

# SPONSOR

*For buyers of broadcast advertising*



## Railroads need better radio — p. 30

Backstage at Lennen & Mitchell—p. 21

SP 10-50 12479  
WM S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



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HOW TO PUT  
YOUR BEST FOOT  
FORWARD  
IN RICHMOND

If you're looking for national sales you can't overlook Virginia's first market.

Fast expanding Richmond is well worth knowing. It's a city of traditions, a city of pride. It's a city with a heart.

Throughout the metropolitan Richmond market you'll discover that The First Stations of Virginia command a respect and warmth that add up to advertising results. There are good and understandable reasons for this. Any Blair man will be glad to explain them.

Havens & Martin Stations are the *only* complete broadcasting institutions in Virginia.

**WMBG** AM

**WTVR** TV

**WCOD** FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.  
Represented nationally by  
John Blair & Company.



## TS... SPONSOR REPORTS...

## .. SPONSOR REPORT

2 January 1950

### Spot volume soon may pass network

At present expansion rate national spot volume may pass national network in two or three years. In 1948 spot moved up to \$14,800,000, from \$91,000,000 in 1947. After summer slump, it gained again last fall and is expected to show \$110,000,000 for year 1949. Four coast-to-coast networks meanwhile billed—after discounts—\$133,000,000 in 1947 and 1948, and dipped in 1949 about 4% to about \$128,000,000. Local broadcasting followed retail sales trend down 5-7 per cent.

-SR-

### Rail vs. air advertising battle looms

1950 may be big year for rail air advertising as a result of airlines aggressive drive for passenger business. Railroads have been feeble air advertisers to date; airlines somewhat stronger. Television will be used by many in both categories because of travel picture possibilities (see page 30).

-SR-

### Estimates see spot up 15-20%

With stations reps at year's end busier than ever getting contracts. Some estimates place national spot in first half of 1950 at 15-20 per cent above first half of 1949. Foods, soaps, drug products (including antihistamine cold tablets) and watches lead the parade. Motor makers will use spots not only to announce new models but for sustained campaigns. One watch company, Longines-Wittnauer, is reported dropping two network shows to return to spot.

-SR-

### More Chiquita Banana public service

Chiquita Banana is gaining new applause for United Fruit as it cautions New Yorkers on the necessity for conserving water. Chiquita frequently pitches in on public service jobs these days.

-SR-

### Mitchell urges harder selling

Aggressive, intelligent selling turned tide of receding business in broadcasting in 1949, said Maurice Mitchell, director of BAB, in a year-end report. Many broadcasters discovered, he said, that "potential advertisers in every market just weren't being asked to buy broadcast advertising. If broadcasters continue to use every available selling tool, on every available advertiser, 1950 will see new record established."

-SR-

### Networks start Happy New Year

Final figures are expected to show NBC ahead of CBS in 1949 time billings. But CBS announces new business starting in January will total \$3,800,000 on annual basis.

**Mutual sells \$3,000,000 time** Coincident with denial of report Mutual network would be sold to Metro-Goldwyn-Mayer Pictures, Frank White, MBS prexy, announced net has sold \$3,000,000 time on annual basis. In first nine months of 1949 MBS revenue was down 11 per cent from paralled period of '48- but Mutual is optimistic about new year.

-SR-

**Woods stresses TV expansion** Mark Woods, president of ABC, emphhasized video in annual statement but added that, ABC has been "equally vigorous in the field of radio." Net announced its daytime mystery (SR, 19 December) will be "Hannibal Cobb," half-hour, five-a-week afternoon show. . . ABC revenue was down in 1949, and reports still persist net may be sold.

-SR-

**Stanton boasts high ratings** Frank Stanton of CBS found plenty to crow about at year's end in current Nielsen and Hooperatings, where CBS respectively had 16 of the top 20 and nine of the top 15 nighttime programs. "Time sales for both radio and TV in 1949", he pointed out, were highest in company's history.

-SR-

**FCC reports more stations** FCC reports these stations on air at year's end: AM, 2072; FM, 740; TV, 94. Deletions include 60 AM, 204 FM, and 12 TV stations. Construction permits are pending for 320 AM, 48 FM and 354 TV stations.

-SR-

**Union network signs up K-F** Kaiser-Frazer has become first "union network" sponsor, effective 2 January, with news commentaries on six-stations: WFDR, New York; KSMV, Los Angeles (both owned by Ladies' Garment union); WDET, Detroit, and WCUO, Cleveland, owned by United Auto Workers; WCMF, Washington, co-operatively owned, and WFLN, Philadelphia. Some 75 stations are now either owned by unions or run by groups friendly to them.

-SR-

**ILGWU matches Pope bid for WINS** International Ladies' Garment Workers' Union has matched Generoso Pope's \$512,000 bid for purchase from Crosley Broadcasting of 50,000-watt WINS, New York. ILGWU already owns FM station WFDR there, and Pope, Italian Language newspaper publisher, owns WHOM.

-SR-

**News broadcasts get more interest** WOR has found in study of average ratings of major news programs covering last eight years in New York that "more people spend more time listening" to such programs now than during early part of World War II, and "average rating for all 15-minute newscasts currently tops average for comparable months in all war years."

Please turn to page 34



## LATE AGAIN ?

CALL, WIRE, WRITE FOR INFO ON RADIO'S  
ONLY NEW AND PROVEN TRANSCRIBED SERIAL -

## "SECOND SPRING"

Also Great Musicals

PLANTATION HOUSE PARTY    HOSPITALITY TIME    EDDY ARNOLD SHOW

## RADIO PRODUCTIONS, INC.

MONOGRAM BUILDING    NASHVILLE 3, TENNESSEE

SALES AGENCY: MONOGRAM RADIO PROGRAMS, INC.

CHICAGO  
AN 3-7169

NASHVILLE  
4-1751



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IN FUTURE ISSUES

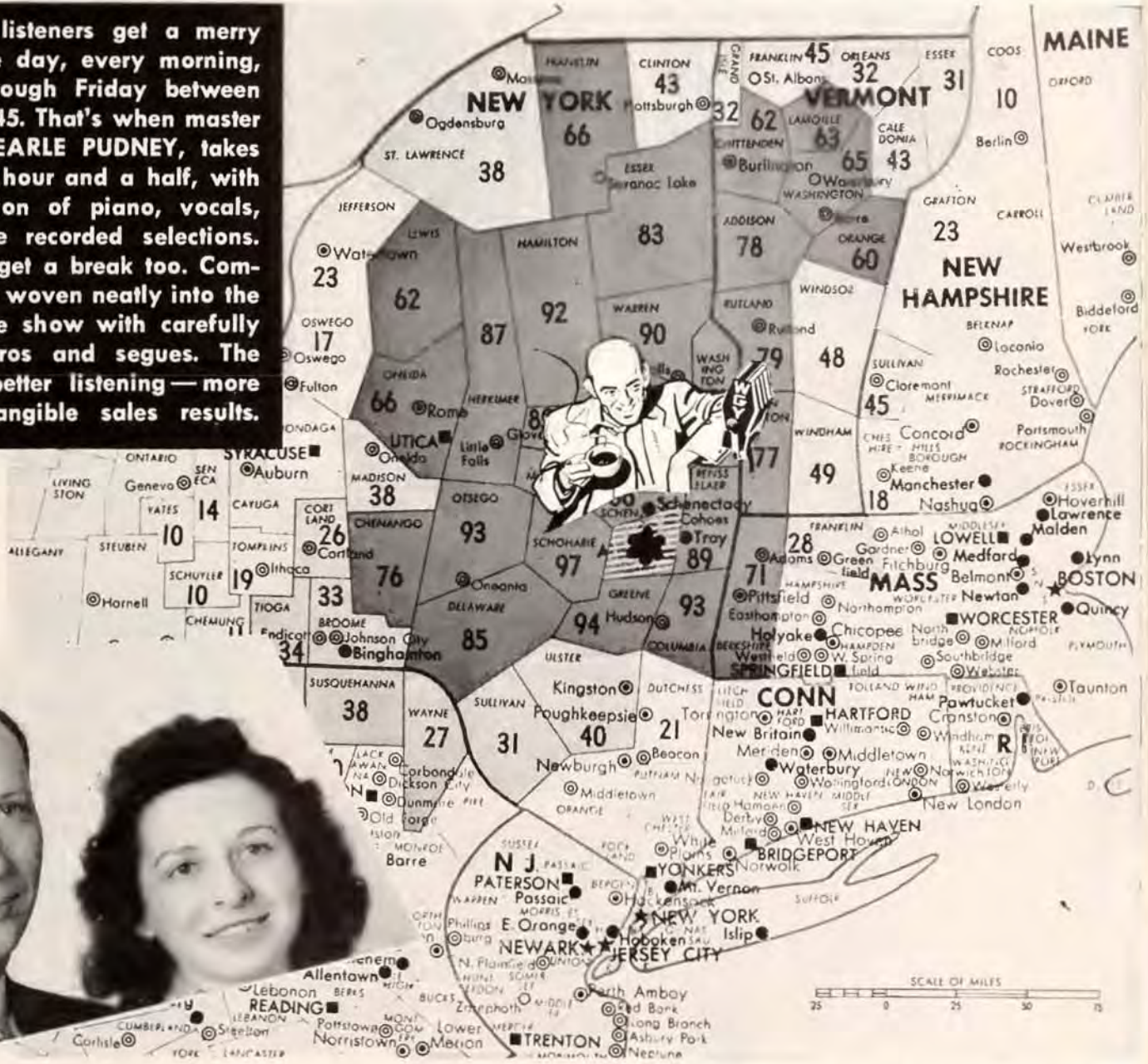
Jingles graduate to TV	Production problems are a major headache, but sponsor-agency execs can take a bow on the quality of the work produced to date	16 January
The waiting farm market	Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat	16 January
After midnight programing	What goes on the air after 12 o'clock, who sponsors the programs, and who listens	16 January
Critique on Co-op	Co-op radio is growing . . . but often in the wrong way	16 January
Lightning that Strikes	All-radio presentation film will be fully described in SPONSOR's Souvenir Edition	30 January

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# No other station makes mornings merrier!

WGY area listeners get a merry start for the day, every morning, Monday through Friday between 7:15 and 8:45. That's when master showman, EARLE PUDNEY, takes over for an hour and a half, with a combination of piano, vocals, and favorite recorded selections. Advertisers get a break too. Commercials are woven neatly into the fabric of the show with carefully planned intros and segues. The outcome — better listening — more listeners — tangible sales results.



\* Our name is Wideman. We are one of 65,310 radio families that live in Albany County. Last year the four of us spent 3300 dollars for necessities. With two children, our household is a busy place in the morning—but not too busy to include Earle Pudney of WGY at the breakfast table. His wonderful piano playing, singing and general comment help make our mornings merrier. I hear him at home and during the 16-mile drive to my place of business. Plum puddings to Pudney!

*Frank Wideman*

BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

-810 on your dial  
50,000 Powerful watts  
affiliated with NBC

# WGY

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ○ 25,000—50,000 ⊙ 10,000—25,000 ○ Under 10,000

**MAIL ORDER SELLING**

Your story "Is Mail Order Good for Radio" seems overly charitable to the station practice of selling time on a per inquiry basis. From personal observation I submit that current abuses are harming station reputations and disturbing thoughtful advertisers who pay card rates.

Only yesterday my wife mentioned the keen dissatisfaction of a friend who bought a tablecloth through one of these P.I. ads. No outright falsehoods may have been told, but the cloth received was not hemmed, it had several other demerits which I have forgotten, and the purchaser said she would never again trust any advertising she heard on that station.

This was not a struggling station; it was upper crust. Clearly its censorship of copy is not what it is cracked up to be.

OLIVER B. CAPELLE  
*Sales Promotion Manager  
Miles Laboratories  
Elkhart, Indiana*

In view of the fact that many radio stations owe a substantial share of their billing to mail order accounts, and at the same time provide a genuine service to their listeners, I think your recent article on the subject was realistic, informative, helpful and constructive, showing as it did, both pros and cons of the situation.

HUBERT K. SIMON, *President  
H. K. Simon Advertising  
New York City*

We've read with interest the article in the December 5th issue concerning the stations which accept percentage-of-inquiries deals. Would you be good enough to let us have a list of stations in this mail order network?

JACK L. LEVIN  
*Louis E. Schechter Advertising  
Baltimore, Maryland*

\* List of MON stations is not available but further information may be obtained by writing to Mail Order Network, 1440 Broadway, New York.

**READING VS. LISTENING**

Recently, you sent us a reprint from SPONSOR Magazine containing "Reading vs. Listening" by Dr. Lazarsfeld.

It made such a favorable impression on our sales staff that the men are

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



At KWKH we don't know how to do handstands, or "fingerstands" either, but we *do* know how to get and hold the greatest radio audience in our booming four-state area.

Shreveport Hoopers prove that KWKH gets the greatest Share of Audience in our great metropolitan market. Oct.-Nov., '49 figures, for instance, showed a 41.5% greater Share of Audience than Station B for Total Rated Periods.

Mail-pull figures, paid attendance at "live" shows and BMB percentages prove that KWKH is tops with the rural audience, too.

By any measurement, KWKH is the best buy in this rich Southern market. May we send you all the proof?

**KW KH**

**Texas**

**SHREVEPORT**

**LOUISIANA**

**Arkansas  
Mississippi**

50,000 Watts

• CBS

The Brauham Company, *Representatives  
Henry Clay, General Manager*





### How To Lose An Account

A Winston-Salem dry cleaner, using WAIRadio exclusively, cancelled his news strip. Reason: He outgrew his plant and could not handle the increased business WAIRadio brought. We lost this account for six months. Now he's back on the air, the new plant in operation and business is booming.



National Rep: Avery-Knodel, Inc.

**Acme**  
in Sound  
Reproduction

The **NEW**  
**LANG-WORTH**  
Transcription

**LANG-WORTH**  
FEATURE PROGRAMS, Inc.

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

Network Calibre Programs  
at Local Station Cost

clamoring for additional copies which they can put in their sales kit. If it would not be imposing on you too greatly, please send us ten additional reprints, if you still have them available. I assure you they will be greatly appreciated by all of us at WQAM.

HARRY CAMP  
Asst. General Manager  
WQAM, Miami, Florida

### MAXON INQUIRIES

We have been unable to scare up a November issue of SPONSOR—apparently your story on Gillette is the cause for disappearances! If you have a spare copy, we would certainly appreciate having it.

JEAN HERLIHY  
Merchandising Dept.  
Maxon Inc.  
Detroit, Mich.

In In your article "The Forgotten 15 Million" in the October 24th issue you say "Negro disc jockeys . . . have now multiplied to more than 100." Have you even a partial list of the stations with programs slanted to the Negro market? I am particularly interested in the stations of Illinois, Missouri, Kentucky, Tennessee, Arkansas, Oklahoma, Louisiana, and Mississippi. Aside from WDIA in Memphis most of those we heard about are north of the Mason-Dixon line.

PRESTON H. PUMPHREY  
Maxon, Inc.  
New York City

• SPONSOR has arranged to send a list of Negro disk jockeys to Mr. Pumphrey.

### MORE RE BMB

I'd like to congratulate you on the excellent presentation of the story on BMB in your November 7 issue. I think that you have comprehensively and forcefully told a very important story.

ROGER W. CLIPP  
General Manager  
WFIL, Philadelphia

### FARM FACTS

Congratulations on your "Farm Facts Handbook." It is the finest treatment of COMMERCIAL broadcasting in the farm field that I have ever seen.

(Please turn to page 61)



5000 Watts—Day and Night

the center of

**Capitaland\***

Serving  
and  
Selling

**12**

**Georgia Counties**

and

**11**

**Florida Counties**

\*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!

**WTAL**  
**TALLAHASSEE**

L. Herschel Graves, Gen'l Mgr.  
John H. Phipps, Owner

**FLORIDA GROUP**  
Columbia  
Broadcasting  
System



### **Taxes and investigations slow growth of business**

While Senator O'Mahoney's committee is trying to find out what can be done to get risk capital flowing again into the bloodstream of business, other governmental factors at the start of 1950 tend to impede economic progress. High "luxury" taxes, for example, are still in effect. Secretary of Commerce Sawyer has proposed a new inter-agency committee to study "monopoly," and the Justice Department is piling up testimony in its anti-trust action against the A&P stores. Both the FTC and Food and Drug Administration have started inquiries into advertising claims for the new anti-histamine cold "cures."

### **But, somehow, business still forges ahead**

Despite restraints and uncertainty, the business indexes move into a new half-century on a sharp upward trend. *Business Week's* index not only shows recovery of all the ground lost since the steel strike started in October but currently is at about the level of last March.

### **South and West lead in economic progress**

In the 1943-49 period, business in the Southeast, Southwest and Far West moved ahead much faster than the national average the Commerce Department reports. The number of business concerns in the country increased 913,000 over the five-year period, totalling 3,935,000 at end of 1949. Forty-eight per cent of this increase was made by these three areas. Florida, Arizona and California led with respective gains of 71, 67 and 59 per cent.

### **Color and UHF decisions will spark TV expansion**

Sometime next spring the FCC probably will adopt policies ending the freeze on new VHF TV stations and releasing UHF and color. RMA has been getting commissioners' reactions to a proposed new National Television System Committee to formulate color standards. FCC will resume hearings on all three questions 20 February. Meanwhile, even without decisions on them, industry generally agrees that 4,500,000 to 5,000,000 TV sets will be sold in 1950. This would double the number now in use.

### **Heinz, GF credit sales rise to advertising**

The Justice Department's suit against A&P continues to bring forth some interesting figures. Howard Heinz, president of H. J. Heinz Company, said that of his 1949 volume of \$126,146,500, advertising represented 5.2 per cent. Charles G. Mortimer of General Foods credited advertising with a major part in lifting GF sales in 10 years from \$135,000,000 to \$500,000,000 annually.

### **Some increase seen in 1950 ad budgets**

Advertising budgets in 1950 will "at least equal 1949's outlay," the *Wall Street Journal* has concluded, and "final decisions may boost the total above 1949." Increases are expected, among others, by General Motors, Ford, Kaiser-Frazer, National Airlines, International Silver, and du Pont. Association of American Railroads and New York Central, however, are among advertisers currently reducing budgets. VanHeusen shirts will spend a record \$1,000,000.

### **Paul Willis predicts more food advertising**

Total food store sales in 1949 were about \$30.2 billion, as compared with \$30.5 billion in 1948—the decline being due to "lower prices rather than to decreased tonnage sales," said Paul S. Willis, president of Grocery Manufacturers of America. He found a "hopeful outlook" for 1950: Aggressive manufacturers will increase their advertising as the sale becomes harder to make.

### **Advertising Council starts "half-century" campaign**

The Advertising Council reviews the economic progress of the last half-century and suggests how the trend can be continued, in a campaign guide for 1950. Titled *The Better We Produce the Better We Live* it offers advertising ideas and general plans for campaigns on this theme. Broadcast messages on this theme thus far total more than two Billion listener impressions.

### **Sawyer proposes single agency on transportation**

The Government is "fostering and promoting competition" in transportation on one hand and restricting it on the other. Commerce Secretary Sawyer pointed out in a 100-page report to President Truman. The railroads have long complained of the "unfairness" of government subsidies to airlines, water carriers and trucks and buses, through outlays for road-building. Mr. Sawyer asked formation of a single government agency to handle subsidies and other promotional activities for all forms of transportation.

### **D. C. Commission puts okay on transit radio**

District of Columbia Public Utilities Commission has dismissed its investigation of transit radio, and has ruled that music-as-you-ride "is not inconsistent with public convenience, comfort and safety." Washington Transit Radio, Inc., has equipped 212 buses and trolley cars with transit radio, and plans extending it to 1,500 more.

