NORTH CAROLINA'S GOLDEN TRIANGLE



No. 1 MARKET IN THE SOUTH'S No. 1 STATE

288,700 People*

\$271,683,000. Retail Sales

\$410,987,000. Buying Income

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

Saturated by
**THE STATIONS
MOST PEOPLE
LISTEN TO
MOST!**

WSJS

AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

CHESEBROUGH

(Continued from page 25)

years. Since a country doctor is everything from a Dutch uncle to an amateur detective, the range of story material, within the prescribed framework of the show's appeal, was almost unlimited. Comedy, love stories, adventure stories, mystery, melodrama, farce—all these are a part of a country doctor's life, and became the source for the material for *Dr. Christian*.

In the nearly 12 years that Chesebrough has sponsored *Dr. Christian*, the program has changed but slightly. Only the addition of the annual "Dr. Christian Award" script contest* and the application of agency research findings to the show have made any noticeable changes in its over-all handling and merchandising.

The script contest, which was added in 1941, has been a promotional success. Briefly, it is a contest in which writers, both amateurs pecking out their first scripts, and seasoned radio veterans with cross-indexed idea files, have equal opportunities at a \$2000 first prize for the best *Dr. Christian* script. At the same time, about 50 more scripts are purchased at varying prices (although the lowest is still enough to make the "scale rates" for writers) for use throughout the year. Thus, in one stroke, the show is publicized and has its choice of over 8000 scripts—more than enough to find the year's supply that conforms to the basic appeal of the *Dr. Christian* show.

In recent years, McCann-Erickson has brought a good deal of research findings to bear on the commercials, and, to some extent, on the program in a continuing effort to improve it. Generally speaking, this agency research is more a matter of making a series of general radio studies, and then relating pertinent findings to *Dr. Christian*, than it is a series of specific studies.

For example, not long ago McCann-Erickson's research staff made a general study of the efficacy of the integrated commercial (i.e., those in which the star or stars of a show participate) vs. the straight commercial. It was found that integrated commercials rated higher in approval, and eventually in their power to move goods off a dealer's shelf. Therefore, today one of the three commercials on a *Dr. Christian* broadcast is done by Rose-

* Such contests, of which the *Dr. Christian* annual script search is the best-known, will be the subject of a future sponsor study.

mary De Camp, in her role of Dr. Christian's faithful nurse, Judy Price. At another time, when the show was running in a 25-minute length (there was a five-minute, across-the-board newscast that followed it on CBS) during 1947, one of the few specific testings of the commercials on *Dr. Christian* occurred. There were two main commercials on the show. The question revolved around whether or not it was better to have two different commercials for two different products (Vaseline Hair Tonic and petroleum jelly), or whether it was better to have two commercials for the same product, and rotate the air-sold products around from week to week. The findings, basic in importance for sponsors who have more than one product to sell, showed that doing the selling for two products on one show would not be overloading. Today, with the show back to its original 30-minute length, there are two commercials for one product, and the third, the integrated commercial, is for the second product, usually selling it with copy that appeals to a different sex than the copy slant of the two straight commercials. With the program's format and content virtually in an ironclad mold, there has not been much, if any, program research of the type that has been employed to improve shows like *Suspense*.

It should be pointed out, however, that radio research is often a matter of time and circumstances. Certain findings may be true today, with regard to the copy slant on commercials, story material used in dramatic shows, and so forth, but research executives at McCann-Erickson are quick to state that the application of research findings to a show like *Dr. Christian* must be a continuing effort, in order to keep pace with the ever-present changing of public reaction to techniques in any mass medium. In other words, research cannot be static, and must keep moving periodically to be fully effective.

Chesebrough plays its own role in keeping the *Dr. Christian* program an effective selling vehicle. The program is continually being merchandised to the Colgate-Palmolive-Peet sales force handling Chesebrough products. At the same time, it is being publicized by Hollywood press-agent Margaret Ettinger, who has had the account for the last couple of years.

Any changes in the commercial slant of the show are passed on to the
(Please turn to page 42)

Whadduyuh mean, first?

It's a good question. A radio station can be first with all kinds of people:

It can be first with left-handed schoolteachers, or seven-foot motormen, or women having their hair done, or men with one foot on a brass rail.

So what?

So this: ask Mr. Hooper who's first in Baltimore—in the departments that count. Such as: WFBR: First in morning audience. WFBR: First in afternoon audience. And in the three-ring, all-star sweepstakes department—WFBR: **FIRST IN TOTAL RATED PERIODS!*** Plus: something no other Baltimore station can even approach—a listener loyalty factor, represented by over 100,000 people who come to WFBR to see a broadcast every 365 days!

Private memo to timebuyers: Fall is just around the corner. In Baltimore, if you want to be first—you need

AM

WFBR

FM

**May-June
Hooper Report*

THE BALTIMORE STATION WITH 100,000 PLUS

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

WKDA

delivers
the
audience

HOOPER STATION AUDIENCE INDEX

CITY: Nashville, Tennessee

MONTHS: June-July, 1949

Total Coincidental Calls—This Period—15,210

INDEX	Homes Using Sets	WKDA	"A"	"B"	"C"	"D"
Total Rated Time Periods	22.3	27.9	23.4	19.0	17.3	10.7

write for availabilities

WKDA

1240 KC
NASHVILLE

CHESEBROUGH

(Continued from page 40)

sales force, both for their information and to use as a selling tool on the druggists and others who stock Chesebrough products. When Vaseline Cream Hair Tonic was introduced in January 1943, the salesmen were informed that it would be heavily pre-sold by radio and by other media. When it was decided to introduce the new Vaseline Soapless Shampoo recently on the West Coast, the salesmen were told the details of the big newspaper campaign, plus cut-ins on the CBS Pacific Network broadcasts of *Dr. Christian*. Chesebrough considers that a sales force that knows "what's going on" in advertising can do a better job.

Research, merchandising, and publicity pay off. Ratings on *Dr. Christian*, when measured against talent costs (estimate: between \$5000 and \$6500 weekly), show up extremely well. The rating range on *Dr. Christian*, which is heard on a 52-week basis, is between 8.0 and 11.0 usually, with 10.5 being about the average during the winter listening period.

No basic changes in *Dr. Christian* are anticipated. There may be, eventually, a TV version of the show, but it is still in the idea stage. Meanwhile, it is expected to continue as is, one of radio's steadiest selling vehicles.

Only occasionally, and only in recent months, has Chesebrough gone outside the folksy realm of *Dr. Christian* in broadcast advertising. The results have been varied. In the first seven months of 1949, Chesebrough and McCann-Erickson tried out *Little Herman*, in an attempt to reach metropolitan audiences in the same way they reached rural audiences with *Dr. Christian*. (The appeal of *Dr. C.* is not limited to non-metropolitan areas, but it gets its best results and heaviest listening there). *Little Herman*, a 30-minute weekly show on ABC, was a sort of whimsical mystery show that tried to combine the appeal of *Dr. Christian* with the detective work done by a genial ex-con who helped the New York police solve cases. Since it was neither family drama nor mystery fiction, it never quite got into focus, and despite a good deal of time and promotional effort spent on it, never succeeded. It went off the air on 12 July 1949 and is not expected back. Interestingly enough, the commercials on *Little Herman* were much the same as

those on *Dr. Christian*, since the agency figured it would reach an entirely new audience segment with the show.

Using radio on a national selective basis, either with programs or transcribed announcements, is not a phase of broadcast selling that Chesebrough has felt much need of in this country. At the end of 1946, and for part of 1947, Chesebrough made a trial run with e.t. announcements that sold Vaseline Hair Tonic in major markets on a national basis. The results were good, but Chesebrough believes that its product distribution is such that network radio does the best job.

Chesebrough is also in television now. Between April 1949 and July 1949 it sponsored a low-cost TV film series, *Greatest Fights of the Century*, to reach a male audience on behalf of Vaseline Cream Hair Tonic. The show, a package controlled by Cayton, Inc., had the lowest budget in network TV: \$900 (for five-minute length) for the works weekly on a 12-station NBC-TV network. Cayton, a small New York ad agency which sold the show on the basis of a low-cost pitch to the sponsor, spotted the show in a time period following the Friday Gillette bouts from Madison Square Garden to get the flow of audience from the boxing event. Chesebrough will return on 9 September with *Greatest Fights of the Century* on NBC-TV in a 15-minute length on some 22 stations.

McCann-Erickson's TV department, caught somewhat flat-footed by the Cayton deal, is back in there pitching. Through McCann, Chesebrough will sponsor the *Roller Derby* on an initial 12-station TV network of ABC with a 52-week contract. It will be scanned on Thursday nights for a half-hour. The show, which starts for Chesebrough about the middle of October, will be selling Vaseline Hair Tonic, again to a primarily male audience.

Both sports programs are expected to do a good job for Chesebrough male-appeal products. Future TV plans may change when Chesebrough finds a suitable vehicle to sell the whole product line to a general audience.

Although the bulk of the Chesebrough business is in the U. S., there is also a 40-nation export business. Where Chesebrough products go abroad, radio goes, too. Chesebrough has announcement schedules on the air, along with newspaper campaigns, in Australia, Canada, New Zealand, Peru, Newfoundland (now part of

Canada), and Puerto Rico. In Mexico, Chesebrough sponsors a Spanish version of *Take It Or Leave It*, a 30-minute weekly live show on Wednesday nights, heard on station XEQ.

In terms of the advertising budget, Chesebrough is spending over two-thirds of a \$2,500,000 budget in broadcast advertising.

In terms of sales, both domestic and foreign, radio and TV are doing their sales job well.

In terms of the lesson for other advertisers, Chesebrough is a model of how a consistent approach to a medium can pay off at radio's box office—the sales counter. * * *

TIME BUYING

(Continued from page 34)

importance and demands this type of service.


The result has been and continues to be timebuying with less information than the buyers should have. Luckily, this is changing rapidly. In place of multi-color station logs, individual stations are publishing their logs in *Radiotime*, the broadcast publication listing schedules of radio and television stations. *Radiotime* has a long hard row to hoe, but timebuyers are all for it and, when it becomes truly representative, it will make for better timebuying with less timebuyer and station representative sweat. The Canadian equivalent, also called *Radiotime*, is doing a top job—and even though the station logs reported are only a small percentage of the total U.S. outlets, it's saving hours of timebuyers' time now. *Radiotime* is young (first issue, January 1949), but it's already part of required basic data for timebuying.

The failure or the success of a selective broadcast campaign is determined as often as not by the job of the timebuyer. It's true, of course, as indicated in an earlier SPONSOR report, that there are a great number of factors in timebuying which a timebuyer cannot control. A contributing factor in his inability to control timebuying 100% is his lack of all the basic factors that would enable him to do a 100% job of scheduling. Many campaigns are decided upon and placed in a hurry because of sudden realization of opportunities or emergencies. Unlike network broadcast advertising, selective has an immediacy that makes it the firefighting section of air advertising. When business is off in a specific area.



WIP

Produces!




Example
#17

WIP, as the original guinea-pig station, drew—on a *single* program's announcements—4727 replies!

4699 enclosed One Dollar!

The offer was the SUPERMAN Film Fun Slide-Film Movie Projector.

WIP drew 41% ABOVE the average of the 177 Stations subsequently used!



WIP

Philadelphia

Basic Mutual

•

Represented Nationally

by

EDWARD PETRY & CO.

there are two forms of advertising called into play to offset the decline, newspaper and selective broadcasting. Since selective can be started faster than newspapers—the latter requiring art, plates, mats, etc.—it's the crisis medium. An announcement can be on the air as quickly as two hours after a decision has been made to use broadcast advertising on a market-by-market basis. The very speed with which it can be put to work makes it essential that a timebuyer have as much data as possible at his fingertips all the time. There frequently isn't time to check and countercheck.

Station-coverage information is another essential for timebuying. This is one reason why timebuyers generally have been pro-BMB, despite its limitations. Before the Broadcast Measurement Bureau, coverage data were of such variety, and based upon such diverse measurement, as to be particularly useless. Timebuyers read coverage

reports and then took out their crystal ball. With BMB, they had a standard yardstick, even though it was a yardstick that was unfair to certain stations and downright misleading in some areas. The new BMB, due this fall, will correct some of the research errors of the first study. It still is not the ideal answer. One thing, however, is certain. BMB gives the same kind of information for every station. That's a big step in a basic informational source. What's wrong is that it doesn't mean the same thing for every station. One station obtains its once-a-week (or better) listening from one top program that's unduplicated on any other station for hundreds of miles around. Another has a newscaster that "every-one" tunes, regardless of static or normal listening habits. There is still the third and most important group which tunes stations "regularly," "most," etc. They still go into making once-a-week listening figures, and it's their once-a-

week listening which should be the basis for any form of coverage maps, reports, or other data. Hooper makes coverage reports. So does Conlon, who reports on smaller markets. But since neither is anywhere near universal, each is at the best just supplementary information—helpful, perhaps, when making a close decision between two stations, but that's all.

There is a great difference between station managements. One puts an announcement or program on the air and feels that its responsibility to the advertiser stops there. Another really merchandises the advertising with retailers, via direct mail, and frequently on the air. No way has yet been developed for a timebuyer to have at his fingertips comprehensive evaluation of station management, except through personal knowledge. The latter becomes more and more difficult as the number of stations covering the U.S. grows by leaps and bounds. Some timebuyers do have a fine grasp of the quality of managements of the stations that they buy. They have obtained this by frequent trips into the field, attendance at National Association of Broadcasters' conventions and district meetings, and an open-door policy while they're in their offices. This frequently makes for an 18-hour day, but it always makes for better selective timebuying.

All that this report has described as basic is fundamental to good timebuying. Good timebuying is basic for the successful use of selective broadcast advertising. Good selective broadcast advertising is basic for direct sales. * * *

DISK JOCKEYS

(Continued from page 29)

of day or night, type of audience to be reached all have a bearing on proper disk-jockey programing. Where the melodic mysteries of be-bop will create a large teenage listening audience in late afternoon or evening, all the frenzied musical outpourings of Dizzy Gillespie, high priest of the be-bop cult, won't mean a thing to the housewife contingent at eleven in the morning. For that portion of a platter spinner's audience the soothing, romantic vocal-isthenies of a Perry Como or a Vic Damone are indicated.

Disk-jockey routining doesn't have to go to the extremes of weird jazz or swoon crooners. Middle-of-the-road (Please turn to page 46)



A 9.0 Hooper rating! The show: "Meeting Time With Sam Workman." The time: 10:00 to 10:15 a.m. across the board (preceding Godfrey). The station: 50,000-watt WRVA. Available to the timebuyer who reaches Radio Sales first.



"No (sob) KJR"

KJR

SEATTLE

5000 WATTS AT 950 kc.

A Marshall Field Station

KJR doesn't reach everybody!

But KJR does blanket the rich western Washington market, where 1,321,100 radio listeners enjoy one of the world's richest-per-capita incomes.

Best of all, KJR's 5000 watts at 950 kc. cover the important area that any 50,000 watts would reach (check your BMB).

And "the beauty of it is"—it costs YOU so much LESS!

Talk with AVERY-KNODEL, Inc., about KJR!

for Western Washington...An Affiliate of the American Broadcasting Company

DISK JOCKEYS

(Continued from page 44)

programming, with shrewd pacing and changes of mood, can serve a local station and advertiser very well. An outstanding example of intelligent handling of disk-jockey programs is the 8 a.m. to 5 p.m. d.j. block programming of WHHM, Memphis. Using one- and two-hour segments, a different jockey on each, the day-long turntable spinning has change of pace, showmanship, and variety. Early-morning program is of the "dawn

patrol" type: mid-morning offers Kenny Sargent (former vocalist with the Casa Loma orchestra) beaming romantic disks to the ladies; noon show is an "anything goes" sort of program; early afternoon features semi-classical music; late afternoon offers jive records and talk, platter chatter, "inside stuff" on pop disks.

WHHM's program department feels that an audience will stay tuned to a disk-jockey program after the first six minutes—and that the last six minutes will determine whether listeners will hold over for the next program.

WHHM record spinners therefore see to it that the three first and last tunes on their shows are particularly appealing and capable of holding an audience. Typical of the thought behind WHHM turntable twirling is the avoidance of Christmas and Easter records during those holiday seasons. The reason: every other station follows the set formula of playing seasonal songs to death, thus making WHHM the place to dial for relief from repetition. That thinking is applied even to Crosby platters.

The program ideas that can be applied to record playing on the air are innumerable. On WBRE, Wilkes-Barre, Pa., Fran McLaughlin and Bob Bacon comprise a two-jockey team on *Dr. Heckle and Mr. Jive*, the former representing dignified, classical music, the latter alternating with the modern side of music. There is nothing fundamentally new about such contrasting of music, but the application of a Jekyll-Hyde personality to a platter is novel and imaginative.

Another slightly different approach to spinning recordings is that of Michael Woloson on Scranton's WSCR. Playing on the *Woloson's Workshop* title of his program, Woloson asks listeners for requests for disks to be "worked on"—records that have been neglected, or platters that should be heard again. The "workshop" angle gives this session a point and meaning which it would lack as a straight one-disk-after-the-other half-hour.

Many of the country's d.j. contingent prefer to build and maintain an audience through specializing in one type of music rather than presenting a varied program in a different way. WPGH's (Pittsburgh) Paul Richardson spins an afternoon hour, six times weekly, of musical comedy and revue songs, standards, pop-classic and light concert music, and production numbers. Richardson is typical of many jockeys who eschew juke-box audiences for an older, more universal group of listeners.

A highly important type of specialized disk jockeying is the recorded hillbilly and folk-music program. While at first blush it might seem that Western and folk ditties on wax rural areas, the success of this type of program has been surprisingly complete in metropolitan districts. Even in the entirely cosmopolitan atmosphere of New York, several folk-music platter twirlers have attracted considerable

Oklahoma City's Only 50,000 Watt Station

REPRESENTED BY
Avery-Knodel
INC.

To YOU, and—

Bing Crosby	Edgar Bergen
Red Skelton	Graucha Marx
Burns & Allen	Liorace Heidt

Welcome to KOMA!

Beginning this fall, these popular entertainers (and their regular vast audience of listeners) switch to KOMA.

If you are not already using Oklahoma City's only 50,000 watt station, we suggest you, too, switch to KOMA . . . for KOMA alone gives you a SALES package of 60% of all the rich Oklahoma market.

—Write or call today . . . let us at Avery-Knodel give you the complete picture of why KOMA is Oklahoma's best buy in radio.

J. J. Bernord
General Manager

KOMA

Outlet for the Columbia Broadcasting System

Only a combination of stations can cover Georgia's first three markets

WMAZ
MACON
 10,000 W • 940 Kc

WAGA
ATLANTA
 5000 W • 590 Kc

WTOC
SAVANNAH
 5000 W • 1290 Kc



The Georgia Trio

The C.B.S. Affiliates in GEORGIA'S First 3 Markets
WAGA ATLANTA
WMAZ MACON
WTOC SAVANNAH

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

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

— in Georgia's first three markets

THE KATZ AGENCY, INC.