Over 500 have already subscribed to the

## ALL-RADIO PRESENTATION

# HOW ABOUT YOU?

The eagerly-awaited ALL-RADIO PRESENTATION film is almost ready for release—ready to sock home its message throughout the length and breadth of America, *selling Radio to all types of advertisers everywhere*. The official preview will be February 1, with nationwide release on February 15.

So if you *haven't* subscribed—as 500 already *have*—note that this is the LAST CALL! Only subscribing broadcasters will be able to present this convincing, fact-filled motion picture, different from anything ever prepared before—a film that actually shows Radio at work selling goods!

The closing date for all subscriptions is February 15. Cost is low in ratio to your station's billings, and you'll have available *three* different editions on 16 mm. sound film (or 35 mm. if desired):

- \* a 45-minute edition that puts the full story of Radio before any audience of businessmen, up to the topmost management, right in your own community.
- \* a 20-minute version for showings at sales meetings, and business organization luncheons such as Chamber of Commerce, Kiwanis, Rotary, etc.
- \* a 20-minute educational edition for showings at schools, P.T.A. meetings, women's clubs, etc.

Radio has kept silent about itself long enough. Join the chorus. Speak up and help ALL RADIO sing ALL the praises of America's greatest advertising medium. Send in the coupon right away for complete details on how YOU can join the rest of the industry in benefiting from the All-Radio Presentation.

### **ALL-RADIO PRESENTATION COMMITTEE**

THE COMMITTEE—Gordon Gray, WHP, Chairman—Maurice B. Mitchell, BAB—Herbert L. Krueger, WTAG, Treasurer—Eugene S. Thomas, WQIC—Leonard Asch, WBCA—Ellis Atterberry, KCKN—Lewis Avery, Avery-Knodel—Wil Baltin, TBA—Bond Geddes, RMA—Ivor Kenway, ABC—Harry Maizlish, KFWB—W. B. McGill, Westinghouse Stations—Frank Pellegrin, Transit Radio, Inc.—Victor M. Ratner, R. H. Macy—Hauque E. Ringgold, Edward Petry & Co.—Irving Rosenhaus, WAAT—F. E. Spencer, Jr., Hollingbery Co.—George Wallace, NBC—Ralph Weil, WOY.

#### THE ALL-RADIO PRESENTATION

*tells Radio's unique story to all advertisers on a scale that no one station or network ever could.*

*shows how Radio helps build and maintain good business in the smallest as well as largest of communities.*

*demonstrates what a money-saving buy Radio is.*

*stresses the enormous size of the Radio audience and the intensity of its listening attention.*

*sells Radio as the most practical way of reaching more customers at less cost.*

#### The ALL-Radio Presentation Committee

Yesir, I do want to be part of the ALL-Radio Presentation. Please send me further details on how I can subscribe at once.

Name \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Send your coupon to:  
Broadcast Advertising Bureau  
270 Park Avenue, New York 17, N. Y.

# Traveling



# Salesman

Entertainment has always drawn a crowd. The crowd has always sought it, or waited for it to come to them. Wherever there was a crowd, there were customers. And wherever there were customers, there were people with things to sell. *(A crowd that was in a good mood always bought more).*

Today the entertainer still gets the crowd, only he gets it faster and bigger. Through radio he reaches crowds of ten and twenty millions in a split second. *And along with him goes the advertiser.*

In radio the largest crowds gather at that point on the dial where the entertainment is the best. That point today is CBS.

For the Columbia Broadcasting System continues to be the most creative network in providing the kind of entertainment which captures the largest audiences.

Only on CBS will you find most of the *sponsored* programs with the largest audiences in radio (11 out of the "top 15").

And only on CBS can advertisers find most of the *available* programs with the largest audiences (7 out of the "top 10").

This is what makes CBS the most effective traveling salesman in radio...reaching more people with better entertainment...making the strongest impressions in all advertising.



# CBS

—where 99,000,000 people gather every week



Reminder, for a **SHAMPOO** manufacturer:



**SPOT  
RADIO**

works blondes, brunettes, and red-heads  
into a buying lather!

You've got to sell the girls if you want to build big shampoo volume. You've got to *keep* selling them, too . . . again and again and again! Spot Radio lets you do just that, *economically* and *profitably*. For, Spot Radio will deliver and sell an audience of women where and when you want it . . . once a week or twenty times a day, in one market or *all* markets!

Spot Radio gives you your choice of audience, markets, stations, times, programs, seasons. This complete *flexibility*, backed by radio's *impact*, makes any budget—large or small—do its full selling job! Ask your

John Blair man about it.  
He knows Spot Radio!



**ASK  
YOUR  
JOHN  
BLAIR  
MAN!**

**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

OFFICES IN CHICAGO • NEW YORK • DETROIT

ST. LOUIS • LOS ANGELES • SAN FRANCISCO

SPONSOR

## New and renew

THE REPORTS LISTED BELOW APPEAR IN ALTERNATE ISSUES

## spot New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MKTS	CAMPAIGN, start, duration
American Express-Catholic Travel League for 1950 Holy Year Jubilee	Travel	Ray McCarthy (N. Y.)	New York City only Possibility of expanding into 15-20 mkts at a later date	Radio spots; Oct. 10
Beecham Gum	Gum	Kenyon & Eckhardt (N. Y.)	65-70 stns; 60 mkts (all east of Mississippi except E. A. & S. F.)	Breaks; around first of year
Bicycle Institute of America	Bicycles	Campbell-Ewald (N. Y.)	54 stns*; 26 cities	Breaks; abt Nov 21 (Agency doesn't plan to run any announcement-week before Xmas)
Bristol Myers	Resistals	Kenyon & Eckhardt (N. Y.)	Over 100 stns* Northeast U. S.	Three-week campaign starting Dec 12
Delaney	Frozen food	Foote, Cone & Belding (N. Y.)	North & South Carolina	One-minute spots; campaign ends early in January
DeMert & Dougherty	Heat Division	Ruthrauff & Ryan	40 mkts	Radio spots
Eagle Lion Pictures	Movies	—	Yankee Network (Boston area); WLW (Cincinnati area)	Spots; Feb 18 Spots; Feb 15
General Foods	Swansdown Cake Mix	Young & Rubicam (N. Y.)	California	Spots; early in Jan for abt 20 wks
Procter & Gamble	Prell	Benton & Bowles (N. Y.)	Major mkts	Spots; probably early in Jan for 20 wks
Renault	Automobiles	Smith, Smalley & Tester, Inc (N. Y.)	Indef	Spots; probably late Jan or early February
Union Oil Co	Oil	Direct	6 stns*	Daily 15-min newcasts; 52 wks

\*Station list set at moment

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KLEE, Houston, Texas	Independent	Adam J. Young Jr Inc, N. Y.
Radio Programas Continental	Republic of Panama network	Melchor Guzman Co Inc, N. Y.
Radio Saarbruck, Saarbrücken, Germany	Independent	Pan American Broadcasting Co, N. Y.
WAPA, San Juan, Puerto Rico	Independent	Clark-Wandless-Mann Inc, N. Y.
WNEB, Worcester, Mass.	Independent	The Bolling Co Inc, N. Y.

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frederick Anderson	Compton, N. Y., vp	McCann-Erle克森, N. Y., dir radio and tv
Hal Marc Arden	WMGM, N. Y., dir	Robert A. Bories Organization, N. Y., radio and tv dir
George Halterman	Schenley Distributors Inc, N. Y., adv mgr	Storm & Klein Inc, N. Y., exec
Harry L. Barnett	—	Daremus & Co Inc, Boston, acct exec
M. Oakley Bidwell	Benton & Bowles, N. Y., acct exec	Same, vp
William H. Boisford	Sills Inc, Chi., vp	Donnan & Betteridge Inc, Detroit, pub rel dir and acct exec
Frank R. Brodsky	Lever Bros. (Pepsodent Division), Chi., dir of adv	Open own agency in Chi. (Resignation from Lever Bros. eff Dec 31)
Austin Byrne	Byrne, Harrington & Roberts, N. Y., pres (agency dissolved)	Owen & Chappell, N. Y., exec

- In next issue: New National Spot Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes

# Advertising Agency Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry W. Culvert	Zimmer-Keller, Detroit	Same, exec vp
Harry Campbell	C. M. Bradford Co., N. Y.	Geer, Dulles Inc., N. Y., in charge of marketing and media
John Churchill	Broadcast Measurement Bureau, N. Y., research dir	Benton & Bowles, N. Y., exec
Hal Davis	Kenyon & Eckhardt, N. Y., publ dir	Same, vp
John de Bevo	BBDO, N. Y.	Ward Wheelock Co., N. Y., media dir
Ralph E. de Castro	Ruthrauff & Ryan, N. Y.	C. J. LaFolke & Co., N. Y., vp
Edward F. Evans	American Broadcasting Co., N. Y., research dir	J. D. Tereber & Co., N. Y., research dir
Kendall Foster	William Esty Co Inc., N. Y.	William Esty Co Inc., N. Y., vp in charge of tv
David S. Garland		Chambers & Wiswell, Boston, head of copy dept
Jacob H. Geise	Young & Rubicam, N. Y., treasurer	Same, vp in charge of finance
Lloyd Gibbons		J. Walter Thompson, N. Y., acct exec
Walter H. Haase	Equity Corp., N. Y., acct to vp	American Association of Advertising Agencies, N. Y., acct to vp
Harold Hartogenis	Oliam, St. L.	McMahon-Horwitz Co., St. L., vp
Alberta Hays	McCann-Erickson, N. Y., copy group head	Same, vp
Ralph D. Herbert		Russ Jurney & Associates, Salt Lake City, acct exec
Marshall Hurt	Bauerlein, New Orleans, vp	Walter Weir Inc., N. Y., exec
Ernest D. Kasting	J. M. Mathes Inc., N. Y., associate copy dir	Owen & Chappell Inc., N. Y., associate copy dir
Dorothy B. McAnroe	McCann-Erickson, N. Y., exec prod in radio-tv dept	Same, vp
Tom Mahoney	Newell-Finnell Co., N. Y., partner	Caril & Presbury Inc., N. Y., exec officer (effective 1/3/50)
Jerald H. Melton	Dancer-Fitzgerald-Sample, N. Y.	Maurice F. Dreher Inc., N. Y., exec
Jack Melvin	Hunt Foods, L. A., publ rel dir	co-head of Melvin-Silverman Inc., H'wood
Donald C. Miller	Kenyon & Eckhardt, Detroit office mgr	Same, vp
Fredrick A. Mitchell	Needham, Louis & Brozby Inc., Chi., acct exec	Same, dir of research
Holly Moyer	John Blair, H'wood	Raymond Krane, H'wood, dir of radio and tv
Martin J. Murphy	Ruthrauff & Ryan, N. Y.	Young & Rubicam, N. Y., sr time buyer
Martin Oelsner	Collier's, N. Y., editorial and adv promo dir	Ruthrauff & Ryan, N. Y., acct exec
Bill Prescott	Bishop & Assur Inc., L. A., acct exec & radio and tv rep	Ball & Davidson, Denver, acct exec and radio and tv rep
Patricia M. Randolph		Adrian Bauer Inc., Phila., dir of radio and tv
Florence Richards	McCann-Erickson, N. Y., acct exec	Same, vp
Paul Roberts	NBC, N. Y.	Benton & Bowles, N. Y., radio dir of radio dept
Fred Schaefer	Birshaw-Garfield Inc., N. Y., acct exec	Partner in new Willsted & Schaefer Agency, N. Y.
Margot Sherman	McCann-Erickson, N. Y., copy group head	Same, vp
David Silverman	Evan Co, Chicago, head of firm	Melvin-Silverman Inc., H'wood, co-head
Quentin L. Smith	Allert Frank-Guenther Law Inc., N. Y., acct exec	Same, vp
Algot F. Swanson	Los Angeles Independent, adv supervisor	The Fadell Co, M'pls., acct exec
Jan Tangdelius	Brooke, Smith, French & Duranque, N. Y., creative supervisor	Fulton, Morrissey Co, Chi., vp
Harry Turp	Kenyon & Eckhardt, N. Y.	Owen & Chappell, N. Y., media dir
Nathan Albert Luft	W. Earl Bothwell Inc., H'wood, vp	BBDO, H'wood, acct to vp
Benjamin R. Vineyard	Kennedy & Co, Chi.	Carl Riblet Jr Co, Chi., acct exec
George A. Volz	Gardner, St. L., acct exec	Same, vp
H. Lawrence Whittenburg		Alley & Richards, N. Y., pres (effective Jan 1)
Martin Willsted	Age Advertising, N. Y., pres	Partner in new Willsted & Schaefer Agency, N. Y.
Robert D. Wolfe	Kenyon & Eckhardt, H'wood office mgr	Same, vp



## New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time start, duration
Anheuser-Busch Inc (Budweiser Beer)	Darry	WCBS-TV net	Ken Murray's Blackouts; Sat 8-9 pm; Jan 7; alternating wks (52) (a)
Arnold Bakors Co	Benton & Bowles	WNBT, N. Y.	Film spots; Dec 1; 52 wks (a)
Beverlych Breweries	McCann-Erickson	WBZ-TV, Boston	Film annents; Dec 3; 21 wks (r)
Brown & Williamson Tobacco Co (Kools)	Ted Bates	WNBT, N. Y. WNBW, Wash. WBZ-TV, Boston KNBH, Hollywood WPTZ, Phila. WNBQ, Chi. WRGB, Schen. WARD, N. Y.	Film spots; Dec 21; 52 wks (a)
Bulova Watch Co	Bios	WCBS-TV, N. Y.	Film spots; Nov 21; 52 wks (r)
California Fruit Growers-Exchange (Sun-kist)	Foster, Lane & Belding	WNBT, N. Y.	Film spots; Dec 12; 20 wks (a)
D. L. Clark Co	BBDO	WCBS-TV, N. Y.	Film spots; Jan 7; 13 wks (a)
Douglas & Co	Huber Hoge	WNBT, N. Y.	Yankee Artist; Tu 11-11:30 pm; Dec 20; 15 wks (a)
Drugstore Television Products	Fisher	DaMont-TV, net	Casaleady of Band; Tu 9-10 pm; 52 wks (a)
Emerson Drug Co	BBDO	WNBQ, Chi.	Film spots; Jan 5; 52 wks (a)
Eversharp Inc	Bios	WCBS-TV, N. Y.	Film annents; Jan 3; 39 wks (r)
Fashion Crocks Inc	Bruck	WNBT, N. Y.	Film annents; Jan 9; 13 wks (a)
General Tire Instrument Co	BBDO	WARD, N. Y.	Film spots; Nov 28; 13 wks (r)
Hudson Dealers	Klues-Carter	WPTZ, Phila.	Easy Aces; Wed 7:15-8 pm; Dec 14; 52 wks (a)
Kendall Mfr Co	Bennett, Walthor & Mouladier	WARD, N. Y.	Film annents; Dec 15; 13 wks (r)
Francis H. Lingert Co	Peck	WPTZ, Phila.	Johnny Olson's Bumpus Bunn; M-F 12:30-1 pm; Jan 3; 52 wks (a)
Ludus Inc	Mathes	WARD, N. Y.	Slides; Jan 2; 8 wks (a)
Minnesota Mining & Mfr Co	BBDO	WNBT, N. Y. WNBW, Wash. WBZ-TV, Boston WPTZ, Phila.	Film spots; Jan 1; 13 wks (r)
William Montgomery Co	Van Sant-Doyall	WPTZ, Phila.	Film spots; Nov 28; 52 wks (a)
National Carbon Co	Esty	KNBH, Hollywood	Film spots; Jan 2; 24 wks (a)
Peter Paul Inc (Mounds)	Reischer, Wheeler & Staff	WPTZ, Phila.	Film spots; Nov 23; 26 wks (a)
Phillip Morris & Co Ltd	Bios	WNBT, N. Y.	Film spots; Dec 11; 52 wks (r)
Pioneer Scientific Corp	Caxton	WNBQ, Chi.	Film spots; Dec 9; 52 wks (r)
Powell's Extract Co (Flonox)	J. W. Thompson	WNBW, Wash.	Film spots; Jan 1; 21 wks (a)
Procter & Gamble Co (Oxydol)	Dancer, Fitzgerald & Sample	WCBS-TV, N. Y.	Film spots; Jan 7; 52 wks (a)
R. J. Reynolds Co (Camels)	Esty	WCBS-TV net	Ed Wynn Show; Sat 9-9:30 pm; Jan 7; 52 wks (a)
Ransom Art Metal Works	Geov	WARD, N. Y.	Film spots; Jan 25; 52 wks (a)
Seneca Watch Co	Moss	WARD, N. Y.	Film spots; Nov 26; 52 wks (a)
Sterling Drug Co	Dancer, Fitzgerald & Sample	DaMont-TV net	Okay Mother; M-F 1-1:30 pm; Dec 12; 52 wks (r)
Transcontinental & Western Airlines Inc	BBDO	WNBQ, Chi.	Film spots; Jan 1; 52 wks (a)
United Air Lines	S. W. Ayer	WARD, N. Y.	Film spots; Nov 19; 26 wks (a)
United Fruit Co	BBDO	WARD, N. Y.	Film spots; Dec 12; 52 wks (a)
Western Bread Co.	Calkins & Holden	WNBT, N. Y. WNBW, Wash. WBZ-TV, Boston WPTZ, Phila.	Film spots; Dec 12; 52 wks (r)





47.5% OF ALL IOWA FAMILIES HAVE TWO OR MORE RADIOS IN THEIR HOMES

12.5% OF ALL IOWA BARN OWNERS HAVE RADIOS IN THEIR BARN



# IN IOWA EXTRA SETS MEAN EXTRA LISTENING!

51.9% OF ALL IOWA CAR OWNERS HAVE RADIOS IN THEIR CARS



9.7% OF ALL IOWA TRUCK OWNERS HAVE RADIOS IN THEIR TRUCKS

**T**HE 1949 Iowa Radio Audience Survey\* proves that multiple-set ownership means additional listening—that the number of hours of extra listening is in almost direct proportion to the number of extra sets. (In homes having four or more sets, for example, an average of 67.7% of the families use two sets simultaneously, daytime, as against 26.4% with only two sets.)

Iowa families are really radio-equipped. 45.7% of them have two or more sets in their homes . . . 51.9% of all car-owners have car radios . . . 9.7% of the truck-owners have radios in their trucks . . . 12.5% of the barn-owners have radios in their barns!

More than that, the 1949 Survey shows that radio-minded Iowa families listen more than twice as much to **WHIO** as to any other station. This top-heavy preference for **WHIO** of course applies to multiple-set families as well as to single-set families—hence gives advertisers a substantial bonus audience that is not ordinarily measured.

The Iowa Radio Audience Survey is a **MUST** for

every advertiser who wants to know all about Iowa listening. Ask us or Free & Peters for your free copy, today!

\*The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State. It is widely recognized as one of the nation's most informative and reliable radio research projects.