Represented, individually and as a group, by
 New York • Chicago • San Francisco • Dallas
 Atlanta • Detroit • Kansas City • Los Angeles

audiences. Outstanding among them is WOV's Rosalie Allen, whose *Prairie Stars* is one of that station's strongest mail-pullers. Nelson King is another who has gained national prominence through spinning only hillbilly and Western recordings on a four-hour, seven-nights-a-week show called *Jamboree* on WCKY, Cincinnati.

Disk jockeying can take practically any form that a d.j. wants—and is able to sell to a station's program director. Lowell Blanchard, on Knoxville's WNOX, breaks up his two-and-three-quarter-hour program with pop records interspersed with jokes, good thoughts for the day, latest hit tunes, "oldies," children's music, and Western songs, each division occupying a time segment of its own on the morning show. Charlie Hall's *Wax Works* on WCSC, Charleston, S. C., offers popular recordings and light chatter for the first three-quarters of his midnight stint, with the last 15 minutes given over to uninterrupted mood music featuring one band or vocalist. *The Record Shop*, conducted by Jim Hamilton on Chicago's WIND, devotes part of its two-hour afternoon slot to record reminiscences, to reviews

of new disks, and to predictions of future hit songs.

Supplementing a disk jockey's own personality, imagination, and handling of his waxed material are the devices of guest-star appearances, giveaways, quizzes, or any other gimmicks he can dream up. Name band leaders and vocalists are, of course, a natural for guest appearances on a d.j. show, and because of the obvious tie-up most platter spinners try to entice any recording artists passing through their localities into a guest spot. Usually it's not too difficult to get even the biggest names in front of a local microphone, inasmuch as the appearance can help attendance at the ballroom, hotel, or theater where the band or singer is appearing, as much as it helps the prestige of the particular disk jockey's program.

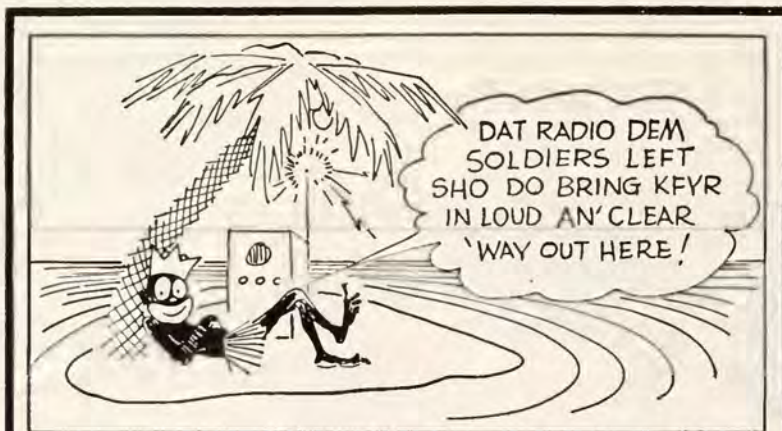
Some of the turntable coterie go in for variations of the guest-shot formula. Ed Hudson, with *Spotlight on Rhythm* on WORK in York, Pa., uses a simple but highly effective twist that's guaranteed to build local audiences. On the 12-12:15 p.m. portion of his daily 70-minute program he features a teenage boy or girl as guest disk

jockey. This stunt has made *Spotlight on Rhythm* one of the top-rated d.j. shows in the York area.

There are other gimmicks that wax whirlers with an eye for cogent programming use to good effect. Bon Bon, former singer with the late Jan Savitt's band, trots out virtually everything in the book on his just-started hour-long platter show on WDAS, Philadelphia. In addition to a normal amount of record revolving and a daily guest-star appearance, Bon Bon features sports and news, interviews with people from all walks of life, an inquiring reporter, social events and entertainment calendar, and a "mother of the day" award. To the woman nominated (by audience mail) as mother of the day goes a large box of bon bons.

Contests constitute the major gimmick used by disk jockeys on local stations. The most obvious, but effective, contest is the one to determine favorite bands, male and female vocalist, songs, etc. But, as with program ideas, there is no limit to the various types of contests that can be used. The *Bacon for Breakfast* morning "wake-up show" on WBRE, Wilkes-Barre, ran a public-service fund-raising contest which wound up helping a disabled veteran to build a home. Tom Hughes' *Musical Mailbag* on WSLS in Roanoke, Va., gives rewards for good household hints. WDXB's (Chattanooga) *Morning Mam!*, with Bill Palmer handling the records and chatter, runs an "orchid lady of the week" contest, the floral award going to the most "deserving" woman of the previous seven days.

Disk-jockey shows with the name value of Tommy Dorsey, Paul Whiteman, Duke Ellington, and the new Kate Smith platter session starting on ABC don't need the programming ideas and twists that their colleagues on local stations must use to stand out in their territory. The pull of the Dorsey or Smith name alone is enough to insure a sizable audience. But with several jockey competitors on the same station, plus additional spinners on other stations in the same town or area, a turntable impresario must have the imagination that can give birth to novel, interesting program features and ideas if he wants to do himself or his station any good and if he wants to keep adding to his list of participating sponsors. There's much more to disk jockeying than merely putting records on a turntable and then playing the other side. * * *



KFYZ's coverage IS terrific -- but that's only part of our sales-making impact. KFYZ is the Number One station . . . in the Number One agricultural state in the union. North Dakota leads ALL other states in increase in per capita income since 1940 . . . a juicy 356% as against the national average of 130%.

KFYZ 550 KC 5000 WATTS
NBC AFFILIATE
REP. JOHN BLAIR

Bismarck, North Dakota

WHO'S

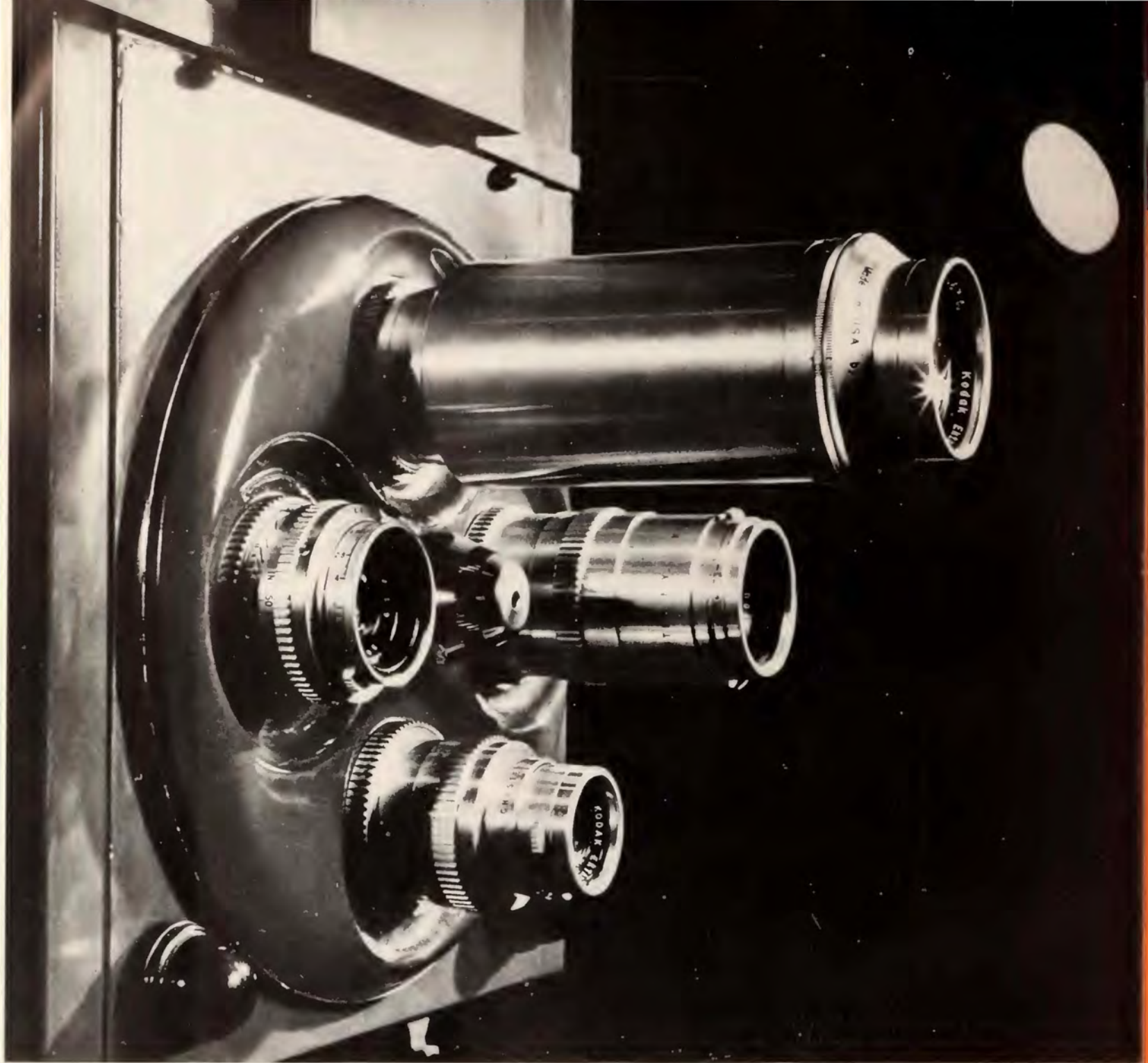
GOT

THE

5th

SURVEY?

• **SPONSOR** would like to know



more than meets the eye

More than the cameras, the lights, the settings—
and NBC has the finest the industry can offer . . .

more, too, than the superb NBC amplifiers, transmitters,
mobile units—the whole complex array of television facilities . . .

more than any of these . . .



East

September 1949

Let's Compare in next issue

SPONSORS

Continental Tire	4:15 P.M.	Continental Tire
Continental Tire	4:30 P.M.	Continental Tire
Continental Tire	4:45 P.M.	Continental Tire
Continental Tire	5:00 P.M.	Continental Tire
Continental Tire	5:15 P.M.	Continental Tire
Continental Tire	5:30 P.M.	Continental Tire
Continental Tire	5:45 P.M.	Continental Tire
Continental Tire	6:00 P.M.	Continental Tire
Continental Tire	6:15 P.M.	Continental Tire
Continental Tire	6:30 P.M.	Continental Tire
Continental Tire	6:45 P.M.	Continental Tire
Continental Tire	7:00 P.M.	Continental Tire
Continental Tire	7:15 P.M.	Continental Tire
Continental Tire	7:30 P.M.	Continental Tire
Continental Tire	7:45 P.M.	Continental Tire
Continental Tire	8:00 P.M.	Continental Tire
Continental Tire	8:15 P.M.	Continental Tire
Continental Tire	8:30 P.M.	Continental Tire
Continental Tire	8:45 P.M.	Continental Tire
Continental Tire	9:00 P.M.	Continental Tire
Continental Tire	9:15 P.M.	Continental Tire
Continental Tire	9:30 P.M.	Continental Tire
Continental Tire	9:45 P.M.	Continental Tire
Continental Tire	10:00 P.M.	Continental Tire
Continental Tire	10:15 P.M.	Continental Tire
Continental Tire	10:30 P.M.	Continental Tire
Continental Tire	10:45 P.M.	Continental Tire

PROGRAMS

Continental Tire	4:15 P.M.	Continental Tire
Continental Tire	4:30 P.M.	Continental Tire
Continental Tire	4:45 P.M.	Continental Tire
Continental Tire	5:00 P.M.	Continental Tire
Continental Tire	5:15 P.M.	Continental Tire
Continental Tire	5:30 P.M.	Continental Tire
Continental Tire	5:45 P.M.	Continental Tire
Continental Tire	6:00 P.M.	Continental Tire
Continental Tire	6:15 P.M.	Continental Tire
Continental Tire	6:30 P.M.	Continental Tire
Continental Tire	6:45 P.M.	Continental Tire
Continental Tire	7:00 P.M.	Continental Tire
Continental Tire	7:15 P.M.	Continental Tire
Continental Tire	7:30 P.M.	Continental Tire
Continental Tire	7:45 P.M.	Continental Tire
Continental Tire	8:00 P.M.	Continental Tire
Continental Tire	8:15 P.M.	Continental Tire
Continental Tire	8:30 P.M.	Continental Tire
Continental Tire	8:45 P.M.	Continental Tire
Continental Tire	9:00 P.M.	Continental Tire
Continental Tire	9:15 P.M.	Continental Tire
Continental Tire	9:30 P.M.	Continental Tire
Continental Tire	9:45 P.M.	Continental Tire
Continental Tire	10:00 P.M.	Continental Tire
Continental Tire	10:15 P.M.	Continental Tire
Continental Tire	10:30 P.M.	Continental Tire
Continental Tire	10:45 P.M.	Continental Tire

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4:15							
4:30							
4:45							
5:00							
5:15							
5:30							
5:45							
6:00							
6:15							
6:30							
6:45							
7:00							
7:15							
7:30							
7:45							
8:00							
8:15							
8:30							
8:45							
9:00							
9:15							
9:30							
9:45							
10:00							
10:15							
10:30							
10:45							



SUNDAY MONDAY PM TUESDAY WEDNESDAY THURSDAY PM FRIDAY SATURDAY

Main grid table with columns for days of the week and time slots (4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00). Rows represent time slots. Columns represent days and networks (ABC, CBS, DuMont, NBC). Content includes program titles and network logos.

September 1949

Radio Comparograph in next issue

SPONSORS table listing various sponsors and their associated radio programs and times.

PROGRAMS table listing various radio programs and their associated networks and times.



it's experience that makes NBC programs the most viewable in America.

For back of the varied skills of the NBC engineer, producer,

director, and cameraman are *more than twenty years* of NBC-RCA

experiments in sight-and-sound . . . brilliant innovations, advanced

techniques, tested and refined on five owned-and-operated stations.

it's experience that has made NBC Television America's No. 1 Network.

You can predict TV costs

**Much of the mystery
is disappearing from the
budget picture**



Not one commercial television program in 25 was produced last season within its original budget. Agencies didn't know enough about TV production pitfalls. Networks found that the 15% which they apportioned to that bugaboo, "miscellaneous" overhead, was frequently eaten up by one item.

Everybody in TV expected that things would cost more than estimated—and they did. They will cost a lot this fall, but it's possible to estimate just how much that cost will be. Wally Ross, who publishes a weekly service on television programs, has just completed a survey on costs, hidden and otherwise. He estimates that programs will cost 10% more in 1948-1949 than they cost in 1947-1948. Biggest increases, according to the Ross (*Please see charts on pages 58-59 and continuation of text on page 60*)



Joseph Gallicchio conducts, Connie Russell, right, sings on an elaborate, higher-cost NBC-TV program

Typical budget breakdown in

TYPICAL BUDGET

Forum or panel

MC	\$ 200
Actors, guests	300
Narrator	75
Film and shooting	200
Art work	75
Sets and props	50
Script	175
Director	225
Agency commission	328
Rehearsal (1½-hr camera)	375
15% station overhead	300
Total	\$2,303

TYPICAL SHOW



Mark Woods of ABC takes part in "Town Meeting of the Air," now also on television.

One hour comedy-variety

Talent, MC	\$ 3000
Material	1000
Sets and props	650
Costumes	500
Orchestra	1500
Direction	250
Agency commission	1214
5-hour camera rehearsal	1250
15% misc. station overhead	1405
Total	\$10,769



A duck, a dwarf and a fiddle help Olsen & Johnson promote Buick on NBC-TV network.

Half-hour quiz

MC, talent, rights, merchandise	\$1750
Writing	250
Sets, props, costumes	400
Director	150
Agency commission	450
2-hour camera rehearsal	500
15% misc. overhead	525
Total	\$4,025



Evelyn McBride and Gloria Shannon award Chevrolet's "Winner Take All prizes" (CBS).

Various categories

TYPICAL BUDGET

One hour drama

Rights and adaptations	\$ 1500
Cast	2000
Sets, props, costumes	1500
Sound effects, recorded music, art	200
Film effects	450
Director, asst. and program asst.	400
Agency commission	1065
10-hour camera rehearsal	2500
5% misc. station overhead	1412
Total	\$11,027

TYPICAL SHOW



The second wife comes home in "Philco Playhouse's" production of "Rebecca" on NBC.

Half-hour situation comedy

Material, script	\$ 750
Cast	1500
Sets and props	500
Direction	250
Music, art, sound effects	250
Agency commission	572
	3822
1-hour camera rehearsal	1250
5% overhead for station	760
Total	\$5832



The Hartmans have a none-too-quiet breakfast before those prying NBC cameras.

Children's show

Talent	\$ 250
Director	50
Writing	35
Sets and props	40
Film	300
Agency commission	120
1-hr. rehearsal or camera	250
15% station overhead	155
Total	\$1,200



Wilmer the Pigeon builds an enthusiastic following for duMont's "Magic Cottage."



LOS ANGELES:—How close are television techniques to motion pictures? Ask Frank Woodruff, one of our directors, about it. He should know . . . he has directed 8 movies, as well as Lux Radio Theater. On our show, "Mystery Is My Hobby," he says the number of "cuts" and "inserts" is equal to first-class movie cutting. 75 to 80 cuts and 10 to 15 inserts in a half-hour.

"Mystery Is My Hobby" uses these techniques to perfect advantage. We think it's one of the best buys in television anywhere. Call us or Radio Sales.

THINGS pile up on us so fast that we were surprised to count 10 live cameras at KTTV. These are backed up by 3 film camera chains, a couple of 16 mm. projectors, 3 slide projectors and a balopticon.

KTTV's two new studios, 45 by 75 each (one with 300 audience seats) will be in use by the time you read this. These, plus our original 40 by 40 studio and permanent kitchen set, give a flexible staging space for any type show. And we do have a variety.

"**VARIETY**" looked over the field in its Showmanagement issue . . . and gave us a nice boost (only West Coast TV station, at that). Talked about our "firsts," like the Rose Bowl, Jack Benny, Edgar Bergen, "Pantomime Quiz," and Pasadena Playhouse. Thanks, Variety.

We're regularly scheduling other live, bright shows, too. Ask Radio Sales . . . they know.

KTTV

OWNED BY
LOS ANGELES TIMES—CBS

LOS ANGELES

TV COSTS

(Continued from page 57)

August report, will be in the design, building, and handling of sets and props, as well as in talent costs.

In the past, talent has been willing to work for peanuts. Photostats of checks in the amount of \$2.50, paid dramatic performers in commercial programs during the past season, could be shown.

That day has passed. While no unity prevails among actors' unions at this point of development of advertising on the visual air, there is unity among performers themselves and there will be no \$2.50 checks passed out by agencies this fall.

The *Ross Report* itemizes typical network production charges for 13 items, which range from design and layout of sets at \$5.75 an hour to costume handling at \$2 an hour.