# WHIO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

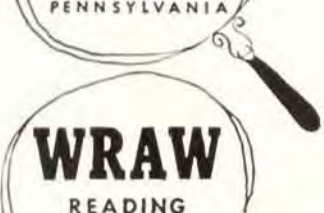
Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

for profitable  
selling

**INVESTIGATE**



Clair R. McCollough  
Managing Director

Represented by



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

**STEINMAN STATIONS**



**Mr. Sponsor**

**Leroy A. Van Bomel**

President  
National Dairy Products Corporation, New York

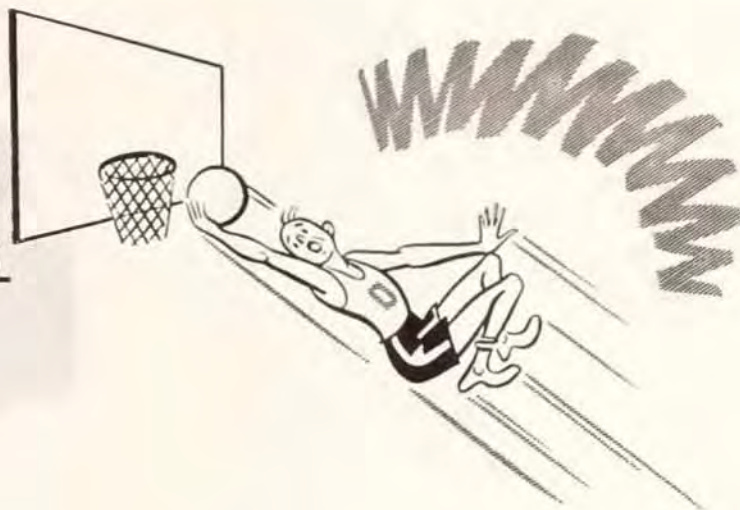
Leroy A. Van Bomel, natty, gray-haired president of National Dairy Products Corporation, is a man who has never wasted too much time nor missed many opportunities. Van Bomel became head of the corporation in 1941. Eight years later Dairy's annual record of sales jumped from 431,000,000 to more than 900,000,000. In 1946, when Bing Crosby balked at doing live shows, after selling Kraft products for a decade, Van Bomel signed Al Jolson. At that time, Jolson was the most highly publicized and sought-after entertainer in the country. It was the year his picture *The Jolson Story* gripped the heart of the nation. For the next two seasons the aging, tan-faced singer kept Kraft sales geared to peaks set by Crosby.

The story of Van Bomel's fruitful career reads like a Hollywood scenario of an American saga. National Dairy's first executive has been an errand boy, clerk, bookkeeper, store manager and milkman. In 1908 he was graduated from the New York University School of Engineering. The following year he was a junior engineer for the Sheffields Farms Company; 21 years later he was president of the firm. From delivering milk to guiding the operations of a multi-million dollar national concern, Leroy A. Van Bomel has made the transition with supple grace.

Throughout the years, Van Bomel has been eager to find new improvements for the dairy industry. As president of Sheffields Farms, he was the first to introduce Vitamin D and homogenized milk. He began using radio as an advertising medium for Sheffields as early as 1931.

Today, the major portion of National Dairy's estimated \$18,000,000 annual advertising budget is used to sponsor three AM network programs: *The Great Gildersleeve*; *Marriage For Two*; and *Dorothy Dix At Home*; in addition to local, regional spots and programs for 70 of the corporation's 95 subsidiaries. For 1950 the company will spend approximately \$1,000,000 in television. It will continue to sponsor the high-flooperated kid show *Kukla, Fran and Ollie*, Tuesday and Thursday, CBS-TV net, 6-6:30 pm. Among national advertisers Dairy has the seventh largest TV budget in the country but ranks first among food corporations. Since Dairy has always spiritedly supported new media, the corporation may increase its planned television appropriation for 1950 and raise its video budget standing.

# WE'RE JUST **NUTS** ABOUT BASKETBALL IN **INDIANA**



● Along about this time of year—every year—all Indiana goes a little wacky over basketball . . . both collegiate and high school basketball.

The so-called Hoosier hysteria lasts from late fall—after the football season—until early spring. It's been that way for 25 years or more.

Located as we are in Bloomington, the home of Indiana University which also has two good-sized high schools, we're right in the middle of things. It's just good programming to give the people all the basketball they want . . . in great big doses.

WTTS (the designated sports station for I.U.) is the **ONLY** station carrying **ALL** Indiana University games, both at home and away. And, that isn't all. WTTV is televising **EVERY** home game of the two Bloomington high schools. Our listeners tell us they like it. And, so do our sponsors, for we're really delivering the audiences.

LET OUR NATIONAL REPS. GIVE YOU THE COMPLETE STORY

**WTTS**

A Regional Station  
on the Air 20 Hours  
a Day.

RADIO AND TELEVISION CENTER • BLOOMINGTON, INDIANA

*Owned and Operated by Sarkes and Mary Tarzian*

**WTTV**

Indiana's Second  
TV Station.

Represented Nationally by  
WILLIAM G. RAMBEAU CO.  
360 N. Michigan Avenue, Chicago

National Representatives  
BARNARD & THOMPSON, INC.  
299 Madison Avenue, New York

**New developments on SPONSOR stories**

**p.s.**

See: "They're seasonal advertisers"  
 Issue: March, 1948, p. 44  
 Subject: New antihistamine drug  
 clicks

Less than one month after Bristol-Myers Company entered its product in the newly created and highly competitive antihistamine cold tablet market, sales totaled more than \$500,000. Resistab ranks high among the leaders and shows signs of soon leading the pack.

The new drug has been produced, marketed and sold at a blistering pace. Twenty-nine days after the formula was established, the product was being sold in 38,000 drugstores in 23 Midwestern and eastern states and parts of Canada. It took Bristol-Myers only three days to select an agency (Kenyon and Eckhardt) to decide upon a budget, product-name and package design. In a precedent-breaking decision, the company's top brass scheduled an estimated \$1,000,000 advertising budget for Resistab. This is the largest sum that Bristol-Myers has ever spent to advertise a new product. In the past, the company has used conservative amounts to publicize its new drugs. The public has long been waiting for a cold-stopper drug and Bristol-Myers is prepared to convince it that Resistab is the best buy.

A sizable part of the Resistab budget is being used for an extensive radio announcement campaign. Kenyon and Eckhardt has placed these announcements on 115 stations in the nation's cold-suffering areas.

**p.s.**

See: "How terrific is transit radio?"  
 Issue: September 1948, p. 44  
 Subject: Transit Radio wins D. C. decision

The decision of the District of Columbia Public Service Commission to uphold Transit Radio will probably halt any contemplated action against the organization in other cities. Officials of Transit Radio confidently feel that the favorable ruling will be followed by other city commissions in the event similar complaints are lodged against it by groups opposing the system.

Surveys taken in Washington, D. C., showed that the residents overwhelmingly favored entertainment on streetcars and busses. Only 6.6% of those interviewed opposed Transit Radio. In almost all of the 17 additional cities where Transit Radio is in use, surveys revealed that more than 90% of the people polled approved of the novel idea. Of the 1500 streetcars and busses operated by the Capital Transit Company in D. C., radio equipment has been installed in 212. The rest will be equipped shortly after year's end. Programs are beamed to the vehicles by WWDC-FM.

In St. Louis, the *Post-Dispatch* has heatedly campaigned against Transit Radio. Radio men have been stunned by the fury of the *Post's* attacks, in view of the lavish praise accorded Transit Radio by city inhabitants. When St. Louis riders were polled, 87.1% favored the program; 7.3% had no opinion; and only 5.6% objected. Transit Radio is here to stay, and by the end of 1950 it will be unveiled in 52 more cities.

**CONFLUENCE\***

*Where the CONFIDENCE of millions meets the INFLUENCE that sells!*

The CONFIDENCE of the world's richest and largest Italian market and the INFLUENCE of the station that has been part of their lives for so many years, form a mighty resultful selling force to over more than 2,100,000 listeners.

It's the plus delivered only by WQOV... CONFIDENCE plus INFLUENCE giving you CONFLUENCE.

\*Act of flowing together... the meeting or junction of two or more streams.  
 —Webster's New International Dictionary

Originators of  
*Audited Audiences*  
 RALPH N. WEIL, Gen. Mgr.

**WQOV**  
 NEW YORK

GET "CLEAR SWEEP"  
TELE-SELL IN THE SAN FRANCISCO  
BAY AREA WITH...

# San Francisco's Highest TV Antenna

KRON-TV's modern antenna was created especially to serve this multi-County market. It rises 1,480 feet above sea level . . . has 14,500-watt power (is designed for 100,000 watts directional power) . . . occupies San Francisco's highest and finest telecasting location.

Telecasting from "Television Peak"—atop San Bruno Mountain, just south of San Francisco—KRON-TV brings NBC network and popular new local programs to the Bay Area's fast-growing television audience.

For "Clear Sweep" television advertising in the San Francisco area...*check KRON-TV first!*



**KRON TV**  
SAN FRANCISCO CHRONICLE • NBC AFFILIATE  
SELL MORE ON CHANNEL 4

• Represented nationally by FREE & PETERS, INC. . . .  
New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood.  
KRON-TV offices and studios in the San Francisco  
Chronicle Building, 5th and Mission Streets, San Francisco

**NORTH CAROLINA  
IS THE SOUTH'S**

**No. 1 STATE**

**AND**

**NORTH  
CAROLINA'S**

**No. 1  
SALESMAN  
IS**

50,000  
WATTS  
680 Kc.

**WPTF** **NBC**  
AFFILIATE

★ also WPTF-FM ★

RALEIGH, North Carolina

**National Representative FREE & PETERS INC.**



Dancing cigarette pack is one of TV's outstanding commercials. Keesely is doing the briefing.

# Backstage at Lennen & Mitchell

A report on how  
an ad agency radio  
department functions

**over-all** Last Fall comedian Fred Allen's handy Hooperating nosedived from a comfortable spot in the 20's to half that within a few months. As his Hooper fell, Allen's famous blood pressure rose. At one point—in a wry gesture of defiance—he took out a \$5,000 insurance policy to cover any listener who lost out on prizes offered by the show had lured his audience. But, month after month, Stop the Music kept stopping Allen. It eventually became number two on the Hooper parade. Lennen & Mitchell—first agency to take an option on Stop the Music—had picked another winner.

Because Lennen & Mitchell has a long record of such successes—and because it's one of the top twenty agencies in the country—SPONSOR has selected it for this report on how an agency radio department functions.



Clark Agnew, Keesely discuss new TV ideas with Ray Vir Den, president of Lennen & Mitchell

**Key to cover photo**

- 1. Nicholas E. Keesely, V.P. in charge of radio department.
- 2. Larry Holcomb, radio and television director, talent specialist.
- 3. Bernard McDermott, traffic manager; mails records, film to stations.
- 4. Clark Agnew, TV art director; designed TV stage from this model.
- 5. Peter Keveson, copy chief who writes all TV commercials.
- 6. Frank Daniel, chief timebuyer, shown reading SPONSOR.
- 7. Sidney Hertz, assistant timebuyer, with coverage map.



The agency's list of radio winners and firsts reads like a pinpoint history of broadcasting. It was:

- 1. First to air play-by-play baseball;
- 2. First to put big bands like Paul Whiteman and Fred Waring on radio;
- 3. First to put microphones in front of such personalities as Eddie Cantor, Tyrone Power, and Bob Hope.

Currently, a large slice of L&M's \$15,000,000 annual billing (one-third) goes into radio and television. The

man who's directly responsible for expenditure of this money is Nicholas E. (Nick) Keesely, agency vice president in charge of radio and television. Working under him is a staff which—per thousand dollars of billing—is probably the most compact of any



WEEKLY CONFERENCES BRING TOGETHER MEM

Ray Vir Den (left), members of radio staff listen to new Lustre-Cream musical commercial







THE LENNEN & MITCHELL RADIO DEPARTMENT AND ACCOUNT EXECUTIVES. KEESELY GIVES THEM UP-TO-DATE PICTURE OF WEEK'S ACTIVITIES

agency radio department in the country. It is built around seven key men: Larry Holcomb, radio and television director; Frank Daniel, chief time-buyer; Sidney Hertz, assistant time-buyer; Peter Keveson, vice president in charge of TV and radio copy; Frank Buck (no relation to the explorer),

radio writer; Clark Agnew, TV art director; and Bernard McDermott, traffic

The department is small because its members have the efficiency that comes with long experience. Keesely points out that "the radio background of Larry Holcomb and myself alone adds up to more than forty years." L&M's

philosophy in general is that compactness, with good men in each job, is preferable to having an abundance of half-baked men around. (As Ray Virden, president of L&M puts it: "We don't have a gang of impressarios wearing suede shoes. These are all solid radio men.")

Dennis James, Old Gold TV announcer, confers on script with Keesely

Keesely and Larry Holcomb give AM Amateur Hour usual going over





AM Amateur Hour features homey acts like this marimba performance. (Right) Ted Mack



Poker-playing cartoon figures are from animated film L&M made for Lysol; they represent germs



The exuberant peanut man is Bert Parks, MC of both AM and TV editions of "Stop the Music"

To get a closeup picture of how Keeseelev's staff functions, let's take a specific radio problem and follow it through from beginning to end. A new L&M sport radio campaign for Lustre-Creme shampoo is ideal for this purpose—and it's just getting into full swing as you read this.

The campaign features a "Dream girl, dream girl . . . Lustre-Creme shampoo girl" song set to the music of Victor Herbert's "Foyland." The idea for this commercial, incidently, came from Phil Lennou, chairman of the board at L&M. This illustrates a cardinal principle at L&M: anyone from top to bottom in the agency is likely to contribute ideas. If you wanted to come up with a slogan for L&M, "Every man an idea man," would be as good as any.

The Lustre-Creme song is the first and, to date, only commercial use of Victor Herbert's music which the composer's estate has allowed. Officials of the estate permitted this use because they felt it was dignified and non-offensive. Originally, the "dream-girl" hitchhiked on various Colgate network shows. But she was such an effective saleswoman that the L&M radio executive decided to suggest a "dream girl" spot campaign to the client. The Lustre-Creme people thought well of the suggestion, approved a test campaign.

The test was carried out in three representative cities, Utica, Harrisburg, and Peoria. To get an accurate measurement of the spot campaign's effectiveness, the radio department called in L&M's research staff under Todd Franklin (as it usually does on a spot campaign). The researchers compiled cross-sectional lists of residents in the three cities. Then, before the spots went on the air, they interviewed residents, asked questions about Lustre-Creme advertising. The questions were designed to test remembrance value, or "penetration," as the research men put it.

After the spots had been used over the air for thirteen weeks, the researchers started asking questions again. Answers this time showed a definite increase in penetration which was directly attributable to the radio spots. On purpose, the copy used for the spots had emphasized different points from copy used in other media. Things local residents remembered about Lustre-Creme showed to what extent

(Please turn to page 40)

# The rains came, the merchandise went



KITE weather reports helped get them back to normal, and Joske's

**San Antonio was submerged, but Joske's  
department store was a sellout**

**spot** When Joske's Department Store, San Antonio, Texas, planned a four-day sale beginning Monday, 24 October, it looked like clear sailing ahead. The public was well aware of it via newspaper ads and Sunday announcements on radio stations WOAI and KITE. The Joske staff—largest in Texas—was on its toes to start the tremendous stock of

bargain-price merchandise moving at the word go.

Fifteen minutes after the store opened, it was plain the word "go" had been countermanded in higher-up headquarters having nothing to do with department store advertising and sales. The heavens let go with a torrential cloud burst which deluged San Antonio, resulting in a citywide flood.

Two people drowned, firemen rescued scores from flooded homes and submerged automobiles. Bus service was suspended, or re-routed on most lines. Bridges were declared unsafe, some disappeared completely. Business and communications were largely washed away.

Chances for the success of the sale  
(Please turn to page 60)

Abandoned cars were a common sight the morning of the big Joske sale

By nightfall, all was clear in Alamo city except Joske's aisles





# Hottest thing in radio

If you haven't got a

singing commercial, chances are you'll have one soon



Singing commercials are a going institution — and getting stronger. Jingles are here to stay because they are selling the goods.

The commercial technique that germinated with the Pepsi-Cola jingle of 1939 has produced a bumper crop. It's a rare radio hour that passes without at least one sample. The listeners cannot escape them; it's logical to assume that fewer sponsors will escape them in the future. Singing commercials have become a part of the American scene, not only in the field of radio,

but via TV, juke boxes, sheet music and the all-embracing worlds of slang, catch-phrases and humor.

To date, the majority of jingles are aired to sell low-priced, quick turn-over items. The consensus is that it is largely limited to such categories as foods, drugs, soft drinks, cosmetics and clothing because of the competitive angle. The advertiser in any category follows the leader when a proven technique is developed. But the versatile jingle, employed as an institutional device, and as a heavy industry salesman, would be as successful. Lack-

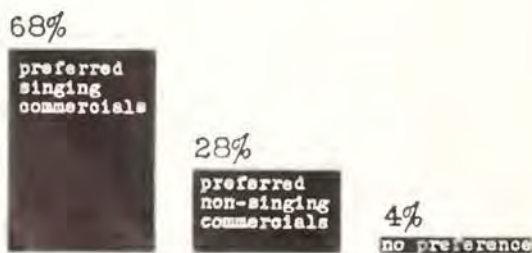
awanna Railroad and De Soto cars, in the institutional and heavy-goods group — use jingles, and they may well be starting a trend. At present, however, they are not designed to sell, being used for their remembrance value.

Why is the jingle concept expanding? Listeners, questioned individually, tend to sum up jingles as an abomination.

To clarify the picture, SPONSOR publishes, on these pages, results of a confidential survey recently completed by one of the top advertising agencies. These findings are highly enlightening and useful.

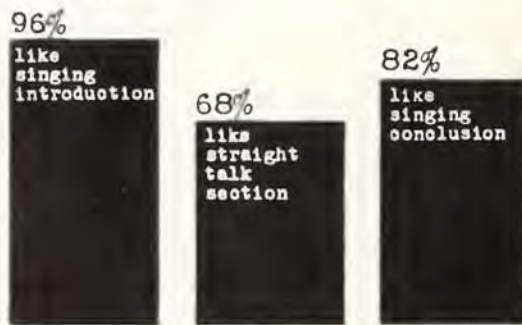
## How they like singing commercials: in whole and part

**audience reaction** showing preference to singing versus non-singing 60-second announcement



To gain first-hand audience reaction, listeners were exposed to a single announcement for a tobacco product in two versions, asked to state a preference. Jingle version won hands down.

**second-by-second** approval and disapproval to a combined singing-talking commercial



Reaction to component parts of commercial was gained via paper and pencil technique. On attitude scale, listeners checked boxes marked very interesting, fairly interesting, not interesting.

This study reveals the reactions of over 600 men and women evaluated on a behavior, rather than a verbal, basis. The agency corralled uninhibited responses by asking its questions of studio audiences during actual broadcasts of singing and straight commercials. The results show an almost complete about-face on the verbally expressed "I can't stand those singing commercials."

Entrance into this increasingly competitive field is not, as some uninitiated advertisers suppose, a matter of hiring someone who contributed to the poetry corner in the school paper. Nor is it a form of advertising which can be bought for a song. It's a highly specialized, often expensive, technique. Jingles can vary in the cost of creation from no appreciable cost (when written by an agency staffer) to \$1,000 and up when written by a freelancer. Production costs range from several hundred dollars to over \$3,000 for recording sessions.

Pepsi, widely thought of as papa of the jingle, wasn't the first to use it. Sachs Quality Furniture pioneered in the technique in the crystal set era. The theme songs of such old-timers as the Julia Sanderson-Frank Crumit show and the Blackstone Plantation were so well-known as to qualify as commercials of a sort. But Pepsi was first to win a nation. More important, it wrapped up the entire sales story in four simple lines—an achievement rarely equalled.

The Pepsi-Cola commercial was written by Alan Kent and Austin Herbert Chrome-Johnson, who teamed up in '38. Kent, then an NBC announcer,

(Please turn to page 52)



PIONEERS Alan Kent and Austin Chrome-Johnson knocked off Pepsi jingle in five minutes



"THE STORE that jingles built." Singing commercials were responsible for Sattler's new plant



MERCHANDISING of jingles is brisk and bright, giving added impact to forceful technique

### What men and women like and dislike most in commercial announcements\*

**like** after being asked to name an example of the "best" advertising they had heard, and why they liked it

Men	Women
1. Short	1. Jingle
2. Good taste, natural	2. Interesting, human
3. Humor, entertaining	3. Short
4. Jingle	4. Instructive
5. Part of program	5. Straight, simple

**dislike** after being asked to name an example of the "worst" advertising they had heard, and why they disliked it

Men	Women
1. Stupid, childish	1. Stupid, childish
2. Repetitious	2. Jingle
3. Jingle	3. Noisy, irritating
4. Too long	4. Too long
5. Noisy, irritating	

\*Survey completed by leading advertising agency late in 1949 reveals what listeners specially like and dislike in commercials generally. Conducted on a behavior, rather than a verbal basis, the survey uncovered actual studio reactions of over 600 persons.



**On results: Flexner sums up 25 years' experience**

Greater Louisville First Federal Savings and Loan Association  
 411 West Market Street Louisville 1, Kentucky

CONDENSED STATEMENT  
 At the Close of Business October 31, 1948

Resources		Liabilities	
Fed. Mortgage Loans	\$ 24,729,705.55	Paid-up Income Shares and Optional Savings Shares	\$ 55,222,565.44
Cash and United States Government Bonds	\$ 792,550.51	Bank Advances	2,425,000.00
Federal Home Loan Bank Stock	250,000.00	Unpaid Shares - Mortgage Loans	11,211.00
Loans on Call from Shares	42,870.49	Due Borrowers (including closed)	792,387.50
Real Estate Deposits	50,580.34	Fed. or by Borrowers for Taxes	530,000.24
Office Building	320,314.31	Annual Expenses and Taxes	21,152.26
Furniture and Fixtures	16,822.41	Reserve and Undivided Profits	2,154,249.58
Other Assets	24,021.86		
<b>Total</b>	<b>\$ 31,736,225.47</b>	<b>Total</b>	<b>\$ 31,736,225.47</b>

**The Largest Savings and Loan Association in the State of Kentucky**  
 Formed October 2, 1915      Federated March 3, 1934      Issued October 25, 1934  
 LOUISVILLE'S LEADING HOME FINANCING INSTITUTION

★ BUY YOUR SAVINGS BONDS AND STAMPS FROM US ★

*"The outstanding lesson I have learned in advertising in my many years' experience with radio is this—I do not believe advertising is a thing that can be tried. It must be done consistently through the years. I see many advertisers who try a thirteen-times contract on the radio, or who run a whole page advertisement in the local newspaper and expect the customers to rush in in droves. I have found by experience that it doesn't happen that way. It takes consistent hammering of the message."*

# Louisville's

**How a radio-wi**

**deposits from \$25.00**



This is the story of a loan association that grew from a one-room business to a \$31,000,000 organization—and hands the credit to radio.

When the Greater Louisville First Federal Savings and Loan Association set up shop on October 2, 1915, they had a paid-in capital of \$25,000. Their idea was to go into business, securing as many savings and investment deposits as possible and then re-investing the money by lending it for home building. In 1927, after two years of radio advertising, the company had resources of three millions. Today, 22 years and thousands of air-hours later, the Greater Louisville has deposits of more than \$30,000,000 and an advertising budget that is three times the size of their original capitalization.

From their early start in radio, back in 1925, when there was only one radio station in Louisville, to the present time, when the company sponsors 52 programs a week, the Greater Louisville Association has steadily expanded their radio activity—and their business. "When we first went on the air," says Gustav Flexner, secretary-treasurer of the organization, "there was only one station. But we pioneered with every station that came into the field—bought time on them. And I would say that we have grown with radio in that we have made it the main medium of selling our Association."

Gustav Flexner is in a good position to know. He is not the ordinary advertising executive. Not only was he responsible for his company's pioneering in radio when it was a new and untried medium, but with few exceptions he has also written and read practically every commercial since his

# Mr. Sponsor

Savings association boosted

\$31,000,000



In the company's own studio, Flexner reads all commercials for the Association's program

company first went on the air in 1925.

The thinking behind the Flexner personal touch is simple enough considering how fabulously well it has paid off: "Of course, there's the fact that customers get a kick out of coming into the office and talking to the person they heard over the air. But more important than that," Flexner says, "it just seems natural to me that I would know better how to talk about our business than an outsider would. And I think that knowledge gets across to the listener. He absorbs the confidence reflected in the announcer's voice. I think that if more organizations who buy radio time could have their announcers come in and live with the business for a time, they'd see results. When a listener hears a knowledge of what he's talking about in the announcer's voice, he's in a better

mood to be sold."

Flexner's name is never given over the air, although by now practically everyone in Louisville knows him. And he is modest about his own talents. "I recall one year at Derby Time," he says, "when I discussed reading the commercials with Graham McNamee. He told me one thing that I've tried to stick to all these years—to be myself on the air. I don't believe I have the best voice in the country, but I do believe that I have developed the finest radio voice in the country for selling our institution."

Transcribing the commercials for Greater Louisville's 52 programs takes about four hours of Flexner's busy week. He transcribes all of them (with the exception of the commercials for their live weekly Greater Louisville Hour) from his office desk, where he

has a microphone and direct lines to each of his stations. After the transcriptions are made, the script, together with the catalogue number of the musical selections chosen by Flexner's secretary, is sent to the various stations for broadcasting. For seven years Flexner not only wrote and announced the commercials for his programs, but also wrote and produced all the sound effects for a daily half-hour children's program. The program, which centered around the adventures of a pony and a train, was dropped only because the Association's business was increasing so fast that Flexner could no longer spare the time to write it. But there are still a lot of Louisville adults who feel that they grew up with a pony named Dixie and the Greater Louisville Special.

(Please turn to page 59)

This release reached the offices of SPONSOR after this article was written. We consider it so unusual and revealing that it is reproduced here

ADVERTISING ASSOCIATES — COMPLETE ADVERTISING AND MARKETING SERVICE

## REGULAR AGENCY REPORT

Louisville radio stations are planning a tribute on December 31 to the Greater Louisville First Federal Savings & Loan Association for their Silver Anniversary in radio advertising. The Company will begin its 25th consecutive year of radio advertising, starting the first of the year. On December 31, radio stations WHAS, WAVE, WAVE-TV, WGRC, WKYC, WJIN and WKLO will hold a special commemoration for Greater Louisville and for L.R. Gustav Flexner, Secretary-Treasurer of the Company and the man behind the many successful years of Company advertising. In addition, there will be a special dedication broadcast of one-half hour to be carried over all the local stations.

Greater Louisville has grown with radio and has made radio the main medium of selling. The Company's first acquaintance with radio

began on the night of December 31, 1925, when a two-hour program of the opera, "Faust," was presented in its entirety. At that time, there were few stations on the air, few sponsored broadcasts and few radio sets, but the program was well received. From then on, Greater Louisville sponsored a weekly broadcast each sturdy night on WHAS, known as "The Greater Louisville Hour." The program was broadcast for 24 consecutive years, and it can still be heard over WJIN and WKLO. This program is believed to be the oldest continuous radio show in the country.

As other Louisville radio stations came into being, Greater Louisville bought time on them. Of the budget set aside for advertising, the Company devotes three-fourths of it to radio, which takes care of its 52 shows per week.



TOP RADIO SHOW IS ASSOCIATION'S "RAILROAD HOUR" ON N3C. GORDON MacRAE APPEARS HERE WITH LUCILLE NORMAN

# Railroads need better radio

**SPONSOR** survey reveals few of them use broadcasting

**consistently or well**



"Railroad Hour's" promotion includes rail station posters, car cards, and some dining car menus

**over-all** To induce more of the public to use the nation's railroads when traveling, the roads must sell their product.

Today, railroads do a minimum job of informing the public that they exist, occasionally stress new facilities, and emphasize their important role in the building of America.

The initiative of the railroads in purchasing impressive new rolling stock is not matched by a desire to exploit what they have to offer. The point has been made that most railroad heads are operational experts, not promotional experts.



## No Longer on the Air

Railroads use radio sparingly in their overall advertising campaigns, which are inadequate to start. Glen R. Bedenknap, a member of the New York State's Public Service Commission, accurately appraised the situation, when he recently said: "A partial answer (to the railroads' problem of operating losses) lies in better methods of merchandising . . . and in the development of better relations with the traveling public."

During the past few months, SPONSOR has undertaken a canvass of the railroads of America. What are they doing in radio? What do they hope to accomplish?

From SPONSOR's study comes the suspicion that railroad men are hard to educate to an appreciation of advertising, that the radio industry has never properly sold the medium to them.

From this study, too, comes glimpses of why the airlines, bus lines, and other travel mediums are taking the promotional play (and business) away from the railroads. Herewith is the record—as much as the study uncovered.

America's \$30,000,000,000 railroad industry probably is spending more money in broadcast advertising today than ever before. Yet this amount—less than \$4,000,000—is only a small fraction of its total expenditure of \$25,000,000 or more in all media.

The largest single broadcast item is the \$1,000,000-a-year *Railroad Hour* sponsored by the Association of American Railroads on NBC Monday nights.

After 10 years of concentration in magazines, the AAR switched the bulk of its expenditure to network radio on 4 October, 1943, when *The Railroad Hour* was launched as a 45-minute program on ABC. Even with the move to NBC last 3 October, when the "Hour" became a half-hour, AAR continues to spend most of its money in radio, with about \$700,000 going to magazines.

*The Railroad Hour* is paid for by all but one of the nation's 135 Class 1 railroads, in proportion to their operating revenue. The single non-participant is the Chesapeake & Ohio, whose stormy chairman, Robert R. Young, has established the Federation of Railway Progress as a rival to AAR.

Some roads, such as the Pennsylvania, regard the *Hour* as "their" primary broadcasting effort. A few, however, have conducted, or are conducting, fairly extensive broadcast campaigns of their own.

For about 18 months during the



Conductor of "Your America" realizes ambition



C&O was sponsor of "Information Please"

war, the Union Pacific (largest railroad advertiser, with a \$2,500,000 over-all annual budget) sponsored *Your America*, weekly "salutes" to individual industries and states, over coast-to-coast networks, through Caples Company. During that period UP's annual broadcast expenditure was about \$500,000. Last fall it sponsored a live-sports TV show in Los Angeles. It uses radio announcements periodically over many stations.

cally over many stations.

The New York Central has been carrying announcements in seven cities consistently for three years, and last April began a series of TV announcements in New York. The Southern Pacific (also FC&B) is not using the air as heavily as it was. The Santa Fe buys radio announcements now and then, is currently sponsoring a 13-

(Please turn to page 55)

## Currently on Television



B&M program is based on drawings by Dahl



Burton Holmes sells Southwest for Santa Fe

# Before you junk your Commercial

**1,000 members of TV Critics Club  
reveal which favorite commercials  
make them purchase the product**

It may displease a lot of people and still sell a lot of goods.

Just because a TV commercial isn't well liked is no reason to junk it. A commercial, on the other hand, may delight practically every viewer exposed to it and still not pay for itself in sales. Like or dislike of a commercial is in itself no criterion of the commercial's efficiency.

Several of the best-liked brands reported in an American Management Counsel study (see table illustrating

this story) do not even appear on the list of products named by the same respondents in answer to the question: "Have any TV commercials or demonstrations influenced you to buy a product you never bought before?"

This study was confined to the New York Metropolitan area covered by the circulations of the New York *Herald-Tribune* and *Daily News*. It was conducted by mail at the end of last October among 2,000 members of the TV Critics Club. This is a group spon-

sored by *Look Hear*, a commercial TV column written by Maxine Cooper and at present appearing once weekly in the *News* and *Herald-Tribune*.

Of the 2,000 names selected at random from the Critics Club membership, 1,144 filled out and returned questionnaires. Slightly more than half of the questionnaires were returned by women, and nearly three quarters of these women were married. About 60% of the men who replied were married.

Most of the women respondents were housewives—64.8%. Secretary-bookkeepers accounted for 8.8% and students 4.6%. Occupations of the remainder of respondents were widely scattered, each accounting for less than 2.0%. Only 4.0% failed to list an occupation.

The men respondents, instead of falling into one big occupational category as did the women, were spread widely over a dozen. Topping the list with 11.8% was non-factory skilled labor. Skilled factory labor accounted for 3.4%. Office workers accounted for 10.0%, followed closely by non-factory unskilled labor with 8.9%.

Right on the heels of unskilled labor came the professional category with 8.7%. Student and management each had 7.0%. Government service, salesman, non-active, proprietorship, and service categories ranged down from 5.5% to 3.0%. Miscellaneous accounted for another 5.1% and 15.4% failed to specify an occupation.

An impressive number of the people who bought cigarets as a result of a TV commercial not only bought Old

1. SANKA tops coffees purchased. Molly Berg's commercials high 2. LIPTON commercials sell well, but don't show strong likability score



Gold, but also said they particularly liked the commercials. They are done live with an announcer and the dancing cigaret cartons. Of the 170 viewers who mentioned it, only 43 said they disliked it.

The choice of commercials was not influenced by a checklist. The question read simply: "If you particularly like or dislike a TV commercial, list them under following: (1 like; 1 dislike). Thus the commercials named were spontaneous choices. The same is true of the brands named as bought for the first time because of television.

The Old Gold commercial, seen on ABC-TV's *Stop the Music* and NBC-TV's *Original Amateur Hour* captured nearly a third of the 94 people of the sample who bought a new brand of cigarets because of television. Percentage-wise, the cigaret brands mentioned lined up as follows:

Old Gold	29.2%
Chesterfield	26.6
Philip Morris	17.0
Pall Mall	6.6
Lucky Strike	4.7
Camel	4.7
Miscellaneous brands	1.3
Brands not specified	9.4

With the exception of Old Golds and Chesterfields, the commercial liking score for brands mentioned bore little if any significant relation to the degree to which they were purchased. This did not hold true for brands in every category, but it happened often enough to raise a serious question as to the importance of the "liking" element. Cigarettes lined up this way:

### Question: If you particularly like or dislike a TV commercial, list under like, dislike

Product	% Who Like TV Commercial	No. Who Like Commercial	Total No. of Respondents
Chiclets	98.1	51	52
BVD	95.3	94	98
Ballantine	94.9	93	98
Speidel	94.6	35	37
Texaco	90.0	250	275
Chevrolet	85.7	78	91
Tide	83.6	82	98
Lipton Products	82.7	86	104
Sanka	77.5	49	56
Auto-Lite	76.5	62	81
Old Gold	74.7	127	170
Lucky Strike	73.3	77	105
Chesterfield	71.5	50	70
Camel	71.0	38	52
Pepsi-Cola	61.9	26	42
Borden Products	56.2	18	92
Lincoln-Mercury	54.7	41	32
Gillette	42.9	15	75
Pall Mall	20.0	11	35
Philip Morris	16.7	14	55
Whelan Drug	3.3	3	84

	Rank in Purchase	Rank in Liking Commercials
Old Gold	1	1
Chesterfield	2	3
Philip Morris	3	6
Pall Mall	4	5
Lucky Strike	5	2
Camel	6	4

Three of the most disliked commercials, shown in chart at the head of this story, are those for Philip Morris, Pall Mall, and Gillette. They also happen to be the same three commercials reported by the Starch continuing study of TV commercials as least liked. Nevertheless, both Gillette and Philip Morris rank well up in the list of new

brands purchased as the result of watching television, according to the American Management Counsel report.

Whether or not selling that irritates as many people as do these shaving and cigaret commercials is good advertising in the long run is another question. Most advertisers are inclined to stick with what is getting current results. They figure to worry later about what to do when their advertising loses its punch. Gillette, of course, is the sponsor of top-drawer national sports events, as well as boxing every Friday night from New York, and other events such as the

(Please turn to page 57)

3. PHILIP MORRIS third in purchases, but commercials last in liking



4. COLGATE first in dentifrice sales, as the kiddies pressure mom



**Mr. Advertiser:**

**YOU CAN DO IT AS  
WELL (Maybe Better)  
AND FOR LESS  
with  
TELEWAYS  
TRANSCRIPTIONS**

*The following transcribed  
shows now available*

**AT LOW COST!**

- JOHN CHARLES THOMAS  
260 15-Min. Hymn Programs
- SONS OF THE PIONEERS  
260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- BARNYARD JAMBOREE  
52 30-Min. Variety Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs

Send for Free Audition Platter and low rates on any of the above shows to:

**TELEWAYS** RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD  
HOLLYWOOD 46, CALIF.

Phones:

CRestview 67238 • BRadshaw 21447

**RTS...SPONSOR REPORTS...**

-continued from page 2-

**Gilbert invades  
video research**

Gilbert Youth Organization has formed Gilbert Television Research Company, and will probe listener reactions to TV commercials in home. Technique is based on portable projector which interviewer takes into living room—any living room, since it is battery-operated. Device repeats actual commercials, picture and sound.

**NARSR elects  
Avery president**

Lewis H. Avery of Avery-Knodel, Inc., has been advanced from treasurer to president of National Association of Radio Station Representatives, New York, succeeding Frank Headley of Headley-Reed. Richard Buckley of John Blair & Co., was named vice-president; James LeBaron, RA-TEL Representatives, Inc., secretary, and Joseph Timlin, Branham Company, treasurer. Tom Flanagan continues as managing director.

**1,800 stations aid  
democracy contest**

More than 1,800 broadcasting stations — AM, FM and TV took part in nationwide "Voice of Democracy" radio script contest, sponsored jointly by NAB, RMA and U.S. Junior Chamber of Commerce. One million high school students were entered.

**"Feature Foods"  
to go national**

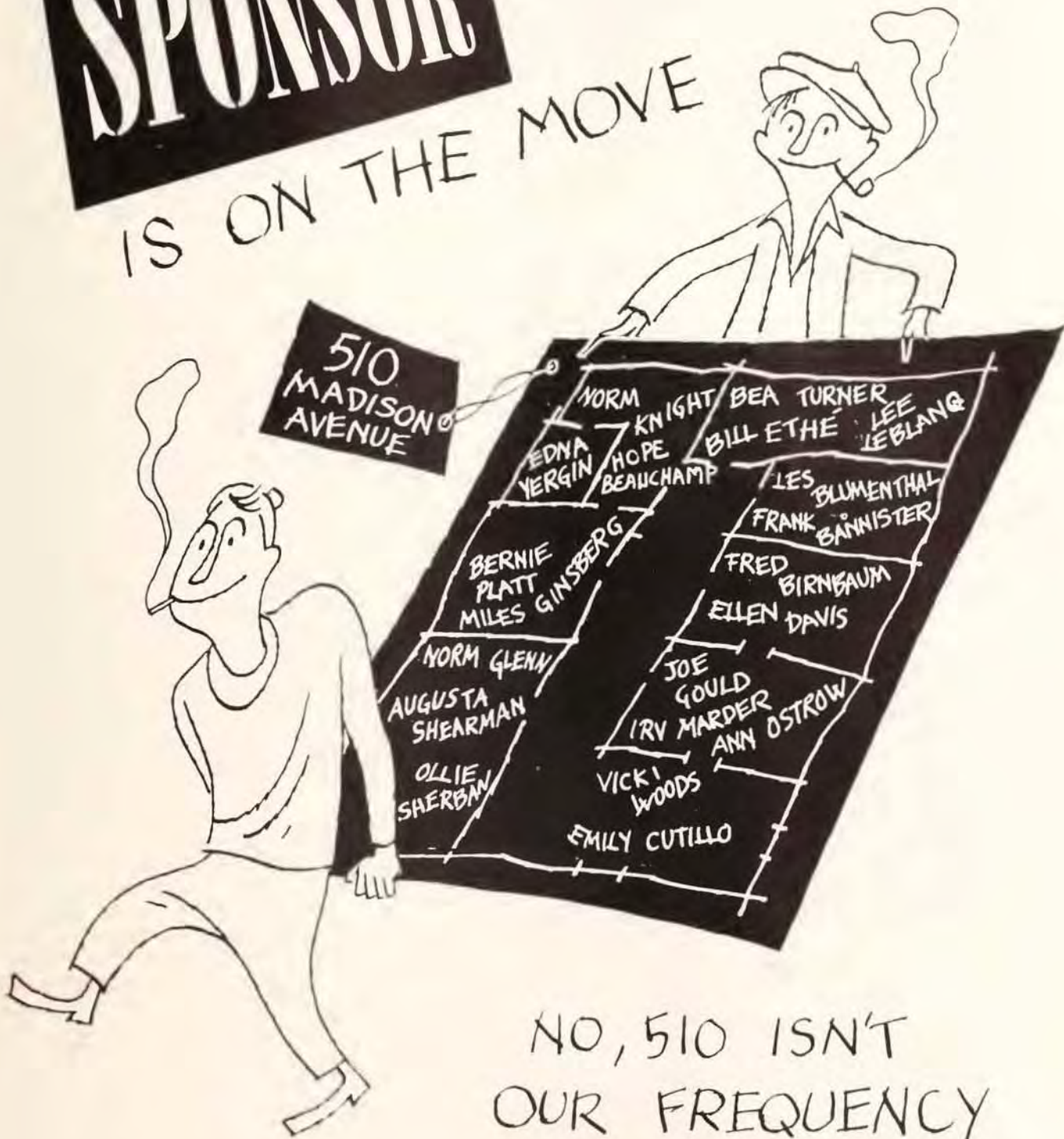
After 15 years on WLS, Chicago, "Feature Foods" radio program and merchandising service is being expanded to other markets by Feature Radio, Inc., Chicago, headed by Lyman L. Weld and Paul E. Faust. Services for sponsors include checking distribution, and position on shelves, "educating" grocers and clerks, arranging for promotions and checking displays.