The 13 fees are:

Service	Per hour
Design and layout.....	\$ 5.75
Furniture selection.....	\$ 5.75
Property selection.....	\$ 4.25
Costume supervision.....	\$ 4.25
Costume handling.....	\$ 2.00
Title layout and execution....	\$ 3.75
Construction	\$ 4.25
Handling	\$ 4.25
Painting	\$ 4.25
Preparation of/for comm.....	\$ 4.25
Makeup	\$ 3.00
Extra stage hands.....	\$ 4.25
Sound effects.....	\$12.50

Studio rental for camera rehearsals runs from \$225 to \$250 at networks. On a local-station basis they are about half of this in telecasters outside of New York, Chicago, and Hollywood. Use of the film studio is generally \$75 an hour in most big talent centers.

Ross Reports have been fairly accurate in their program cost reports. They have indicated for half-hour situation comedies that *Mama* (CBS) costs \$7500 because it's an elaborate production with rather costly royalties involved. At the other end of the scale in the same situation comedy classification, was *Growing Paines* (DuMont) with a \$1200 nut.

Ross has averaged situation comedy costs at \$5832. To this must be added station or network time. In New York the half-hour would cost \$900. Network charges depend upon number of stations used.

Typical situation comedy costs

Item	Cost
Script	\$ 750.00
Cast	\$1500.00
Sets and props	\$ 500.00
Direction	\$ 250.00
Music, art, sound effects	\$ 250.00
Agency comm	\$ 572.00
Camera rehearsal	\$ 250.00
15% station coverage charge ..	\$ 760.00
Total	\$5832.00

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks . . .	23
AM	1,989
FM	408
TV	80
Short-Wave . .	4
Canada . . .	150

**TOTAL BMI
LICENSEES . . 2,654***

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

* As of August 19, 1949

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19

NEW YORK • CHICAGO • HOLLYWOOD

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

While hour-long dramas aren't as expensive as most comedy-variety programs of the same length, they do require top-drawer budgets. During the past season the *Ross Reports* indicated that *Philco Theater* was in the \$15,000 bracket, while *NBC's Repertory Theater*, through arena staging, has turned in productions at \$3000. *Studio One* was Ross-reported as costing \$8000 per show last season.

An average hour-long drama should cost, it appears:

Typical hour-long drama costs	
Item	Cost
Rights and adaptations	\$ 1500.00
Cast	\$ 2000.00
Sets, props, costumes	\$ 1500.00
Sound effects, recorded music, art ..	\$ 200.00
Film effects	\$ 450.00
Director and staff	\$ 400.00
Agency commission	\$ 1065.00
10 hours camera rehearsal	\$ 2500.00
15% miscellaneous station charge ..	\$ 1412.00
Total	\$11,027.00

Half-hour drama costs run about half of this figure with *Esty* bringing in *Colgate Theater* at \$4500 and *Campbell-Ewald* producing *Chevrolet on Broadway* at \$6500.

How-to-do-it programs are low-cost. It's possible to do a 15-minute service-type show at \$1650, and many of them like *Dione Lucas Cooking* and *Jon Gnagy* are much less than this average figure.

Comedy-variety programs can cost up to the reported \$25,000 for *Berle's Texaco Star Theater*, with the *Olsen and Johnson Fireball Fun for All* reported by Ross as having hit the fantastic figure of \$38,000. Ross indicates that regular costs for this program will be in the neighborhood of \$20,000.

The average hour-long comedy-variety program should, according to Ross, cost \$10,769. Typical costs break down in the following manner:

Typical hour-long comedy-variety costs	
Item	Cost
Talent	\$ 3000.00
Material (gags, routines)	\$ 1000.00
Sets and props	\$ 650.00
Costumes	\$ 500.00
Orchestra	\$ 1500.00
Direction	\$ 250.00
Agency commission	\$ 1214.00
5-hour camera rehearsal	\$ 1250.00
15% miscellaneous station fee	\$ 1405.00
Total	\$10,769.00

Half-hour comedy-variety programs run even less than half of this, with the Ross-reported average \$4443.

Strip musicals (five times a week, 15-minutes a telecast) can be done at an average of \$4805. The range on this type of visual airing is very great, since it takes in everything from a real production to a simple one-gal program like *Bargy*.

Forums or panel telecasts are reported by Ross as running from



He Doesn't Let It Grow Under His Feet

Manicuring the lawn with a mechanized mower or trimming the ears off a "shilly-shallying fuzzy-duzzy," he is a tireless worker who cuts through grass and the complexities of big government with equal facility.

As a widely listened-to network news commentator, he brings his intense energy to bear nightly on "the top of the news as it looks from Washington." His aggressive reporting has built a weekly audience estimated at 13,500,000, great numbers of whom regard him with esteem akin to religious fervor.

Currently sponsored on more than 300 stations, his broadcast—the *Fulton Lewis, Jr.* program—is 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).

WHAT A CUSHION

(IT WAS NEVER LIKE THIS BEFORE)

\$4,567,990,000

BANK DEPOSITS 12/31/48

\$ VAL. SAVINGS BONDS 12/31/48

in the

228 WOW COUNTIES (BMB)

IN NEBRASKA, IOWA, SOUTH DAKOTA, MISSOURI, AND NORTH DAKOTA.

THIS IS....

READY MONEY

...READY TO BE SPENT NOW or in the FUTURE FOR WHATEVER YOU HAVE FOR SALE!

in

WOW-LAND
An Always Rich Farm Market . . .

COVERED *ONLY* BY

RADIO WOW, Inc.
OMAHA

5000 WATTS • 590 KC
JOHN J. GILLIN, JR., PRESIDENT
JOHN BLAIR, REPRESENTATIVE
AND BLAIR-TV, INC

American TV Forum at \$3500 and *People's Platform* at \$1600.

While half-hour quiz programs in a number of cases can also be classified as panel programs—*Who Said That?*, *Say It With Acting*, etc—the most popular quiz programs are those played with studio audiences and home audiences, such as *Winner Take All*, *Stop the Music*, *Spin the Picture*, and *Guess Who?*

They are inexpensive, running from *Stop the Music* which costs \$5000 in half-hour segments, to *Say It With Acting* at \$1000. The average top-pull quiz costs around \$4025 and the breakdown of costs, according to Ross, is:

Typical half-hour quiz costs

Item	Cost
MC, talent, rights, mdse	\$1,750.00
Scripting	250.00
Sets, props, costumes	400.00
Director	150.00
Agency commission	450.00
2-hour camera rehearsal	500.00
15% miscellaneous overhead	525.00
Total	\$4,025.00

The children's hour in television is as important as the radio children's hour was and still is in most sections of the nation.

A few of the television juvenile pacifiers are big productions, but many can be purchased at \$750 per quarter-hour. The presentations such as *Mr. J. Magination*, *Howdy Doody*, and *Super Circus* run into the multiple thousands per airing. Where the money goes in a TV children's hour airing is another Ross-reported detailing.

Typical half-hour TV children's program costs

Item	Costs
Talent	\$ 250.00
Director	50.00
Writing	35.00
Sets and props	40.00
Film	300.00
Agency commission	120.00
15% station overhead	155.00
Total	\$1,200.00

In many cases these costs are not much higher than radio program budgets. At no time, however, do TV costs drop to radio lows. That's because personnel for the simplest visual program is roughly six times what it is for the one-man radio airing. Forgetting the radio programs that produce neither great audiences nor great sales, TV programs can be brought in at comparative costs.

Charlie Mortimer of General Foods was not altogether right in his recent statement that TV is a "blue chip gamble." All advertising in a sense is a gamble. But it's becoming possible, in television, to count the cost before the play.

TV is a business—even if it is show-business.

MR. SPONSOR ASKS

(Continued from page 39)

on radio from 10-10:15 a.m. with a Tuesday simulcast from 10-11 a.m. The simulcast period follows the radio format faithfully. From 10:15-10:45 a.m., when the show is strictly a television production, most of the visual material is used. During the 10:45-11 segment, which is transcribed for radio re-broadcast the next day, *Lits Have Fun* reverts to the first 15-minute format. The entire program has worked very well; the radio and television audiences and the sponsor all like it.

Simulcasts, to be successful, must be just that. Too many radio programs play to the visual portion of the audience and wonder why their radio ratings begin to slip. Whenever this happens, it is time for Mr. Sponsor to start thinking about separate programs.

Perhaps the day will come when the TV audience in every market will force Mr. Sponsor into studying cost per dollar of simulcasts. Right now, though, that day looks a long way off.

In our opinion, unless a sponsor's program lends itself ideally to the project, he is wasting both his radio and television dollar. He will do well to study each case and each market individually. And he had better study carefully; for he may be knocking his own block off in both media.

ALEX ROSENMAN

V.p. in Charge of Sales
WCAU, WCAU-TV, Phila.

CITY HOOPERATINGS

(Continued from page 27)

Indicative of how far off such a projection may go are figures made available by the Nielsen Radio Index for two programs. Program A has an NRI average of 6.7 in metropolitan New York. In the area outside of the five-cent telephone call, the same program has a rating of 2.8. Program B has a 1.7 in the New York minimum telephone area. In the outside area it has a 6.4. If a differential like this is possible in New York where there is a great concentration of population within the five-cent-call service area, it's much greater in most station areas where only 10% to 15% of the population is located within the five-cent zone.

(Please turn to page 65)



ALFRED LUNT LYNN FONTANNE



GINGER ROGERS



SPENCER TRACY



JOAN FONTAINE

5th Season Starts September 11

THEATRE GUILD ON THE AIR



ROBERT
MONTGOMERY

NOW ON NBC ★ 8:30 P. M. (EDT) SUNDAYS

To bring the theatre's best to America's radio audience, United States Steel presents distinguished stars of stage and screen...in full-hour performances of Broadway's hit plays...produced by The Theatre Guild.