**Video set sales seen  
rising 50% in 1950**

Don G. Mitchell, president of Sylvania Electric Products, relative newcomer in TV set-making, predicted in year-end statement industry's TV set volume will be 3,750,000 in 1950, or 50 per cent more than in 1949. .RMA — which has switched report on TV picture tubes from quarterly to monthly — said sales of these tubes in October were 100 per cent more than average for third quarter of 1949.

# SPONSOR

IS ON THE MOVE



NO, 510 ISN'T  
OUR FREQUENCY

IT'S OUR NEW ADDRESS  
IN NEW YORK



**The Picked Panel answers Mr. Shorin**



Mr. Church

entitled to music different from that already obtainable at any good record shop—music recorded with highest possible fidelity, superior in quality to phonograph records. KMBC was one of the first subscribers to the World Library, recorded vertical cut by the Western Electric System, a superlatively fine recorded program service.

Do ET programs utilizing libraries please the public? Do they build high ratings? Do they please advertisers? Our experience at KMBC enables us to enthusiastically answer yes.

"The Bandstand," broadcast late Saturday afternoon by KMBC for many years (and more recently also by KFRM) had rated as high as 10.1 (Conlan, November, 1947) when another KC station was carrying a Notre Dame football game! At 4:45-5 p.m. Mondays thru Fridays on KFRM "The Bandstand" rated 2.5 in a Conlan area survey (March, 1949).

"As Kansas City Dines" is another program we have built from the World Library on KMBC many years, recently also on KFRM. When it was on

When the first electrical transcription library became available K M B C quit broadcasting phonograph record programs. We subscribed to the idea that the listening public is

daily—Monday thru Saturday 6:15-6:30 p.m.—Conlan rated it 13.8 and 12.7 in February, 1939 and December, 1940. This program has made a fine vehicle for spot announcements.

"The Lynn Murray Show," built from the World Library, on KFRM, in March, 1949, showed a Conlan area rating of 3.1, darned good for Saturday afternoon in the great open spaces.

Our own transcription library of "The Texas Rangers" which we syndicate nationally has gained Hooperatings as high as 27!

Among our current largest sponsors of programs utilizing library ET's on KMBC are Borden—6 quarter-hours weekly mid-afternoon—"The Dick Haymes" show; Purity Bakeries, Rutherford "HyPower" Chili and Tamales, and B-C.

ARTHUR B. CHURCH  
President, KMBC-KFRM  
Kansas City, Missouri



Mr. Porter

by dramatic and variety shows, survey has shown that, in the long run, the public prefers music. Many eminently successful musical programs have been selling merchandise via the networks for years, and, in a number of cases, independent stations blending showmanship with a smart selection of "canned" music have been successful

**Mr. Sponsor asks...**

**"Can a national advertiser build a profitable program by using a station transcription library?"**

Joseph E. Shorin

President  
Topps Chewing Gum, Inc., N. Y.

in actually swinging a larger audience than rival network stations with "talk" programs.

Music has wide audience appeal. If a national advertiser can find a profitable musical vehicle on the networks, it follows that he can duplicate his success in individual markets with the station transcription library. First of all, the word "transcribed" no longer bears its once ugly stigma. Way back in 1938, in an audience survey that I conducted in Boston, it was found that the average listener preferred transcribed or recorded "name" talent to equally good but relatively unknown "live" talent. Today a large percentage of the top network shows are transcribed, and transcribed syndicated shows are enjoying good ratings. The public has stamped its approval on transcribed programs.—they are just as acceptable as "live" shows, and often more so.

Secondly, a good station transcription library will outperform a class "A" network line in the matter of fidelity.—it is replete with the "biggest" names in radio, contains distinctive musical arrangements especially produced for radio showmanship, and a tremendous amount of music unobtainable on records. Library selections vary in length from thirty seconds to ten or more minutes making it possible to produce shows without fading or cutting the music. The better transcription services also contain a myriad of useful opening and closing themes, fanfares, bridges, and interludes of all kinds.—everything in the way of basic ingredients and production aids needed to produce a "live" sounding, top musical show of any description.

WINSLOW T. PORTER  
Sales Promotion Manager  
WINC, Winchester, Va.



Mr. Green

There is no question about it, the answer is yes! It has been done. Marshall Wells has done it with success! They did it in advertising their Zenith brand of major home appliances

and Coleman heaters. Marshall Wells did it in Central Washington by using *The Stars Sing* during the day and *That Man with a Band* in the evening. Initially signed for 26 programs. *The Stars Sing* was renewed four times for additional 26 program cycles. Tailor-made selling commercials, written by station continuity writers, were integrated with program script production aids and a featured singer each day (in this case supplied by Associated) to make *The Stars Sing* a polished production.

For *That Man with a Band* a leading popular dance band was featured with a standard theme and a simple open and close identification. Commercials were "to the point." Music during the show was segued. The program stood on the merit of popular music by popular artists without hackneyed so-called "ginger bread" introductions.

Each of the shows included dealers' names from cities of Central Washington. No question was left in the listener's mind about where to go to get the product. Co-operating dealers and Marshall Wells shared the cost in this case. . . . The comment of one dealer: ". . . there was no other advertising used." and that "the radio show opened more new contacts with buyers than any other advertising did."

Transcription companies spend millions supplying stations with the best music in the world. Improving script services go with the music, voice tracks of the stars, special themes, promotion pieces. And that isn't all, they are regularly adding features to increase the flexibility of service to broadcasters.

National advertisers can cash in on each local market by judiciously "beamed" selection of day or night time, dependent on the product appeal. Program and sales staffs of each station can be of great value because of their familiarity with each market.

W. M. "BILL" GREEN  
Program Manager  
KPQ, Wenatchee, Washington

# Watch the New WDSU

## No Other New Orleans Station Offers Sponsors Such Complete Coverage of the Important Woman's World!

Joyce Smith, Woman's Program Director, creates and cues her AM & TV programs to strike the rich, influential woman's market. Gardening-fashions-drama-cooking (featuring Lena Richards, nationally known Creole cook)—are among the varied programs available to dollar-wise sponsors. Write for further details!



Ask Your JOHN BLAIR Man!

5000 WATTS - ABC

EDGAR B. STERN, JR  
Partner

ROBERT D. SWEZEY  
General Manager

LOUIS READ  
Commercial Manager



## BAKERY GOODS

SPONSOR: Nolde Brothers Bakery AGENCY: Direct  
CAPSULE CASE HISTORY: *Santa Claus and TV have combined their popularity with fruitful results. In a three-time-a-week, half-hour presentation, "Santa Reads His Mail." Santa was shown eating a piece of Nolde's fruit cake. Since the first live commercial, 4 programs ago, over 1500 letters have poured in with 70% mentioning the sponsor or his products. Locally produced by the WTVR staff, the highly-successful program is in its second year.*

WTVR, Richmond, Va. PROGRAM: Santa Reads His Mail

**TV**  
**results**

## AUTOMOBILES

SPONSOR: St. Paul & W. R. Stephens AGENCY: Direct  
Buick Cos.  
CAPSULE CASE HISTORY: *This Sunday evening newsreel program faced stiff competition with Walter Winchell as its radio opponent. Sponsors offered toy model Buick cars to the first 100 requests and more than 1500 cards, letters and telegrams were received the next day. A live commercial is used with a new Buick model driven into the TV studio each day.*

WTCN-TV, Minneapolis-St. Paul PROGRAM: Movie Newsreel

## APPLIANCES

SPONSOR: Watt's Plumbing & Electric AGENCY: Direct  
CAPSULE CASE HISTORY: *A one-minute commercial was enough to convince this company of the selling power of TV. A studio demonstration of a G.E. electric Disposall unit was followed by an offer to absorb the \$50 installation cost of the first 5 orders received after the telecast. Dozens of calls were received. One from a viewer 100 miles away and one from a local home builder.*

KOTA, Tulsa PROGRAM: Spots

## FISHING BOOTS

SPONSOR: Buff's Trading Post AGENCY: Not listed  
CAPSULE CASE HISTORY: *This pleased sponsor drew an immediate response from the Izaak Walton disciples. Featuring a weekly sportsmen's show, plugging a different item each week, the bait this time was a good buy on fishing boots. The results were four persons in the store to buy before the program was off the air with a sell-out the next day.*

WHEN, Syracuse PROGRAM: Sport-men's show

## SUPER MARKET

SPONSOR: Forest Park Super Market AGENCY: Direct  
CAPSULE CASE HISTORY: *A half-ham and a chile bean dinner were the "stars" of spot announcements on the "I Hear Music" stanza (6:30-7 p.m. M-W). As a result, 89 full hams and 153 chile dinners were sold—a complete sell-out. The sponsor says: "I still can't get over the immediate response to my TV demonstrations."*

WICU, Erie, Pa. PROGRAM: Spots

## ICE CREAM

SPONSOR: General Ice Cream AGENCY: Not listed  
CAPSULE CASE HISTORY: *Winter weather was not a draw back to ice cream fans. Two ice cream suckers were offered to anyone watching Sealtest's three-time-a-week TV spot provided they would just send their names to the "Sealtest Ice Cream Man." The offer was made on three consecutive broadcasts—the result—2,617 pieces of mail.*

WBEN-TV, Buffalo PROGRAM: Spots

## MILLINERY

SPONSOR: None  
CAPSULE CASE HISTORY: *No sponsor, no standard commercials—just results! Krauss Company's milliner offered a custom tailored hat as a "gimmick" on a women's show. The very next day four orders for exact creations were received despite the fact they retail for \$50. And despite the fact, too, that few women will ever order exact duplicates.*

WDSU-TV, New Orleans PROGRAM: Joyce Smith a la Mode



NAMED TOP TV NEWSREEL  
OF THE NATION BY NARND

# WBAP-TV'S TEXAS NEWS



Assignment



Dallas Station Wagon



Fire Scene



WBAP-TV's Chartered Plane



Editing Texas News

**WBAP-TV**  
THE STAR-TELEGRAM STATION  
FORT WORTH  
TEXAS

ABC • NBC • Channel 5

FILMED, processed, edited and narrated completely by fast-moving WBAP-TV newsroom personnel is "Texas News," a 10-minute newsreel recently named the nation's best by the National Association of Radio News Directors.

Aired at 6:15 p. m. Sunday, Tuesday, Thursday, Friday and Saturday\* on the Star-Telegram's WBAP-TV, an average "Texas News" covers eight stories — four from the Dallas area, and four from the Fort Worth area. No story is over 24 hours old, and many of them develop as late as two hours before air time.

"Texas News" staffers often travel over 300 miles by auto or chartered plane to get one story. Their filmed stories have been telecast repeatedly over NBC and other stations across the nation.

"Texas News" is a top example of station programming. WBAP-TV, the Southwest's first television station, can serve you best in the Fort Worth-Dallas area. Complete facilities for live programs, commercial film production (program or spots) are at your disposal at WBAP-TV. Contact the station or Free & Peters for details.

*\*Sponsored by Texas Electric Service Co. Tues., Fri., Sun. and the Southwest Chevrolet Co. on Thurs.*



FREE & PETERS, INC. *Exclusive National Representatives*

Fort Worth    Detroit    Atlanta    San Francisco    Chicago    New York    Hollywood

**NIGHT AND DAY  
1000 WATTS  
FIRST IN  
VANCOUVER AND  
NEW WESTMINSTER**

## BACKSTAGE

(Continued from page 25)

they had been influenced directly by the radio copy.

Soon after research had gathered this information and passed it on to the radio department, the "dream girl" was ready to tour the country. With the client's approval, plans now call for use of one-minute announcements in the leading markets during 1950. The markets selected are those where an extremely high proportion of U. S. drug sales take place each year so that the coverage can be considered nationwide for Lustre-Creme purposes. Time-buyer Frank Daniel chose stations for the campaign on the basis of Hooper, Pulse, and BMB figures. But after the campaign has been under way for a while he and Keesely will tour the country to get an on-the-spot impression of the campaign's effectiveness, worked out locally.

Such continuous checking of results used in the "dream-girl" commercials and to see how the various approaches radio department. Even when a client's sales are good in a given area, L&M is one of the important activities of the may recommend a change in the client's schedule. A case like this came up recently. One client had a series of evening newscasts on a regional network. New ratings revealed that while the regional network had fine listenership in several cities, it was weak in and out in the county. Timebuyer Daniel, together with Keesely, worked out a better way to use the advertiser's money.

Their plan, which the client approved, called for a switch to national network stations in the area; and a switch from news programs to spot announcements. The spots were bought during station breaks between top-notch network shows, insuring greater listenership distributed more evenly in both cities and farming communities.

In addition to spot radio campaigns like those described above, L&M has two network radio shows which are also on TV (*Stop the Music* and the *Amateur Hour*, both enjoying high ratings for Old Gold). Other programs are in preparation for other L&M clients.

The *Amateur Hour* provides a good example of how the department functions on a network radio and television problem. Its history goes back to last fall when *Stop the Music* was doing

so well that it set the L&M radio men to thinking about a second Old Gold program. They reasoned this way. *Stop the Music* had proved it was possible to get a vast national audience at low average cost. Why not try for the jackpot?—to use a phrase made popular by another quiz program. Why not get a second relatively low-cost program which appealed to another type of audience?

*The Original Amateur Hour*, then up for sale as a package, filled the bill perfectly. While *Stop the Music* was along smart review lines, featuring popular songs included as much for entertainment as for quiz value, the *Amateur Hour* was homey, family entertainment which might present anything from a five-year-old crooner to bird imitations. Moreover, the *Amateur Hour* radio program was ideal for out of town origination, L&M, through short but significant previous experience with the traveling Guy Lombardo program, had realized the merchandising value of a show which could make local appearances.

Here was one factor which might have proved a hitch. Reemack Enterprises, Inc., the production organization representing the Major Bowes estate, wanted to sell the *Amateur Hour* as both a TV and AM package. But L&M had no objection to this, in fact welcomed the idea. One of the guiding principles at the agency is the belief that advertisers should get into television and stake out franchises early in the game. (In the spring of 1948 an L&M report to clients on TV created a stir by warning that "time is already running out on the establishment of great franchise for the future. . .")

Actually, when the *Amateur Hour* was first offered to sponsors last year by Reemack it had already gone on the air sustaining as a TV show (Dumont, Sunday night). Reemack hoped attention gained for the TV show would help interest sponsors in reviving the AM presentation of the program; it had been off the air completely for several years. This was decidedly new twist on the usual relationship between radio and TV which the L&M radio men felt was sound thinking. After all, they reasoned, TV had brought back wrestling, dog acts, acrobats, and balling the jack. Why not the *Amateur Hour*?

This seemed an even brighter thought when the TV *Amateur Hour* began to build up interest and become

one of the most talked-about television programs. At this point, in July of 1948, Nick Keesely, L&M president Ray Vir Den, and Tom Doughten, account executive, went to the P. Lorillard Company and got approval for purchase of the AM-TV package.

To select the time and station for the AM Amateur Hour, timebuyer Frank Daniel studied availabilities, comparative costs, coverage, and the ratings of adjacent programs. This last factor, in particular, influenced L & M's choice of Wednesday night on ABC. This was the night Bing Crosby, Groucho Marx, and Milton Berle were on—all in a row. Another strong reason for choosing ABC was that *Stop the Music* was on this network as well; L&M could thus buy time from ABC at the highest discount rate.

The TV *Amateur Hour* remained on Dumont Sunday nights where it had already begun to build up an audience as a sustaining program.

Basically, the entertainment side of both the AM and TV programs was up to Reemack. L&M's job was to convert the program into sales through effective commercials. *Stop the Music's* easy-going Old Gold commercials set the pattern for the AM Amateur Hour. The same announcer, Don Hancock, was to be used to deliver low-pressure, down-to-earth, and conversational air copy in line with Old Gold's theme: "We're tobacco men, not medicine men."

But what about the TV show?

Lennen & Mitchell believes that everything done before television cameras should be designed specifically for the medium. For the TV *Amateur Hour* commercials, therefore, L&M selected a man who at that time was already a rising television personality—Dennis James.

Dennis James is the ingenious voice behind the scenes who put bounce into Dumont (WABD) wrestling telecasts by proceeding on the logical assumption that wrestling is a branch of the theatre rather than a pure competitive sport. When one wrestler grabbed another by the elbow and started twisting, James would provide the sound effects of a bone cracking. When the punishment seemed to grow unbearable, James might comment, "Don't worry mother, he'll be all right." On the TV *Amateur Hour*, the friendly and humorous James personality was ideal.

To put that personality in the right framework, the agency devised a living room set complete with an easy chair, end table, and book shelf backdrop. James was to sit in the easy chair, look into the living rooms of viewers, and talk directly to them about his favorite cigarette. The lines written for James by copy chief Keveson would require no shouting or orating; they were merely conversation—from one smoker to another.

For change of pace, the L&M radio men wanted an additional commercial format involving Dennis James and talent from the show. At first commercials were tried in which James and girl quartets sang the praises of Old Golds together. Then the TV art department struck gold for Old Gold. In this case gold was a cigarette pack that danced. The way the dancing cigarette pack evolved from an idea to one of the most effective commercials

## "LET'S CHARTER A AIRPLANE, ELMIREY!"



**Y**essir, our Red River Valley hay-seeds in North Dakota have an Effective Buying Income 38.2% above the national average! That's why they git to live so fancy!

For 27 years, WDAY has given these fabulous farmers hundreds of ideas on how to spend their extra dough. . . . Latest Hooperatings (Dec. '48—Apr. '49) prove WDAY gets more listeners in every period than *all other stations combined*.

**IN FACT, WDAY HAD THE NATION'S HIGHEST SHARE-OF-AUDIENCE HOOPERATINGS — MORNING, AFTERNOON AND NIGHT — FOR THOSE FIVE CONSECUTIVE MONTHS!**

**AND OUR RURAL COVERAGE THROUGHOUT THE VALLEY IS ONE OF THE SEVEN WONDERS OF RADIO!**

Ask your Free & Peters "Colonel" for all the amazing facts, *today!* You ain't heard *nothing*, yet!