LORETTA YOUNG



RICHARD WIDMARK

... and **GEORGE HICKS** speaking for **U. S. STEEL**



U. S. STEEL HOUR

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
BIDDEFORD HARDWARE CO	Hardware	Man On The Street	MTWTFSS 12:30-12:45 pm	Fifty cents is given to everyone who appears on the program. Also have jackpot prize.	Contestant must answer jackpot question.	WIDE Biddeford, Maine
CONTINENTAL BAKING CO	Baked goods	Grand Slam	MTWTF 11:30-11:45 am	Various Prizes.	Listeners compete with studio audience. Send five questions on subject of music, add names of two products, to program, N. Y.	CBS
GENERAL FOODS CORP	Various	Second Mrs. Burton	MTWTF 2-2:15 pm	Recipe folder.	Send name and address to Jell-O, Battle Creek, Mich.	CBS
	Various	Wendy Warren	MTWTF 12-12:15 pm	Four silver plated teaspoons, Marianne pattern.	Send Instant Maxwell House Coffee label, plus 50c, to sponsor, Battle Creek, Mich.	CBS
GORDON ELECTRIC CO	Kelvinator home appliances	Kelvinator Kalling	Monday 6:30-6:45 pm	Kelvinator Home Freezer.	Listener must answer phone with: "Kelvinator. . . cold clear to the floor." Then mystery question must be answered.	KATE Albert Lea-Austin, Minn.
GRUEN WATCH CO	Watches	Hollywood Calling	Sunday 7-7:30 pm	Prizes worth up to \$400, including complete sets and props from recent motion pictures. Every listener who answers phone receives a Gruen watch.	Contestants who answer their question correctly will be given a chance to identify the "Film of Fortune" for a jackpot prize.	NBC
LEE MOTORS	Automobiles	Sports Parade	MTWTF 6:15-6:30 pm	Various auto parts	Listener must identify owner of a new Ford from jingle read on the air.	KATE Albert Lea-Austin, Minn.
PARTICIPATING	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	Various	Welcome Traveler	MTWTF 10-10:30 am	Listener must write a four-line verse in 25 words or less about a famous U.S. landmark. Many valuable prizes.	If landmark used on program is not identified within five days by listeners called, writer receives entire week's jackpot.	NBC
SACO OPEN AIR THEATER	Theater tickets	What's Your Answer?	MWF 5-5:15 pm	Five pairs of theater tickets.	Tickets to first five listeners calling program to answer question correctly.	WIDE Biddeford, Maine
SOUTHERN N.H. LAUNDRY OWNERS ASSOCIATION	Professional laundry service	The Star Is You	MTWTF 9:30-10 am	Gift certificates for free laundry to losers. Jackpot of merchandise to beg winners.	Listener called must identify and sing simple song, then identify mystery song for jackpot.	WKBR Manchester, N. H.
WEIGLER BROS	Sausages	Win A Weenie	MTWTFSS 10:30-10:45 am	Six pounds of sausages per day.	First three listeners who can identify organ melody.	WKBR Manchester, N. H.

CITY HOOPERATINGS

(Continued from page 62)

City Hooperatings are used regularly to buy station-break announcements. Timebuyers average the ratings of the programs preceding and following the break time to arrive at a rating period for the break. Hooper does not rate the first two minutes of a broadcast program. This is the interviewer's rest period. To average the ratings of the fore and aft programs just doesn't make sense.

While Nielsen doesn't have a big enough sample in most city areas to release City Niensens, he does issue minute-by-minute ratings of programs on a national basis. Program C has a rating of 8.1. Program D has a rating of 14.5. If these ratings were averaged, the theoretical station-break rating would be 11.3. For the record, the final minute of program C rated only 9.1 and the 11.3 therefore was an over-estimation of 2.2 rating points.

With two other programs, E and F. E had an average rating of 19.9 and the following program, F, had a rating of 9.7. The average of the two produces a station-break rating of 14.8.

The final minute of program E rated 17.6. The "average" figure underestimated the break audience by 2.8 rating points. The ideal rating information for buying station breaks would be a rating for the exact 20 seconds purchased. Since that is impossible, and even a figure for the last minute of a program which would include the 20 seconds is impossible except in a very few Nielsen areas, something new must be evolved.

One big problem that City Hooperatings presents is that they are at

best a report of past performance. How deceptive an average of five months can be is attested to by a special NRI study. NRI reported on a time period for a five-month span (October through February, a Hooper five-month interval).

Month	Rating
October	8.7
November	9.1
December	9.7
(program changed)	
January	23.7
February	24.6
Average	15.1

The five-month average, which is always the City Hooperating, is inac-

**The Complete
PREMIUM
SERVICE**

20¢ 15¢
10¢ 50¢
35¢ 30¢ 25¢

**Get Your Share
of the Rich
SPARTANBURG-GREenville
MARKET!**

**AIR YOUR WARES OVER
WSPA
SOUTH CAROLINA'S OLDEST STATION
SPARTANBURG, S. C.**

★
Represented By:
John Blair & Company
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

**CBS Station For The
Spartanburg-Greenville Market**

**5,000 Watts -- 950 On Your Dial
WSPA-AM and WSPA-FM Are Sold As
A Single Service**

**MORE THAN
500 COMPANIES HAVE USED
OUR PREMIUM SERVICE FOR
1500 PREMIUM PROMOTIONS
SINCE 1934**

OUR SPECIALTY:

A complete Self-Liquidating Premium Service—
"IN THE MAIL" Premiums at 10¢ to 50¢—

No Minimum Guarantee Required!

A FEW OF OUR MANY SATISFIED USERS:
ARMOUR • BEATRICE • CARNATION • CURTISS
INTERNATIONAL MILLING • QUAKER OATS • STAND-
ARD MILLING • WILSON • AND HUNDREDS MORE

You Make the Offer - We Do the Rest!

UNITED STATES SALES CORP.

549 W. WASHINGTON STREET • CENTRAL 6-7730 • CHICAGO 6, ILLINOIS

READILY SALEABLE PACKAGED PROGRAMS



Now on
LOW COST
**FLAT RATE
BASIS...**

Now you can purchase transcribed feature programs at a straight unit cost without regard to wattage or rate card rates. As an example, 78 episodes of "The Smiley Burnette* Show" can be had for as low as \$100.00.

Also available for immediate broadcasting are

"NOTHING BUT THE TRUTH"
by Alexander McQueen

"WHEN DAY IS DONE"
by Frann Weigle

* Cowboy star of "Durango Kid" series for Columbia Pictures

**WIRE OR PHONE FOR EXCLUSIVE
RIGHTS IN YOUR TERRITORY**

Audition discs available — \$2.00 deposit required.

HAL TATE

RADIO PRODUCTIONS

360 NO. MICHIGAN AVE. • CHICAGO 1, ILL. • RANDOLPH 6-6650

"WHOS TALKING" SHOW
STILL AVAILABLE IN A FEW MARKETS
A special feature program with high HOOPER, where celebrities give clues about themselves—plus a merchandising "hook" that guarantees traffic to the sponsor.



WINSTON-SALEM

**250 Watts Of Public
Service**

Ordinarily, a local station serves the metropolitan area only, but WAIRadio serves all county schools each school morning with public service programs which are heard through speaker systems installed in each classroom.

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep: Avery-Knodel, Inc.



**This is
WSYR ACUSE**
AM-FM-TV

**21 rich Central New York
Counties • 205,000 BMB
Station Audience Families**

WSYR ACUSE
AM-FM-TV

NBC Affiliate in Central New York

HEADLEY-REED, National Representatives

curate for any purpose. A timebuyer who didn't place a schedule on that 15.1 average rating would scream when he saw the next City Hooperating of 24.6!

Most City Hooperatings are issued three times a year. They are of practically no use at the very moment they are issued. The three reports cover:

- 1: May through September
- 2: October through February
- 3: December through April

The first is released in October, and, since it covers the summer span, is no use for buying fall and winter time. The second is released in March—too late for buying spring time. Cold-weather ratings do not apply when the temperature rises. The third report, for December-through-April, is issued in May when summer schedules already have been set.

It is possible, of course, to use the data available for the same period a year ago. This can be valid only if program changes are taken into account before a timebuying decision is made. This is a laborious routine, yet without it a City Hooperating for a time period is at best a guess for what will happen this year.

Considerable time is bought on ratings that cover a five-day period (Monday through Friday), even if only two or three time periods of the five are sought. How invalid this can be is demonstrated by some NRI figures for a strip heard in New York. The variation in day-by-day listening is amazing.

Day	Rating
Monday	9.6
Tuesday	12.0
Wednesday	7.3
Thursday	10.5
Friday	7.3

The average rating for this strip would be 9.3, yet the buyer might purchase a 12.0 or a 7.3.

Previously the problem of statistical variations has been touched upon lightly. They have another bearing on ratings. According to Hooper, the statistical variation on a 10 rating based upon 10,000 calls would be a .6. In the case of a 10 rating based upon 300 calls, the variation would be 3.1. Therefore, when comparing program ratings it is necessary, if the comparison is to be accurate, that the number of calls upon which each rating is made be known. This is unknown with Hooper's National Program Ratings. Since the number of calls in each City Hooperated town may differ, there is no real basis for comparison.

Many agencies establish an arbitrary

figure for buying breaks or programs. One such agency selected 5 as its buying figure. It judged availabilities on a figure basis, averaging the ratings of the fore and aft programs, which, as indicated, doesn't make good research or buying sense.

It did buy ratings of 5. In a three-station town it frequently landed the second or third station. In an eight-station town (or any town with a sizable number of stations) it often had trouble in getting a 5, but when it did it usually bought the leading station. The relative quality of the stations actually was from top-flight to mediocre. The relative selling job was in that range also. Ratings can't reveal the quality of a station operation or management.