**FARGO, N. D.**

**NBC - 970 KILOCYCLES**

**5000 WATTS**





# Open Letter to

*for buyers of broadcast advertising • 40 West 52 Street, New York 19 • Plaza 3 6216*

*Sponsor Publications Inc.*

23 December 1949

Mr. Gordon Gray, President  
All-Radio Presentation, Inc.  
c/o WIP  
Philadelphia, Pa.

Dear Gordon:

Confirming our previous discussions SPONSOR's 30 January issue will be 100% devoted to LIGHTNING THAT TALKS.

SPONSOR's job is to provide tools to buyers of broadcast advertising. We consider SPONSOR's Souvenir of LIGHTNING THAT TALKS as a complimentary tool to the most important single presentation ever made to them.

As expressed to you and to other members of your Committee, we are going all out to make this Souvenir Edition extraordinarily useful. We won't go into the contents now (we're keeping that as a surprise) but you have my word that we are aiming at making this the highlight issue in SPONSOR's career to date.

Our two top writers have been detached from normal editorial activity to work exclusively on the Souvenir Edition until the job is done. Two other members of our editorial staff are assigned under them. Eight important full length features linked to LIGHTNING THAT TALKS are now being researched and written.

In view of the importance of the Souvenir Edition we are doubling our normal press run, with the possibility that the final run may go even higher. Our guarantee to advertisers is a minimum of 16,000 copies.

As discussed, we are setting an attractive price for bulk copies so that All-Radio Presentation groups throughout the United States can order bulk copies for distribution to each person attending the area showings. The cost of 100 copies will be \$25. If more than 500 copies are ordered the cost reduces to \$20 per 100.

Each copy will be bound with an attractive paper ribbon containing such words as "SPONSOR's Souvenir Edition of the All-Radio Presentation Film 'LIGHTNING THAT TALKS'."

I deeply appreciate the enthusiasm with which you and your Committee greeted our suggestion to do this kind of job.

Kindest personal regards.

Sincerely,

*Norm Glenn*  
President

Norman R. Glenn/abs

# Gordon Gray



SOUVENIR EDITION OF

## Lightning That Talks

---

**16,000 GUARANTEE**

---

**REGULAR ADVERTISING RATES APPLY**

---

**ADVERTISING DEADLINE 16 JANUARY**

---

SPONSOR, 510 MADISON AVENUE, NEW YORK, N. Y.

in TV reveals how closely all the members of the radio department work together.

The basic idea was to have a girl dressed in a cigarette pack from the hips up do a dance routine in front of the camera. But how would you get selling punch into this routine? Peter Keveson solved this one. He suggested that the dance music be muted sufficiently so that Dennis James could speak through the music and make periodic comments tied in with the dance yet referring directly to Old Gold. Geesely got into the act by suggesting addition of a little dancing match box to go with the dancing pack. And Larry Holcomb made still another contribution to the development of this commercial when he devised a camera trick which made the dancing pack appear as a tiny image in the corner of the screen while Dennis James spoke.

After the Amateur Hour went on AM and TV for Old Gold, Hooper ratings and sales results proved that it had been a wise choice. The AM Amateur Hour ratings are consistently above average, topping many of the more expensive shows (17 November network Hooper). The TV program is

ninth, with 35.4 and has one of the highest sponsor identification ratings in the medium (90% at last check). In the October Hooper report the Old Gold half of *Stop the Music* was in eighth place with a rating of 37.1, giving L&M a perfect score of two out of two in the first ten TV programs. And Old Gold sales this year are at all-time high.

The AM and TV editions of the Amateur Hour are not simulcast. They are different shows with talent selections which differ widely, depending upon visual value of the acts. But a common theme helps link them. Each week the AM and TV editions salute the same city. The TV show can't travel but the AM edition can and does at least once every three weeks. Taking the show on the road accomplishes several important things:

1. It helps build the show's local audience in the markets visited;
2. It adds variety to the program by sampling the talent of different areas;
3. It builds good will for Old Gold and the Amateur Hour.

Each out-of-town origination is run as a benefit for some local charity. And

not a cent of the admission money made in this way goes to pay road expenses of the show. This has assured the Amateur Hour a warm reception everywhere it has traveled.

To build up the local appeal of the television show, talent from out of town is frequently flown into New York after appearances on the traveling AM show. Keesely, who personally supervises the AM Amateur Hour for L&M, accompanies it out of town every three weeks. This gives him a periodic chance to get familiar with conditions outside New York City. As he puts it: "You can't judge the radio situation if all you do is sit around an office reading the *New Yorker* magazine. It's astounding how tastes will vary in different sections of the country.

Accounts of how Keesely and his associates make basic decisions like those required for the Lustre-Creme campaign and the Amateur Hour tell part of the story of how a radio department functions. But what about ordinary day-to-day activities. What does each man in the department do to make the wheels go around?

Keesely, of course, has the executive responsibility for the department. All important decisions must pass across his desk for approval. But, in addition, he gets out from behind his desk frequently to take an active part in production. He's in personal charge of production on the AM *Stop the Music* and the AM Amateur Hour, drawing on his years of varied radio background as a top-flight casting director, talent head, and producer to give these shows the smoothest polish. Another of his important roles is liaison with radio clients. He's the man who ironed out any differences of opinion which may crop up—as they always do in the radio business. He's got a thousand and one jobs to do involving talent, contracts, and relations with networks.

Keesely's second in command is *Larry Holcomb*, whose basic responsibilities are television production and the auditioning of talent. Holcomb's the man who attends all TV rehearsals and whips the commercials into shape. He's also the man who sees a constant stream of actors, actresses, and network men with programs to sell. The department has an open door—and an open mind—policy. Holcomb will see anyone with an idea for a new program. As he puts it: "There are as many fish in the sea as have been

## Consumer Market data PLUS

CONSUMER MARKETS gives all the up-to-date figures market and media men regularly use in selecting state, county, and city markets for consumer products.

A national advertising manager writes: "We are using it to lay out sales quotas and advertising plans." . . . An account executive writes: "More information than I have ever seen in a single market data book." . . . A time buyer writes: "Has figures on farm radio homes and markets I have been looking for for years."

The PLUS factor is the *Service-Ads* of many media (like the KVOO *Service-Ad* shown here). They supplement and expand local market data with additional useful information.

Send for Full Explanation folder describing the full scope of CONSUMER MARKETS.

**THERE'S ONLY 1 No. 1 MARKET IN OKLAHOMA**  
Plus Adjacent Bonus Counties in Kansas, Missouri and Arkansas

City	Pop.	Pop. %	Pop. %	Pop. %
OKLAHOMA CITY	317,000	31%	31%	31%
MOORE	100,000	10%	10%	10%
DAWSON	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%
OKMURKIN	100,000	10%	10%	10%

**And KVOO ALONE BLANKETS THIS RICH MARKET**

**DIO STATION KVOO**

This is one of 258 *Service-Ads* in the 1949-1950 CONSUMER MARKETS.

A Section of Standard Rate & Data Service  
**Walter E. Botthof, Publisher**  
 333 North Michigan Avenue, Chicago 1, Ill.  
 New York • San Francisco • Los Angeles

caught. You can't tell when someone with a terrific program idea will walk right in the door."

One of the men Holcomb work most closely with is *Clarke Agnew*, the TV art director in the department. L&M, incidently, was probably the first agency to centralize TV art responsibility under one man. This was paid off nicely. Instead of having all of the product art directors try to learn TV techniques, one man concentrates on the medium till he has the know-how (and ability to keep costs down) of a specialist.

One of Agnew's most unusual assignments was construction of a set of talking cigarette packages for a special commercial. He designed and built cardboard packs with mouths which could be opened and shut by hidden strings. He also handles more routine problems. For example, when still photographs are to be shown on the TV screen during a commercial, Agnew orders the photographs, makes sure it contains the right tone values for TV.

The man who's in charge of all radio and TV copy is *Peter Keveson*. He and his assistant, *Frank Buck*, handle the entire writing load for the department themselves. If necessary, they can call on the space copy department for extra writing help, just as Clark Agnew can draw on the space art department when he needs extra assistance.

On an account like Old Gold where the basic theme has been determined, Keveson's job is to work infinite variations on that theme. When the client desires something special in copy treatment—an emphasis on a Xmas gift carton, for example—Keveson gets a special request down through the account executive.

Though *Frank Daniel's* job as time-buyer might seem self-explanatory, this isn't the case. Everyone knows a time-buyer is a man who studies the radio needs of a client and the strong points of stations in order to make a wise purchase of time. But few people know what happens after the time has been bought. On a spot campaign, for example, Daniel has a continuing flow of decisions to make after initial scheduling is over. Stations are always writing in to note that such and such a spot was not run at the regularly scheduled time and will Daniel accept an alternate time. Daniel has to decide then whether to take an alternate time

or a refund.

*Sidney Hertz*, who works as Daniel's assistant in a timebuying capacity, is also television budget control man. He sees to it that costs for props and art work in TV shows and one-minute films do not go beyond the allotted figure. Hertz has an accounting background, worked his way up through the agency accounting department.

Another member of the department is *Bernard McDermott*, the traffic manager. Essentially, he's the man who makes sure that things get where they're going around the department. He sends memos to the copy writers reminding them of commercials due. He sees to it that commercials are put into the works on time, the works including a trip to the client for approval and submission to the network 48 hours in advance of broadcasting. He also ships recorded commercials out all over the country and hunts up TV props. On occasion he's provided Frankenstein masks for a Halloween commercial, old American engravings, a sprig of mistletoe, and a pair of raccoon coats.

To what extent is all of this activity and division of responsibility at L&M typical? The members of the department themselves could give you a pretty good answer. Several of them have worked at one or more agencies other than Lennen & Mitchell. And all of them are agreed that there's no such animal as typical. But, whether Lennen & Mitchell's radio department is "typical" or not, its activities certainly provide a good example of the basic techniques and procedures used by any agency radio department in sending a client's radio dollars where they will do the most good.

**SPONSOR'S**  
NEW NEW YORK  
address is  
**510**  
**MADISON**  
**AVENUE**

**FIGURES  
PROVE**

**W  
T  
R  
F**

**AM-FM**

**Covers the Prosperous  
Greater Wheeling  
Market From  
BELLAIRE, OHIO**

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling (W. Va.) Metropolitan Market. To see how economically,

See **THE WALKER CO.** Today

**ST**  
**ST**  
**IN RADIO ..**  
**IN TV TOO!**

**YOU GET THE  
MOST FOR YOUR  
ADVERTISING DOLLARS**

ON

**WOW**

590-5000 WATTS

**WOW-TV**

CHANNEL SIX

**OMAHA, NEBR.**

John J. Gillin, Jr., Pres. & Gen'l Mgr.

John Blair Co. & John Blair TV  
Representatives



## Love is still Box-Office

"Young Love" is that merry, warm-hearted comedy of college-vs.-marriage, with Janet Waldo and Jimmy Lydon scoring as a pair of star-crossed campus lovers. The hilarious complications of a secret student marriage have kept a big and growing audience howling for more.

*Billboard* says: "a happy blend of... slick production... bright scripting."

*Cue* says: "fun to listen to."

*Hollywood Variety* says: "it's a winner... the kids can't miss."

CBS says: you couldn't ask for a nicer show to go steady with, than this fast-paced, top-comedy CBS Package Program, from the able stable that put "My Friend Irma" and "Our Miss Brooks" in the winner's circle.

A CBS  
PACKAGE  
PROGRAM



SPONSOR  
COMPARAGRAPH

SUNDAY

MONDAY

DRY

TUESDAY

WEDNESDAY

THURSDAY

DRY

FRIDAY

SATURDAY

Main grid of program listings with columns for time slots (8:15, 8:30, 8:45, 9, 9:15, 9:30, 9:45, 10, 10:15, 10:30, 10:45, 11, 11:15, 11:30, 11:45, 12, 12:15, 12:30, 12:45, 1, 1:15, 1:30, 1:45, 2, 2:15, 2:30, 2:45, 3, 3:15, 3:30, 3:45, 4) and rows for channels (ABC, CBS, MBS, NBC, etc.).

January 1950  
TV Comparagraph in next issue

SPONSORS

Table listing various sponsors and their associated programs, including names like 'The Wallace-Beery Show', 'The Red Skelton Show', and 'The Bob Hope Show'.



January 1950 TV Comparagraph in next issue

PROGRAMS table listing various TV shows and their times.

Main grid of TV programs for the week, including show titles, times, and networks.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Main grid of TV programs for each day of the week, organized by time slot and network.



# UNITED STATES In Relay Racing,\*-

# WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\*The U. S. holds 7 of 10 world's records. In the thrilling, grilling 1600 meter our 1932 Olympic team ran in new low time of 3m 8.2s... a record that has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.0	15.8	10.1	4.8	20.2	4.4
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	34.4	25.6	9.2	14.4	9.2	3.5
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	37.5	25.5	6.7	9.1	11.8	

OCTOBER-NOVEMBER HOOPER, 1949  
Latest before closing time.

Station Broadcasts till Sunset Only

**BUY WHERE THEY'RE LISTENING: -**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

## JINGLES

(Continued from page 27)

and Chrono-Johnson, erstwhile director of light music for the British Broadcasting Corp., mulled over what they didn't like about radio, unanimously agreed that it was soap-box commercials. The public didn't seem to care for them, either. They decided to fit commercials to music. After some failures they got in touch with Edgar Kobak, then with Lord & Thomas. He saw the possibilities of their Pepsi commercial and gave them the green light for the now-famous

*Pepsi-Cola hits the spot.*

*12-ounce bottle, that's a lot.*

*Twice as much for a nickel, too.*

*Pepsi-Cola is the drink for you.*

This jingle, written before extensive surveys on the subject, managed to bull-eye the majority of "likes" revealed by the current survey shown herein, and completed some 10 years later. In five minutes, the pair achieved a catchy tune with product-name-remembrance value, and a sales story in the bargain.

Unlike the Pepsi five-minute miracle, these days little is left to happenstance,

Weeks frequently are required for an analysis of the product's potentialities, the exact message it is expected to put across, whether it is to be delivered by a soloist or a chorus, the writing of the jingle itself.

If the jingle is to advertise more than one product, its adaptability for a variety of jobs comes in for a thorough scrutiny. The choice of a tune, too, is subject to plenty of pros and cons. Public domain music has the advantage of being free for the sponsor, and familiar to the listener. Yet, if it's too familiar, the listeners may never be able to associate it with a candy bar, a razor blade, or hair tonic. Or if he does, his previous knowledge of its delays his new remembrance association. Conversely, it may require a time lapse for a new tune to catch on. It's a moot question, but most agency executives agree a good rule of thumb, in the realm of public domain, is to select a tune which strikes a familiar chord in the listener's memory, but doesn't bring on recollections of a Christmas with Grandma.

To demonstrate the extreme versatility of singing commercials, SPONSOR has analyzed a number of randomly-selected network, spot and local shows which have won listeners' approval and have increased sales.

Chase & Sanborn's new jingle for Instant Coffee thrives on humor:

*For better tasting Instant Coffee,  
Look for Chase & Sanborn on the lid.*

*For what Mr. Chase didn't know  
about coffee.*

*Mr. Sanborn did.*

So sold on singing commercials is huge Standard Brands, which used to sponsor such lavish programs as Major Bowes, Edgar Bergen & Charlie McCarthy, Eddie Cantor and One Man's Family, that a year ago it shifted to spot broadcasting exclusively, and uses jingles for Royal gelatin, Royal pudding, Blue Bonnet oleomargarine and Chase & Sanborn coffee.

Several months ago, Bristol-Myers started a spot campaign for Vitalis. According to its agency, Doherty, Clifford & Shenfield, "we decided on jingles because we felt that to get across to men the importance of looking well-groomed and attractive, we needed an approach which would be entertaining, and still have an emotional appeal." The theme, "Every Jane and Judy and Alice, goes for guys who use Vitalis," sung by a mixed quartet, subtly sets up a sex angle not

only through the words, but by having the female voices come out strong at psychological moments.

The Vitalis jingles were spotted in as many participating programs as possible to take advantage of an already conditioned audience. The campaign started on 40 stations. Each local M.C. was supplied with the transcribed 30-second jingle, plus straight accompanying copy.

Pleased enough with results to up the station total to 60 (and contemplating more in the near future) Doherty, Clifford & Shenfield is still experiment-minded. Within the past several weeks it made up, and is currently using, a 55-second transcription which starts with the jingle, goes into brief copy, and ends with the jingle. The initial five seconds are devoted to lead-in copy by the announcer, who is supplied with a number of suggested lines so he may select the one best suited to his personality and style.

The singing-talking commercial technique, which won audience approval in the survey shown on these pages, is represented in the majority of the examples discussed here. By sandwiching the sales talk between jingles, the advertiser loses little of his listeners' interest and good will, gets his message across, still remains part of the program.

Exponents of the boy-girl technique are Lanny and Ginger Grey, who have been jingling (as composers, lyricists and talent) since 1939 for such diverse products as razor blades, department stores, hats, cold remedies, tea, noodle soup. "We've written and sung more commercials for more accounts than we can remember," says Mr. Grey, "but there's one thing we never forget. Inevitably, one phrase of a jingle remains in the listener's memory, just as in a popular song. We make certain that phrase contains the name of the sponsor. And when people say some products don't lend themselves to jingles, we can't go along.

A top Grey account is the Sattler Department Store in Buffalo. They hadn't been able to lick their advertising problem via printed media. Consisting of a motley collection of small adjacent stores as the firm expanded, it had never been able to attract customers from the wealthy side of the tracks. In 1941, Lanny and Ginger went to work for Sattler over several Buffalo stations with a catchy jingle that ended with the recommendation: "go to 998 Broadway . . . today." (The latter de-

## FOR NEW YORK'S THIRD GREAT MARKET

ALBANY  
TROY  
SCHENECTADY

- **WROW** offers
- **YOU** complete
- **COVERAGE** and
- **PROMOTION** and
- **SERVICE**

5000 Watts • 590 K.C.

Ask

THE BOLLING COMPANY

# WROW

BASIC MUTUAL

livered in Ginger's softest tones.)

After a year, Sattler's thought the public was tired of the jingle, rated a change. They thought wrong. After a brief interlude during which the duo sang an assigned jingle, public opinion brought the old favorite back. In four years, hitching 12 basic verses to the familiar tune, it brought Sattler's dollar volume from third to first place in the Buffalo area. Today the clientele buys mink coats along with bargain basement items.

In 1943, Sattler's moved into their new store, complete with air conditioning and the only escalator in Buffalo. The store management credits its radio advertising with making the expansion possible, calls Sattler's "the store that jingles built." Lanny and Ginger are currently aired 102 times weekly over WBNY, WEBR, WGR, WKBW and WBEN.

Until this past summer, Rheingold Brewing Company used radio only on a sporadic schedule to plug such events as its Miss Rheingold contest. At the end of the prolonged New York beer truck drivers strike last June, they needed a major advertising push to remind consumers the drought was over and get them to thinking pleasantly in terms of their product. Agency Foote, Cone & Belding created a jingle "My beer is Rheingold, the dry beer," a tune with an infectious swing. This was aired in New York by Rheingold and throughout New England, New Jersey, Pennsylvania and Virginia for local airings via transcription by Rheingold distributors.

Philip Liebmann, Rheingold's vice-president and ad manager, is so impressed by the job done by jingles for a specific purpose that the radio campaign now being planned will depend on them 100 per cent. During 1950, for the first time in the company's long history, radio and TV will be used on a weekly schedule.