Neither do ratings give advertisers the facts of multiple impressions received or of audience turnover. One program may have approximately the same audience broadcast after broadcast. Another may have a great turnover. Ratings for the two programs may be the same, yet Program X

audience will receive ad impressions every broadcast. Program Y, the program with turnover, will not have an audience with multiple ad impressions. The problem in this case would be not only the type of advertising copy, but also the type of product which can effectively use the vehicle.

City Hooperatings have great limitations—so great that to use them without checks and counterchecks can make timebuying a guesswork sweepstakes. That they have become such a power is based in part, of course, on the desire of many advertising agencies to replace brainpower with rule-of-thumb power—to replace executives with clerks.

Good timebuying is a fine art—one that cannot be practiced by using figures instead of brains. City Hooperatings have been a cheap form of station-popularity research. Its very low cost precludes its delivering the information essential to top-flight timebuying.

Broadcasting deserves better. * * *

ADAM HATS

(Continued from page 31)

what else Adam Hats was doing on the air, selective announcements were run consistently. In 1940, minute announcements and a jingle were used in 85 cities. This schedule increased to over 100 cities and at times hit a frequency of 30 per station. At other times they'd drop as low as three. Adam has used as many as eight New York stations at the height of the hat-buying season, and multiple stations in good markets is not unusual for its schedules. Adam buys its announcements on strong news and sports stations, but the future of its selective campaign and its placement depends a great deal on the Weintraub agency.

Adam believes in broadcasting. Even when its prestige radio rolls over and dies, selective broadcast advertising goes right on building the theory that a girl "goes for a man who wears an Adam Hat" . . . and other hat theories too.

By February 1946, Lustig was convinced that maybe he had been wrong in dropping sponsorship of prize fights. In that month Adam Hats bought *Fight of the Week* over Mutual. The fights originated in New York, Philadelphia, Chicago, or at any point where it was felt a top battle was taking place, except Madison Square Garden. Gillette had moved in on the New York championship squared circle

Carl is a Playboy!



Our Carl, like most people, likes night clubs, the gay white way and the hot spots.

Our Carl is a playboy. . . . but he never has time to play. He's too busy working on audience-building for clients of WDSM and WEVE with promotion, promotion, and MORE promotion!

Our Carl's idea of making whoopee is doping out point-of-sale displays. . . . flooding the mail with red-hot dealer promotion pieces . . . and figuring out teaser spots on WDSM and WEVE boosting your program.

And here's a nifty "extra" for you . . . WDSM and WEVE are affiliated with the local newspaper. . . . so you get display ads building your show and it doesn't cost you a cent! And to make the job complete, Carl and the other boys at the station wear out lots of shoe leather calling on wholesalers and retailers about your product.

So quit totin' that load alone. . . . put Carl in the harness . . . and you're off for an economical ride to more sales in our neck of the woods . . . because you can buy WDSM (Duluth-Superior) and WEVE (the Iron Range) for the price of ONE Duluth station.

Any Free and Peters man can give you the whole story.

GOT A BROAD OUTLOOK ON NARROWS (Ky.)?

No matter how hard you work, your merchandising opportunities in Narrows (Ky.) will always be mighty slender. Our State's little towns just don't have what it takes to make a broad sales potential . . .

On the other hand, however, sales opportunities in the Louisville Trading Area are high, wide and handsome! This is the one truly metropolitan market in Kentucky, and folks living here have a 45% higher Effective Buying Income than the people in the rest of the State.

So squeeze out of Narrows, Pal, and prepare for expansion. WAVE's waiting—right in the thick of things!

LOUISVILLE'S
WAVE

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





The Case of the High Priced Watches

A local jeweler featured four diamond watches in a KDYL-TV program one night in early August.

Regular prices ranged from \$200 to \$925, but the watches were offered at special prices of \$79.50 to \$472 . . . and that is still a lot of money.

By 9:30 the following morning all four watches were sold—to people who had seen them on their television screens the night before.

That's the kind of action KDYL-TV is getting for its advertisers. And in AM, too, KDYL is famous for results.



WHICH IS TALLEST?
"C"—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

events, and all that was left were the bouts not controlled by the Garden. *The Fight of the Week* didn't develop the audience over Mutual that was hoped for and the program was dropped for *American Legion Fights*. The Legion sessions didn't pull either, so Adam was convinced that fights wouldn't sell hats. The fact that there was a fight scandal around this time is said to have something to do with the Lustig decision to once again decide that the Marquis of Queensberry sport would not sell hats.

Lustig had about decided that Adam Hat Stores not only were a retail headgear and men's accessory business, but a national hat trade name. He had started a few years back manufacturing part of the hats sold by his stores but now he wanted to establish franchises all over the nation—to become a great hat name like Stetson, Knox, Dunlap, Dobbs, Knapp, Mallory, and Cavanaugh. He was looking for a real prestige program with plenty of sell. When *The Big Break* with Eddie Dowling was pitched to him, he swung at it. Here was a program that would be promoted at point of sale, would have "quality" appeal—would be a top-flight program on the nation's number-one network. Adam hadn't flown that high before. The agency involved was one of the most aggressive in the U. S.—Biow. Lustig employed as advertising manager for the campaign Stanley Florsheim, ex-Lee Hats and cooperative program head of American Broadcasting Company. Everything was set for Adam's biggest year.

Lustig was particularly happy about the whole thing. After all, wasn't it just an enlargement of his original *Star of a Night* program? He was in radio big time. Dealer cooperation in the talent hunt as a city-by-city search, was assured under Florsheim direction. NBC assured Adam and Biow of typical number-one network promotion—and Florsheim rode herd on the network. The network worked with its stations and the press. It was a great promotional program. The talent search teed off in Philadelphia—the Quaker City entertained the network on the first *Big Break*. *The Big Break* entertained the press at Toots Shor's.

It was all very important. Everything was perfect, except there wasn't any program. It just didn't come off. Eddie Dowling was no mc. The talent searchers were looking for class talent instead of mass entertainment. Listeners stayed away from their radio sets

in droves at 10:30 p.m., e.s.t. Sunday evenings. Florsheim snapped the whip harder, talent tried harder, Dowling pulled in more big name judges—everyone went all out to make *The Big Break* be the big break for Adam Hats.

It wasn't.

Biow resigned the account, and Madison once again was back in the picture. The alibi for the failure of Eddie Dowling's *The Big Break* was that "it didn't reach our customers—it appealed to too limited a class trade." In spite of the big promotion on the program, the audience appeared to be all Lustig. He loved it for 13 weeks.

With Madison back in the picture, selective radio came back in, too. Madison is certain, and Lustig agrees, that nothing sells Adam headgear better than announcement broadcast advertising. They agree that the fights can do a job, but also point out that it's possible to reach the fight audience via the right kind of announcement placement.

There's no prestige in selective announcements. Lustig is not in a position to impress the trade, or himself, with even saturation announcement schedules. Drew Pearson, being a cause fighter, has a lot of prestige with Lustig and the group with which he travels. In this case the Lustig program yen also has proved that he can sell hats. Lee hat dealers all over the nation have tied into Drew Pearson broadcasts and there is every expectation that they'll continue to tie into the broadcasts of the "predictions of things to come" commentator. That means that Lee Hat outlets will in a large degree become also Adam Hat retailers. This is an even greater expectation, since the agency handling the account, Weintraub, is the same who handled the Lee Hat promotion. Weintraub, because of his *Esquire* background, is a top-flight men's furnishing merchandiser. In buying both Pearson and Weintraub, Lustig has a combination that he has never had before—a program with a good male listening audience, and an agency that, while bigtime, nevertheless has geared itself to advertising that can be checked with sales.

Being a closely-held corporation, it's difficult to trace the resultfulness of advertising. No matter how much business Adam Hat Stores appear to do, the profits seldom rise above the \$300,000 figure. In 1938 when the gross sales were \$5,657,573, the profits

were \$137,552. In 1947 when sales hit \$17,508,847, the profits were \$159,680. In any normal business an increase of over 300% in sales would bring a better than 300% increase in profits. In a closely-held corporation, it's possible to have the corporate net profits bear no relationship with the profit made per sale.

Adam Hats' biggest profit during the past ten years was in 1946 when the corporation netted \$651,123 on gross sales of \$18,591,789. The corporation's next biggest net was in 1945 when profits of \$518,175 were shown on the balance sheet. Net income in 1947 slipped to \$159,680 on \$17,508,847 in gross sales. Sales for 1948 were, in round numbers, \$18,000,000, with corporate profits of \$325,000.

Lustig realizes that 1949 will be a tough year. His increasing manufacturing facilities must have a continued growing retail organization, both owned and franchised. Adam Hat owned stores currently number 103. Adam Hat agencies currently total 202. Other outlets, and they run the gamut of retailers, number around 4000. Adam Hats \$18,000,000 is good, but Lustig wants more of the \$135,000,000 that men and their womenfolk are spending on men's headwear. That Adam \$18,000,000 includes an unestimated amount spent in the Adam Hat Stores for haberdashery.

Lustig is certain that Pearson will rub out the jinx that has followed Adam Hats' use of radio ever since it dropped the Madison Square Garden fights.

There's still one great question-mark. Can Drew Pearson switch Lee Hat wearers to Adam hats—the appeal is different. Lee is a quality hat, although the price tag is not too lofty.

"Adam still stresses "quality at a price." There's a difference.

Radio's ability to switch brands on its listeners will be put to the test. There seldom has been as direct a test in broadcast advertising history.

DEALER CO-OP

(Continued from page 33)

is something extra—something distinct from the broadcast commercial for which the manufacturer is sharing the cost.