Another beer concern which has chalked up singular success with singing commercials is the Red Top Brewing Company. Jingles have plugged Red Top beer and ale for 12 years, Barbarossa beer for 10 years. Chains breaks and spot programs have appeared on more than 225 stations in 150 markets located in 21 states, and it is estimated that more than 53,000 singing commercials are broadcast each year, well supported by newspapers, posters, window streamers, and promotional letters. Large segments of the population can recite "All I hear

is Red Top Beer." "Every sale is Red Top Ale," and "All I know, suh, is Barbarossa."

The American Chicle Co. has developed its own distinctive form of singing commercials over a 10-year period. Its lyric style is so linked with the sponsor that imitators run the risk of giving a free plug to Adams Clove, Beeman's Pepsin, Chiclets, Dentyne, Black Jack, Sen-Sen or Wild Cherry chewing gum. Here's an example:

*Solo: You're all invited to the Dentyne quiz.*

*Do you know how good this chewing gum is?*

*Voice: Lasting flavor?*

*Solo: You're not missin'!*

*Voice: So delicious—*

*Solo: Right! Now listen—*

*Chew some Dentyne Gum each day.*

*Helps keep teeth white—breath okay!*

Some years back, American Chicle occasionally tested its singing commercials against news and musical programs of all kinds. Once they had their answer, the company devotes its entire radio budget to selling via jingles. The 1949 budget was bigger than ever before; indications are it will be

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

## Them that *has* ... **GITS!**

There's an *extra punch* in your advertising dollar on WDBJ!  
To demonstrate, look at these Promotion figures for the Fall Campaign (Aug. 21-Nov. 21):

Newspaper Ad Lineage . . . . .	19,617
Newspaper Publicity Lineage . . . . .	2,160
Spot Announcements . . . . .	525
"Biggest Show" Spots (Daily Feature, 8:45-9:00 AM) . . . . .	624
Downtown Display Windows . . . . .	11
<i>plus trailers, dealer cards and letters!</i>	

WDBJ's potential audience is over a million people who spend almost a billion dollars yearly.

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.


FREE & PETERS, INC., National Representatives



upped in 1950.

The Chateau Martin Wine Co. decided on a single identifying jingle personality when it launched its radio campaign in 1935. When "Gaston," the suave, sophisticated Frenchman was introduced to listeners, Chateau Martin was selling 15,000,000 bottles of wine yearly. Today, with an annual ad budget of \$250,000 (of which two-thirds is devoted to radio), the company sells about 45,000,000 bottles yearly. Chateau Martin's general sales manager, Maurice Greenberg, attributes the marked increase to "Gaston," who additionally appears in all the company's newspaper and billboard advertising.

P & G's Duz is an apt example of the painstaking lengths to which jingle-users go to make the commercial do a dual job, fit the product to a "T", be human and interesting. The Duz song came into being four years ago through an effort to harness the "Duz does everything" slogan to the rhythmic, sudsy "slosh-slosh" of a washing machine in use.



## DRUMMING UP BUSINESS IN PETROLEUM (Ky.)?

If you're drilling for business in Petroleum (Ky.), Mister, you've got miles to go before you hit any gushers. All the way to Louisville, in fact!

All you need to strike it rich in Kentucky are the 27 prosperous counties in the Louisville Trading Area. WAVE gets a greater and greater yield from this billion-dollar area every year, because WAVE drills everlastingly at it—doesn't go prospecting around in the low-yield parts of the State!

Better check on WAVE—at your very "oiliest" opportunity! And say, Bud—that's now!



**LOUISVILLE'S  
WAVE**  
NBC AFFILIATE... 5000 WATTS... 970 KC  
FREE & PETERS, INC.  
National Representatives

Compton Advertising tried 38 experiments involving different depths of water, quantity of suds, and size of clothes loads before the effect was obtained, and the four-line "Samba" version created. As soon as it was put on its nighttime program ("Truth or Consequences") and its current daytime network serial ("Guiding Light"), brand identification shot up. More important was an "extremely noticeable sales increase which has held up steadily."

Educated originators and sponsors of jingles agree that they must not irritate the listener. On that premise, Sachs Quality Furniture has been breaking all the rules—unless you examine the switch used, and the rules themselves.

The company sponsored its first radio program in 1925, a musical broadcast built around the Three Little Sachs trio which ran for 6,300 consecutive performances. Shortly after the show started, the company developed the idea of jingles to supplement its regular radio advertising. These commercials stressed (as they still do) the store phone number. Newspaper ads prominently displayed the number.

To increase business for its slip-cover department, Sachs conceived a take-off on the crab hawker in *Porgy and Bess*. In the jingle the actor shouts "I'm taekin' about Sachs, I'm taekin' about Sachs." But here's the switch in the rule: After irritating the audience beyond mortal forbearance, the company is smart enough to capitalize on the reaction. The jingle is interrupted by machine gun fire followed by: "We shot him and we're glad. We're the Three Little Sachs, and he's been driving us crazy, too. Come to think of it, Sachs Quality slip covers are something to shout about," etc.

Ergo, listener and the Three Little Sachs are brought together in mutual understanding, and a chuckle, and Sachs' slip-cover department is doing more than \$1,000,000 business annually.

Most successful of the jingles is "Chiquita Banana." United Fruit bonanza which is equally successful in selling bananas, instructing listeners in their care and preparation, and in lending a hand to starving kids abroad. UF's entire spot campaign on occasion has sold nothing but good-will, relief from famine. As this was being written, Chiquita was worried about the New York water shortage. So UF was recording a new verse along these

lines: "Here's Chiquita to say something we should remember each day. Our H<sub>2</sub>O supply is getting very low. Don't use water, unless you think you oughter."

Possessed of a very definite personality, sense of humor, and philosophy, Chiquita is a reflection of United Fruit's thinking as exemplified by Partridge, who has been with the firm nearly 35 years. "I'm having so much fun with Chiquita Banana," he says, "that if I had an independent income, I'd do this job for the sheer love of it. We aren't just trying to sell bananas in place of some other fruit; we're trying to do a job for the entire fruit industry."

Thus, Chiquita often sings about her new bean, "Johnny Apple," plugs Kellogg's Corn Flakes as a wonderful combination with bananas. And no one laughs harder than United Fruit at Chiquita's cartoon appearances, and the numerous lampooning versions of the jingle.

Written by Garth Montgomery, lyricist, and Len MacKenzie, composer, in 1944 the sponsor and agency immediately went overboard for it. It took six months for the public to follow suit, but when it did, the attachment became ardent and lasting. The jingle has been played by the Boston Symphony, commented on by Time magazine, and featured in a sermon at the Euclid Avenue Baptist Church. As a technicolor 80-second film, it has been shown in nearly 100 motion picture houses, many of which would never before accept a commercial film. Recently, it made its TV debut—an event of such proportions, and one requiring such an unusual amount of previous groundwork that it will be dealt with in detail in the second part of this article, devoted to singing commercials on video.

The history of "Chiquita Banana" is so replete with production problems and their solution, with the conception and workings of a highly integrated advertising philosophy, with human-interest value closely paralleled by fundamental working value, that it will be the subject of an entire SPONSOR article in a forthcoming issue. ★ ★ ★

**510 MADISON AVE.**

Is SPONSOR'S New Address

## RAILROADS

(Continued from page 31)

week series of Burton Holmes film travelogs on three video stations. The Milwaukee Road, however, regards its eight-year sponsorship of 15-minute newscasts over some 25 on-line stations in the Northwest, as a basic part of its advertising program.

A recent convert to broadcasting is the Lackawanna which on 15 November began a schedule of one-minute musical announcements in 20 on-line cities to help introduce the new streamlined train "Phoebe Snow." J. Hampton Baumgartner, public relations manager, said: "While this is our initial venture into radio, we regard it as a primary part of our advertising promotion in support of the "Phoebe Snow." In all probability we shall continue to use radio after this special campaign has been concluded."

Among consistent sponsors of newscasts are the Chicago & North Western and then Denver & Rio Grande. Both radio and television are major factors in Boston & Maine advertising.

On the other hand, although the Chesapeake & Ohio was a regional sponsor of *Information Please* on Mutual from 26 September, 1947, to 25 June, 1946 (when Robert R. Young was stirring up public opinion to influence the Interstate Commerce Commission in letting him exercise his "working control" of the New York Central), it has done no air advertising since. In fact, C&O's entire advertising program has been sharply reduced this year.

The biggest share of the cost of *The Railroad Hour* falls on such leading roads as the Pennsy, New York Central, Union Pacific, Santa Fe and Southern Pacific. But even including them the average cost for all 134 roads is only \$7.463 a year or \$146 a broadcast—which is certainly less than any of them pay to print timetables.

Featuring Gordon MacRae, baritone, and a different female star each week, the series consists of a streamlined version of operettas and musical comedies with well known guest singers.

The AAR and its members promote the program in various media—including car cards, dining car menus, posters, envelope stuffers, tag lines in AAR magazine advertising, employee magazine features and ads, timetables, and announcements on terminal public address systems.

Of the four consecutive shows on the NBC "Monday night of music," the latest Hooperatings give *Railroad Hour* 9.6, as against 8.1 for *Voice of Firestone*, 6.3 for *The Telephone Hour* and 5.0 for the *Cities Service Band of America*.


To learn what type of listeners the show was attracting, AAR last March (when it was on ABC) offered a 64-page question-and-answer booklet about railroads, entitled "Quiz." It brought 37,753 requests. Subsequently, repeated briefly at the end of seven broadcasts, the number rose to 49,383.

Analyzing the response, the AAR

found that, although no comment was requested, 7,241 wrote favorably of *The Railroad Hour*. There was only one unfavorable comment. Sixty-four per cent of those who replied were men, 25 per cent women, 8 per cent children, and the rest not identifiable.

The Chicago, Milwaukee, St. Paul & Pacific, better known as "the Milwaukee Road," has long used radio as a basic part of its advertising program, reports C. C. Dilley of Chicago, advertising agent (manager).

"Our earliest experience was with live and recorded one-minute announcement," he said, "but for the past eight



**IT TAKES WBNS TO RING CASH REGISTERS IN CENTRAL OHIO—**

In and around Columbus in central Ohio are 163,550 families who loyally keep their radios tuned to WBNS day and night. They have learned by a quarter of a century of listening that they can believe what they hear on WBNS. This market is not only thoroughly covered by WBNS but there is the extra bonus of program duplication on the affiliated FM station WELD. That's why advertisers who wish to do a complete and profitable selling job in central Ohio naturally select WBNS as their principal radio medium. WBNS has a long list of both local and national advertisers who consistently broadcast their sales messages over this station for year after year to the tune of sweet music on the cash registers.

**ASK THE LOCAL ADVERTISERS ABOUT WBNS . . . THEY KNOW—**

The local merchants know from experience what radio station pulls returns and which one does not. They get together. . . They compare notes. . . So ask Roger Jewelers, Carlile Furniture, Hanna Paint, Capital City Products Company, Reubens and dozens of others here in Columbus. Many of them will tell you that they have been using WBNS for twenty-five years and each one will testify that this station always brings in the customers and does the job at low cost too.

**YES, AND ALSO ASK THE NATIONAL ADVERTISER ABOUT WBNS —**

National advertisers do not spend their money wildly. They test and retest before embarking upon a campaign. . . And here in Central Ohio the field tests supported by Hooperatings prove that WBNS has the audience which does the buying. That's why more national advertisers use WBNS than any other Columbus station.

**COVERS CENTRAL OHIO** **IN COLUMBUS, OHIO IT'S**

# WBNS

**POWER 5000 D•1000•N CBS**

**ASK JOHN BLAIR**

years our major use of radio has been 15-minute newscasts on on-line stations"—currently 25 of them. Commercials are devoted primarily to train service, such as the "Hiawathas." But some are institutional: some promote lesser-known departments of the railroad, such as the agricultural, mineral and industrial departments. Others discuss freight service, or tax problems; special trains and conducted tours, or new stations or other local improvements.

"Our radio advertising, except for a series of announcements in Alaska," Mr. Dilley explained, "is on a once-a-week, year 'round basis, with the day and time chosen to reach an audience of both men and women." Other advertising is used to support radio programs only when the railroad changes stations or newscasters.

Although the Southern Pacific has had considerable experience with radio, it has done "very little" with it in recent years, replied Fred Q. Tredway of San Francisco, general advertising manager.

"Before the war for several years we put on several types of programs, —dramatic and then audience partici-

pation—in Los Angeles. "getting SP executives there were pleased with the programs and "felt they were helpful in a promotional way, although we could not get any definite indication in dollars and cents." A high proportion of SP passengers had heard them.

During the war the railroad sponsored a half-hour dramatic program over Mutual—Don Lee to recruit labor. Hooperatings ranged from 5 to 9. For a year after the war's endn the SP continued to sponsor the show, for traffic promotion.

"Although we had a very good audience" throughout the entire period," Mr. Tredway pointed out, "we got very little reaction in definite sales or from offers of booklets or similar material. . . . We regard radio as a good background medium for our other advertising. . . . We feel that spot radio is the most effective for our purpose, and particularly good when announcing a new service, a new train, etc." He admitted, however, that as "sporadic user," the SP has had trouble in getting good announcements.

The company's radio programs have been promoted in newspaper, outdoor poster, window display advertising and newspaper publicity.

A more consistent announcement is the New York Central, which has used one-minute radio announcements for three years. About 15 announcements are scheduled weekly in Boston, Chicago, Cincinnati, Indianapolis, St. Louis, Springfield, Mass., and Worcester.

The announcer devotes about 15 seconds to straight weather reports prior to the commercial, the bridge into which is: "But it's always fair weather on the 'Mercury' and 'Twilight'"—or the "Southwestern Limited," or some other train. The announcements also have been used for all-expense tours and excursions.

The Central's broadcast efforts, said Harry W. Frier, account executive at Foote, Cone & Belding, New York, are "100 per cent passenger traffic and not 'institutional'." Broadcasting is regarded as an "essential" but "not necessarily a primary part" of the advertising program. Announcements are employed because they provide "flexibility in localizing our message."

Since last April the New York Central has sponsored a series of six one-minute filmed television announcements a week on New York City stations. Nine different ones feature

trains, coach service, overnight service, resorts.

The railroad considers the TV effort as "experimental. It is virtually impossible to trace any direct results to it."

The Atchison, Topeka & Santa Fe uses announcements "occasionally," reported A. A. Dailey, Chicago, general advertising manager. "Those occasions are when we want to put some extra promotion behind some of our service in a particular community where sales are dropping off." The announcements are broadcast several times daily for two or three weeks. "So far this year we have used spots in three different areas." Usually these are scheduled in conjunction with newspapers—"and the combination usually helps boost sales." He could not say which of the two media does the better job.

The Denver & Rio Grande Western sponsors a morning newscast in Denver, an evening one in Salt Lake City. Both are three times a week. In addition, during the skiing season, the D&RGW uses announcements on disk jockey shows, to attract teenagers, and on evening news shows, to reach adults. Ninety-five per cent of the commercials, said Malcolm T. Sills of Axelsen Advertising Agency, "promote specific passenger trains and special excursions, 3 per cent are institutional, and 2 per cent promote freight business. The R&RGW devotes about 5 per cent of its annual budget to radio. It promotes the radio programs in window displays and in footnotes on outdoor advertisements.

Ski special commercials, are responsible for the majority of ski-train sales. The road could not measure accurately the response to newscast commercials, "but comments to ticket agents and officials indicate that they are effective."

The Chicago & North Western reports only one broadcast program, the "400" Hour, an early-morning newscast over WGN, Chicago. The railroad, however, has sponsored it for more than 10 years—which may be a record for railroad consistency on the air. Several years ago, when the C&NW announced its intention of discontinuing the show, so many listeners complained that it was continued.

"Radio has always been closely linked with the Boston & Maine in its advertising schedules," replied George H. Hill of Boston, publicity manager. "The B&M was one of the first roads

## FIRST AGAIN!

Sunday afternoon television programming has been started by KDYL-TV, marking another "first" for Salt Lake City's first television station.

In 1950 — to tap the rich Salt Lake City market — remember these powerful selling twins, KDYL and KDYL-TV, always out in front.



Salt Lake City, Utah  
National Representative: John Blair & Co.



to use radio for public relations. The jingle "Timetable Mable" was commercially scheduled more than 500 times, and became so popular that it was printed in sheet music, chosen by listeners as one of the most pleasing radio commercials."

The B&M has now jumped into television. On 30 December, 1948, it started the *Boston & Maine Winter Sports Special*. Featured each week a different on-line sports area and a talk by a representative of that area. The stage set was the interior of a ski lodge. After the talk, a 150-foot film showed the area and skiing conditions.

Its next TV venture was the *Boston & Maine Railroad Show*. On-the-spot films featured different railroad operations, and an official discussed them. During this 10-week series viewers "rode" the cab of the "Kennebec" express from Boston to Portland. An offer of a set of photographs of this run, made on two shows, brought in 1,500 requests.

Last fall the B&M went into TV again with a 13-week series featuring New England cartoonist Francis Dahl, known for his good-natured ribbing of Bostonians. A Dahl family romps through situations in B&M cars. Commercials are Dahl cartoons.

Since Earnest Elmo Calkins wrote the first "Phoebe Snow" jingles for newspaper ads, 40 years ago, the Delaware, Lackawanna & Western has been jingle-conscious. But it did not put jingles on the air—in fact it didn't get on the air at all—until the new deluxe "Phoebe Snow" began the New York-Buffalo run on 15 November, 1949.

Then a series of three to six singing commercials a week, scheduled for 13 weeks, proclaimed:

"The new 'Phoebe Snow'

The streamliner queen.

The new 'Phoebe Snow'

It rides like a dream,

Oh the new 'Phoebe Snow'

Is stealin' the show

The fastest, safest, smoothest ridin'

Way to go!

"Deep-cushioned seats

A wide-window view . . .

A roomy Lounge-Car

Just waitin' for you.

The food is divine

And you'll be on time,

So go Lackawanna

On the 'Phoebe Snow'

New York to Buffalo—"Phoebe Snow!"

## TV SURVEY

(Continued from page 33)

rodeo from Madison Square Garden. The World Series broadcasts came during the month covered by the survey reported here.

Gillette commercials include both live comments by announcers and film spots with a demonstration of some kind. Philip Morris offers their commercial via CBS-TV's *Candid Camera* (Monday 9-9:30 p.m.) and *Ruthie on the Telephone* (every night except

Wednesday and Sunday, 7:55-8), and ten filmed spots weekly on WABD and WNBT.

Chesterfield commercials presented via *Arthur Godfrey and His Friends* (CBS-TV) and *Chesterfield Supper Club* (NBC-TV) not only had a good liking score in this survey, as they did in the Starch report for the same period, but weren't far behind the Old Gold pitches in winning new users. The question of how long such new users remain "loyal" to the brand is, of course, a subject for further investigation.



# B M I

## Service to the Broadcaster

Service is one of the basic theme songs of BMI. The nation's broadcasters are using all of the BMI aids to programming . . . its vast and varied repertoire . . . its useful and saleable program continuities . . . its research facilities . . . and all of the elements which are within the scope of music in broadcasting.

The station manager, program director, musical director, disc jockey and librarian takes daily advantage of the numerous time-saving and research-saving functions provided by BMI.

Along with service to the broadcaster—AM, FM and TV—BMI is constantly gaining new outlets, building new repertoires of music, and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD



It is obvious that other factors are at work besides liking or disliking a commercial to account for its power to move products. Otherwise the buying curve would closely parallel the attitude curve. Another important factor is the memory value of the commercial. No attempt was made by this survey to check this factor. But the Starch studies reveal that high memory value of a commercial does not necessarily coincide with either liking or the "brand acceptance" of a product.