In most radio and television, the station is simply the physical facilities over which the advertising is heard. In the case of a dealer cooperatively-financed broadcast, the station is part of the campaign. It is the liaison between distributor, dealer, and manufacturer—and yet usually gets less than its national rate for the time. At the lowest cost, it gets the local rate—at the highest, it gets the national rate from the part of the bill that the national advertiser pays, and the local rate from the part paid for by the retailer.

National advertising agencies don't make much, if any, money from dealer-cooperative advertising. The station seldom makes as much as it should. (In some cases it shaves the time costs so that the national advertiser is really paying the entire costs without knowing it.) The retailer gets a good break. The advertiser gets what he's paying for—advertising on the air and extra selling effort on the part of the retailer—something that frequently can't be bought any other way.

The first step in successful cooperative broadcast advertising is to "tell the broadcasters (stations) what you have available."

"DRINK THIS IN"

— Mountain Mike



**MORE LOCAL PROGRAMS
SOLD THAN ANY
ASHEVILLE STATION!**

— folks just naturally prefer our brand of "Corn"!

Contact Taylor-Barroff for Full Market Facts



5,000 Watts Day—1,000 Night—1380 Kc

ASHEVILLE, N. C.

The Texas Rangers

"AMERICA'S FINEST
WESTERN ACT"!



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

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

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH Productions
KANSAS CITY 6, MISSOURI

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

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

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

**Directory Rates
on request**

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

Now
1000
WATTS
CKNW

SPONSOR SPEAKS



FCC Boomerang

FCC has gone out of bounds in ruling against giveaways. In fact SPONSOR believes the commission has thrown a boomerang, for several good reasons:

1. The rules were made by only three of FCC's seven members. Frieda Hennock dissented. Chairman Wayne Coy, Rosel Hyde, and Robert F. Jones didn't take part. In this important action Paul Walker, George Sterling, and Edward Webster decided for all of them. If Miss Hennock had walked out there wouldn't have been a quorum.

2. Whether giveaways are "good" or "bad" is not for the FCC to decide. The commission has not been authorized by Congress to dictate program content.

3. If some broadcast giveaways violate the Criminal Code, they should be prosecuted, not by the FCC but by the Department of Justice. Their

status should be decided by the courts.

4. In attempting to refuse renewal of permits to stations which broadcast giveaways, the FCC has introduced regulation by coercion.

In her dissent Miss Hennock said that "if the so-called giveaway programs violate Section 1304 of the Criminal Code (which bans lotteries) it should be determined by the courts." She believed that, without a "specific mandate" from Congress, FCC's action is "unwarranted."

NAB President Justin Miller (a former federal judge) emphasized that "programs of the type classified as lotteries are not in fact illegal." He called the FCC rules "an intrusion into the administration of criminal law."

And ABC (which broadcasts *Stop the Music* and other successful giveaways) announced its intention of testing the legality of the new rules immediately.

A few days later, CBS (which has only a couple of giveaway shows) also said that it would take the FCC rules to court.

Whether or not the two networks would join forces had not been determined as SPONSOR went to press.

President Frank Stanton of CBS said that the FCC rules "go far beyond the Federal statutes relating to lotteries and gift enterprises."

Mr. Stanton also questioned the commission's authority over programing. He found it "open to serious question under the law which contemplates that broadcasters themselves shall determine what programs will be broadcast, consistent with the needs and desires of listeners."

Meanwhile, some broadcasters are

considering a petition to the FCC for a re-argument of the question.

One thing is sure: A lot of broadcasters, and a lot of sponsors will have something to say about them. So will Congress and the American people.

SPONSOR Appoints

With this issue SPONSOR announces two major staff appointments. Lawrence "Mike" Hughes takes over as editor; Bernie Platt fills the newly created post of business manager.

It would be difficult to imagine any business publication acquiring, at one fell swoop, two better seasoned, better liked, and better respected key executives. As executive editor of *Advertising Age* Mike scrutinized all advertising media with a perception and thoroughness that commanded appreciation from every segment of the advertising field. Now he casts his lot with the fastest growing media of all, radio and television.

Bernie Platt joined a new publication named *Broadcasting* in 1932 and for the next 17 years served with distinction as its circulation director, Yearbook editor, and Special Publications director. SPONSOR's publisher takes personal pleasure in this affiliation, for in 1940 Mr. Platt was his partner in a pre-war publishing venture which, like so many others, was pigeonholed by the war. The name of the publication was SPONSOR.

It is axiomatic that no business can build better than its people permit. SPONSOR's reputation for rapid progress based on use-value to broadcast-advertising minded advertisers and agencies is enhanced by these appointments.

—NORMAN R. GLENN

Applause

Here's to Hope

Charles Luckman, president of Lever Brothers Company, and Bob Hope are to be congratulated for submitting to arbitration their current differences. The solution was suggested by Hope, who had wanted to wax his weekly program for Swan soap. A good trouper, doubtless he will abide by the decision of the arbitration board against him.

A year ago relations between Hope and his old friend Chuck Luckman became strained when Hope wanted to travel his troupe. Luckman felt that Pepsodent, which the Hope show had promoted for more than a decade, would not support these additional costs. He solved the problem by switching Hope to the higher-budget Swan soap.

Bob Hope's contract with Lever still has some five years to run. It has been reported that he has "talked" with other sponsors, including Schenley's Lewis S. Rosentiel. Whatever the truth in these reports, the fact remains that he did not walk out on his contract. He did suggest that arbitration would be a fair way of meeting the situation. Other stars please copy.

KMBC KFRM

HEART BEATS



from the Heart of America

Special
Trade Paper Edition

Kansas City,
Late Summer, 1949

"Follies" Breaks Attendance Records as Mercury Soars

Despite a summer heat wave, the KMBC-KFRM Brush Creek Follies recently topped all previous attendance records when 3,100 enthusiastic fans jammed Memorial Hall in Kansas City, Kansas. The successful radio-stage show is now concluding its twelfth big season.

On June 11, The Follies moved to its new location and The Texas Rangers, stars of stage, screen, radio and television returned from Hollywood for two successive Saturday night appearances.

Brush Creek Follies stars the complete lineup of KMBC-KFRM talent. Hiram Higsby is featured emcee and comedian of the Follies, and is ably supported by other stars including such performers as Colorado Pete (who has been a regular since the first program 12 years ago) Rhythm Riders, Tune Chasers, Tiny Tillman, Lazy River Boys, Millie & Sue, Jed Starkey, Sunny Daye, Harry Jenks, David Andrews and George Washington White.

Brush Creek Follies is sponsored over The KMBC-KFRM Team in 15-minute segments by Kent Products Company for Richmade Margarine, Franklin Ice Cream Company, and Maurer-Neuer Corporation for Rodeo Meat products.

Cronkite Decorated By French President

Walter Cronkite, KMBC-KFRM Washington correspondent, recently was decorated by President Vincent Auriol of France.

Cronkite was one of a select group of American correspondents invited by the French Government to commemorate the fifth anniversary of D-Day on the Normandy beaches.

Cronkite covered the invasion in 1944 while with the United Press, and on this recent trip visited many of the places along the French coast that were in the war headlines five years ago.

Cronkite's trip, in addition to his decoration by President Auriol, included conferences with other important government officials in Paris, Luxembourg, Frankfurt, Berlin and London. He also interviewed numerous American soldiers, European businessmen, laborers and farmers.

As a result of this European tour Cronkite's weekly radio programs, heard in the Kansas City Primary Trade area exclusively on KMBC and KFRM, have gained added impact, and his progress reports on the cold war in Europe, together with his outstanding reporting of the Washington scene are of great interest to millions of Midwesterners living within the area served by The KMBC-KFRM Team.

Rothschild's Clothiers sponsor one of Cronkite's quarter-hour programs on KMBC, and there is currently another availability on this outstanding authority. Contact any KMBC or KFRM man, or call a Free & Peters Colonel!

KMBC-KFRM Tops In Trade Area

Radio Stations KMBC and KFRM are tops among listeners in Kansas City's vast Primary Trade area, as determined by recent surveys. In fact, KFRM leads its competition by even a greater margin than in 1948, and KMBC continues to be the most listened-to station in Greater Kansas City, according to results of two Conlan radio surveys conducted this spring.

These coincidental surveys involved 62,000 telephone calls within KFRM's half-millivolt contour, and more than 70,000 basic calls in Greater Kansas City for the KMBC study.

KFRM leads all broadcasters for the morning periods and is first in the afternoons. (KFRM is a daytime, 5,000 watt independent station.)

KMBC rated first mornings, afternoons

and evenings, with the most spectacular ratings in the morning, as KMBC led its nearest competitor by 34 per cent.

This popularity of The KMBC-KFRM Team with area listeners is a tribute to programming specifically designed for Kansas City Primary Trade area listeners. Together, The Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade area.

For information on these recent surveys, together with availabilities on The Team, call any KMBC-KFRM man or any Free & Peters "Colonel".



The vast coverage of The KMBC-KFRM Team is shown in white on this map. The heavy black lines indicate the half-millivolt coverage contour serving nearly four million Midwestern residents.

RECEIVED

AUG 29 1948

TO GENERAL LISTENERS

BULL'S-EYE!

on the
MOST Listeners

For Your
Radio Dollar



WEXL

ROYAL OAK, MICHIGAN

Primary Coverage

900,860 RADIO HOMES

**More than half the total radio homes in Michigan—1,774,800—
with a retail buying power (1948) of over 3½ billion dollars**

REPRESENTED NATIONALLY BY THE FRIEDENBERG AGENCY, INC.

Scanned from the collections of
The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.