In Starch's terminology, "brand acceptance" refers to a person's attitude toward buying a product. It is ascertained by querying a sample of both viewers and non-viewers as to which of several brands they would purchase if they were going to buy. The difference (if any) between the preferences of viewers and non-viewers represents the "brand acceptance" figure.

An ingredient even more important in a commercial than liking and memory value is its believability. Format, content, presentation of a commercial may be pleasing to a subject, even though he disbelieves or doubts the truth of specific statements or claims.

A commercial may be entertaining—or not—and this will strongly affect its like or dislike rating. This is naturally important in so far as the entertainment value may be important in getting and holding attention. The results of this survey, as has been indicated, reveal that well-liked commercials aren't necessarily good sales tools.

Action-getting components of a commercial were studied comprehensively in the last war by Capt. Horace Schwerin for the U. S. Government in the interest of its conservation program.

Schwerin (now head of the qualitative research firm bearing his name) and his associates discovered that believability, along with memory value and likability were most important in moving people to action with a sales argument. Believability turned out to be most important of the three. These elements are expedient checking points for commercial effectiveness in lieu of shadowing prospects to see what they do after being exposed to a sales talk.

Nobody shadowed members of the TV Critics Club, who took enthusiastic advantage of their chance to talk about TV programs and give other information. But the American Management Counsel did the next best

thing. They asked viewers what products they had actually purchased as a result of watching television.

Food products accounted for \$9.1% of all products first purchased because of TV. Lipton products, plugged by Arthur Godfrey on *Talent Scouts* (SBS-TV), alone accounted for 31.9% of all new brand purchases in the food category.

Godfrey's commercials are generally conceded by the public and the trade to be both entertaining and credible. This latter quality, of course, springs largely from the effect of sincerity possessed by Godfrey in so remarkable a degree. The fact that to most Godfrey listeners his commercials are entertaining also shows up in the high liking score seen in the table accompanying this article.

Kraft products were second to Lipton with 10.9%. They are plugged on the NBC *Television Theater*. Except for Hi-V orange juice with 5.2% and Borden products with 4.9%, ten other products named had under 3.0% of all those whom television influenced to buy new food brands.

Texaco products, plugged on the Milton Berle show by the famous Texaco products, plugged on the Milton Berle show by the famous Texaco pitchman, accounted for 51.6% of auto accessories purchases; Auto-Lite garnered 27.4%.

The table of likes and dislikes shown at the head of this article was limited arbitrarily to those commercials mentioned a minimum of by 35 respondents. Most disliked of all commercials in that table were those of Whelan Drug Co., on DuMont's Saturday night *Cavalcade of Stars*.

Main reason given was that commercials interrupt the show too frequently. These commercials are filmed. Another gripe was the manner in which the camera picked up the m.c. right in the middle of some business being enjoyed by the studio audience. Viewers feel they're missing something.

Despite the fact that 89 out of 92 viewers disliked the Whelan commercials, one of their advertised products ranked fourth on the list of products in all categories first bought because of TV influence. The item is Heed, a deodorant. It was outranked only by Tide and Lipton products.

Several exceptionally well-liked commercials (note chart heading this story) did not influence enough of the sample (ten or more) to make the

list of those products purchased by members of the Critics Club sample for the first time. This list was published in part one of this series.

Among these brands are Chiclets, BVD, Ballantine and Speidel. The selling has to appear credible in order to get action. Nobody yet has been able to lay down specific rules for achieving this precious quality. Each product and situation seems to require highly individual treatment. Schwerin Research Corp., as well as the research departments of McCann-Erickson and other agencies, has done work in this field.

It will be noted that Gillette commercials are disliked more than liked, yet they were highly effective in competition with competitive commercials, moving 75.0% of those who said shaving accessories commercials influenced them to buy.

In most product categories, one brand strongly dominated all others in the sample's report on commercials that made them first try the product. It is also interesting to note that the Starch "brand acceptance" for products common to both lists (tested during the same period) finds most products in the same relative rank as they appear on the TV Critics Club report.

Among hair preparations Wildroot led with 48.1%. Vaseline was second in the group of seven with 22.2%. Colgate topped tooth pastes with 37.4%.

Next to Tide's overwhelming 76.2% came Ivory with only 8.4%. Among coffees Sanka dominated in similar fashion with 80.0% to its nearest competitor, Maxwell House (both General Food products) with 10.0%.

While Candies were closer bunched, Nestle's with 33.3% was exactly three times stronger than its nearest rivals, Mason, Musketeer, and Bonom's, each with 11.1%.

Among eight beers, Ballantine led the parade with 43.5% to Schaefer's 30.0% and Rheingold's 10.0%.

General Electric appliances, with 24.2% exactly doubled Westinghouse with 12.1%. These percentages are all based upon the total number of respondents who bought in a specific product group as a result of TV commercials.

The unusual dominance of a single brand in so many product categories calls for careful analysis to discover what relevant factors weigh most heavily in this result. It seems clear that

much more work needs to be done on the factors that make a commercial credible. If the viewers believe the advertising claims advanced on television—it may not be so important whether the commercial is entertaining. ★★★

## GREATER LOUISVILLE

(Continued from page 29)

The Greater Louisville Association started advertising almost as soon as they set up their adding machines. Even in the earliest days of the company Flexner believed in it strongly. "If we are consistent in the things we stand for and offer, the citizens of this area will benefit by taking advantage of them. But we must get the word to them."

The Association first took its story to potential customers through the newspapers. And they used them consistently. Although newspapers have to share 25% of the company's advertising budget with bus cards, there has been a Greater Louisville ad in *The Courier Journal* and *The Louisville Times* every day for the past 25 years. But almost as soon as radio made an appearance, the Association turned to it as a way to sell goods.

"I remember that I was interested in radio even back in the days when I used to listen to my crystal set—giving out mostly noise with, once in a while, a faint voice or a little music. But as reception improved, I began to think that maybe others with radio sets were just as much interested as I. I thought that if I could explain to these people what our association offered in the way of safe investment of their money, and an economical home loan, that I could do a real selling job for our organization."

Flexner suited the action to the words and the Association went on the air for the first time on New Year's Eve, 1925—with a full-length presentation of the opera *Faust*. The program took two hours and was the first opera heard over the air in Louisville. Although Greater Louisville added other programs shortly afterward, it maintained the two-hour monthly show for several years.

Even in those early days, Flexner was sure of his medium. "There was a good deal of trial and error. We had to learn by experience what would click and what would not. Much of the criticism we received would have made an advertiser give it up as a bad job—the imitations snakes we used to get through the mail, for instance. But what kept us on the air trying to sell our wares, was the fact that our business was increasing by the day, and so many of our customers mentioned the fact that they had heard about us on the radio. I knew I had found a medium that would get the story of our institution into every nook and corner."

By 1927, after two years of radio, the company had \$3,000,000 in resources. It moved into larger quarters and, when radio itself was only a few years old, set up its own broadcasting studio in the new building. In that year too, they started the collection of a music library and added the half-hour children's show to their schedule.

In their years of radio advertising, Greater Louisville has adapted its com-

mercials to changing times and their own problems. During the 1937 flood, the company continued its broadcasts on batteries, and eliminated all the commercials from its programs. Instead of commercials, Flexner broadcast reports of the flood, news of missing persons and messages of encouragement. The good-will impact of this measure was proved by the stream of requests for Flexner's talks that were received after the flood. During the war, too, commercials plugged saving for postwar home building and the buying of war bonds.

Today, Flexner's commercials have settled down to a pattern that combines institutional and direct-selling copy, related closely to whatever aspect of the business needs a lift. The first ten days of each month, for instance, are used to plug investments; because money invested during that time starts earning interest as of the first of the month. Of late, Flexner has also begun a system of dedicating musical numbers to customers. A piece of music is dedicated to a recent investor, for example; his name is not given, but the

## Here's how I decide which stations I hope to get

Referring to building lists for spot radio campaigns, one important Media Director says:

"I check STANDARD RATE on everything in it about the stations in the markets we've selected. Then I check the station reps. I check the surveys on number of homes that listen and I also look into the listenership ratings."

It's a nerve-racking job, isn't it, when you can't get the data you want. Or when it takes too long to get it. Many stations are making it easier by running *Service-Ads* that supplement and expand the data in their SRDS listings. The KHMO *Service-Ad* shown here, for instance, offers a new survey agencies and advertisers will want. Other *Service-Ads* give other kinds of information that helps buyers buy. Watch for them when you're using SRDS.



### NOW AVAILABLE!

SEE KHMO FOR NEW SURVEY COVERING LISTENING HABITS IN 38 COUNTIES OF MISSOURI, ILLINOIS and IOWA

This survey was completed in the 38-county area of Missouri, Illinois and Iowa. The report shows advertising stations leading to maximum time buying.

**KHMO 5,000 WATTS 1000 AT NIGHT** **1070 KC**

This *Service-Ad* appears for your convenience near the KHMO listing in SRDS Radio Section.

**STANDARD RATE & DATA SERVICE, Inc.**

The National Authority Serving the Media Buying Function

Walter E. Botthof, Publisher

333 NORTH MICHIGAN AVENUE, CHICAGO 1, ILLINOIS  
NEW YORK • SAN FRANCISCO • LOS ANGELES

town he lives in is mentioned. Flexner finds that these dedications are noticeably followed by the arrival of additional customers from the same locality. Since the Association accepts money for investment from any part of the country but confines its lending activities to a fifty-mile radius of Louisville, the content of the commercials is also varied slightly too, in accordance with the coverage of the station they are being aired over. (There are, incidentally, names from all over the country in the Association's books. Many of them, Flexner says, are hold-overs from "the early days of radio when there were only a few stations on the air and our programs reached from coast to coast.")

The company has kept a sharp eye out for improvements within the organization. In 1933, it became the first organization of its kind in Kentucky to operate under a Federal charter and federally insure its savings and investment accounts. The home research plan, set up during the war, became a kind of giant home lending library with photographs and plans of more than three thousand houses. The plans, including specifications, floor plans, mill lists and lumber lists, are furnished free of charge to customers who wish to take out home loans. Recently they completely remodeled their four-story offices in Louisville and added such customer-appeal features as Muzak and small rockers for children.

Today the company's coverage of Louisville radio is so extensive that it should be difficult even for Flexner to keep track of his programs. Spending three-quarters of its \$75,000 advertising budget on radio, Greater Louisville starts its week on the air with a 15-minute program on WGRC at 6:30 in the morning. This is followed by 15 minutes on WKYW at 6:45, on WINN at 7:00, WAVE at 7:15, and on WKLO at 7:30—all broadcast Monday through Saturday. While the programs for each station are different, they all consist of four transcribed march selections, with opening and closing announcements and a two-and-one-half-minute commercial by Flexner in the middle. Says Flexner, "By using the five stations, beginning at 6:30 and running until 7:45, it has been proved to us that we can catch people no matter what time they get up."

But that's only the beginning of the company's radio day. At 11:45 there is a daily 15-minute program of tran-

scribed classical and semi-classical music over WGRC, with the same kind of announcements and middle commercial. Over WINN, there is a daily 5-minute musical program at 12:25 with three-and-one-quarter minutes of music, one-and-three-quarter of message.

The company uses the air in the evening hours, too. They sponsor a daily 15-minute newscast at 5:45 over FM station WRNW—a station they started buying before it was a year old. Over WKLO goes the Greater Louisville Music Room Program of semi-classical music for 15 minutes every Sunday afternoon. On Saturday nights at 6, the Greater Louisville Hour goes out simultaneously over WINN and WKLO. This live program features the Greater Louisville Ensemble, a mixed quartet that has been on the air for the company, over one station or another, for the last twenty-five years. The Greater Louisville Hour originates in the company's studio, with Flexner doing the commercials live, and is fed to the stations by an engineer.

As for television, Mr. Flexner does not think it will affect his buying of radio time, although he hopes that his company will grow with the new medium as it did with radio. The company went into television for the first time on November 24th, sponsoring an important local football game over WAVE-TV. On December 1st, a daily one-minute spot program was started over the same station and Flexner hopes to follow this soon with a weekly 15-minute program.

## JOSKE'S

(Continued from page 25)

looked more than a bit damp by mid-morning. Emergency flood activity outside the store was urgent, and swift. Inside, anxiety over the state of the city. The empty aisles at Joske's looked ominous. It rapidly reached a point when ad manager James Keenan decided some emergency measures were also indicated for the store.

Like all in the Alamo City, he dialed the radio for latest information, tuning in first to Joske's year-round-sponsored newscast on KITE. What he heard from Chief Meteorologist Orin Edrington—brought in by special lines for a minute-by-minute account of conditions over the station—was encour-

aging. "It's all over," he told listeners; "let's get back to normal." Police officers, also broadcasting over special lines, were equally assuring.

Further dialing brought in Henry Guerra's news on WOAL. He was reassuring, too. "Let's get back to normal." Let's in effect, get over to Joske's.

Keenan then and there decided to let loose a flood of his own. Calling for all 50-word availabilities on KTSA, KABC, KONO, KIIWW and KCOR (the last two Spanish-language stations to cover the hard-hit Bexar county's 160,000 citizens of Mexican descent), Keenan went to work with Violet Short, Joske's radio director, and Bob Holleron, radio account manager of the Pitluk advertising agency.

The trio knocked out copy on the double, plugging the fact that the store would be open for shopping until nine that night. Delivered to stations by hand, it was on the air within an hour.

The hand-in-glove "it's all over, let's get back to normal" and "Joske's will be open till nine tonight," repeated at 10-minute intervals over all stations, had immediate effect.

Relieved shoppers arrived in holiday and buying mood, by car, bus, and taxi. At store closing time that night, Joske's had rung up the third largest day in its sales history. The following day, bombarded by similar announcements from 6:40 a.m. to 9:15 p.m., the customers more than got into the spirit of things.

For the week ending 29 October, here's what the Federal Reserve statistics show: San Antonio sales up 46 per cent in retail sales compared with the same period in 1948; a Fort Worth increase of two per cent; a Dallas decline of one per cent; a drop in Houston sales of four per cent. And a national average department store drop of seven per cent.

San Antonio's increase was attributed by the 4 November issue of *The Wall Street Journal* to the Joske-Days sales.

"Without minimizing the vital role played by other media used, in the overall success of Joske days," says advertising manager Jim Keenan, "we attribute an important part of our first two days' record to our radio advertising. It proved again two of radio's greatest advantages and selling points: instant accessibility and complete flexibility." ★ ★ ★

## 40 West 52nd

(Continued from page 7)

I capitalize COMMERCIAL because I presume that was the basis for not including WJR in your review of stations activities in rural programming. And I must confess you were justified in passing up WJR. For fifteen years now we have been serving Midwest farmers on a purely public service basis.

We must be doing a pretty fair job of doing that. One of the biggest radio advertisers in the country made a survey of the WJR rural area with the view to determining the best and cheapest medium through which to contact farmers and following their farm-to-farm canvass the advertising manager wrote their agency:

"I am thoroughly convinced, after making this study, that Marshall Wells (WJR Farm Editor) has the outstanding farm show in the country. I have never seen such enthusiastic response for a single show as we received from the farmers in our study. I can only say that I am extremely sorry that after we are all set to buy this show, WJR does not see fit to sell the program to us."

Perhaps readers of SPONSOR Magazine would like to know how WJR has won such predominance in the rural field that the Director of the State Department of Agriculture stated that from 75 to 90 percent of people attending farm organization meetings have indicated that they are regular listeners to WJR's farm program. Here is a capsule outline of what WJR has done and is doing:

1. Made a thorough canvass of all rural interests to determine the type of farm program desired and the best time of broadcast.
2. Developed three programs of strictly farm interest. "Farm Forum" weekdays at 6:30 a.m., "Voice of Agriculture," Saturdays at 6:30 a.m. and "Farming Marches On," Saturdays at 7:30 a.m., all SUSTAINING.
3. Arranged for and broadcast on-the-spot weather reports from numerous points throughout the entire WJR primary area.
4. Invested approximately \$50,000 in a mobile studio dedicated to farm service and used extensively for the remote origination of farm programs.
5. Established a close working

agreement with Michigan State College to assure the accuracy and timeliness of all information carried on the farm programs.

6. Works closely with 4-H Clubs, the Grange, Farm Bureau, numerous local farm groups and the State Department of Agriculture to obtain direct reports on conditions, developments and news of value to farmers.

7. Performs its own reportorial job rather than relying solely on wire services or governmental releases.

8. Cooperates with all farm groups in supplying speakers and talent for meetings.

9. Gives liberal announcements to farm group meetings.

10. Publicizes, without charge, auctions and the public sale of farm equipment that would be of interest to farmers.

I think one reason for WJR's amazing success in the rural field is that we treat farmers like people. Some farm broadcasters talk down to the farmer, speak a dialect loaded with ungrammatical expressions in the belief that farmers like this approach. We have found farmers highly intelligent —

many of them are college graduates. We have a high respect for them as listeners and a keen appreciation of their evaluation of radio programs. Except for specific information and news about farm activities and farm markets, the farmer's choice of entertainment is pretty much the same as that of his urban cousin.

You'll be interested in a recent survey of 94 counties in the WJR primary area in which farmers were asked: "To which station do you and your family listen most frequently?" 35% named WJR for the 6:00 a.m. to 7:00 a.m. period with the next nearest station mentioned receiving only 7%. Approximately the same percentages were true for all other periods day and night.

I'm certainly looking forward to the next "bonus" you have promised us subscribers to SPONSOR. In these supplementary reports you are performing a very worthwhile service to the radio industry.

WORTH CRAMER  
Asst. General Manager  
WJR, Detroit

## Worcester's BEST Buy!

Call in our rep today! Ask him to show you the latest report . . . the October-November Hooper Index! Look it over and see for yourself that WNEB delivers with the

**LOWEST COST PER  
THOUSAND LISTENERS**

. . . the lowest cost of any station in

**WORCESTER, MASSACHUSETTS**



Represented by: The Bolling Company, Inc. and Kettell-Carter, Inc.



### Santa on the air

For all his roly-poly bulk, Santa always has been able to sail through the air with the greatest of ease.

Which makes the affinity between the merry old gent and radio natural indeed.

Santa was working early and late with radio stations this yuletide season, if reports flowing to SPONSOR's office are any indication.

He came early to WREN, Topeka. Over 6,000 people waited to greet him when he arrived, at the invitation of WREN, with ten elfish helpers on November 26. He hung around until Christmas and helped merchants of North Topeka boost their anticipated Christmas sales about 20%.

KITE, San Antonio, didn't take any chances. On December 10 the station dispatched its own news correspondent

by plane to Santa's headquarters at the North Pole. He hung around until the zero hour, reporting all details of Santa's preparations to visit the Alamo City, even helping him with his sack on the long flight.

KMA, Shenandoah, exchanged Christmas Eve programs with American Radio Station RIAS in Berlin, Germany, to help the rotund gift-giver on his journey. A choir in Berlin joined with another at Staton, Iowa, to express Christmas greetings.

AT WBAL and WBAL-TV Santa worked overtime bringing the B&O Chorus to the NBC Network Christmas Eve, sending Dickens' Scrooge via television, and generally cavorting through the Baltimore air.

Santa really rolled up his sleeves and got downright commercial when the folks at WSM, Nashville, caught up with him. They made him paint their yearend program schedule Santa-green-and-red. And on top of that they made him promise lots of business.

He delivered too.

### Mail Order Radio

Oliver B. Capelle, Sales Promotion Manager of Miles Laboratories, writes in a letter to SPONSOR:

"Your story 'Is mail order good for radio' seems overly charitable to the station practice of selling time on a per inquiry basis. From personal observation I submit that current abuses are harming station reputations and disturbing thoughtful advertisers who pay card rates (see "40 W, 52" for

complete letter).

We are in wholehearted agreement with Mr. Capelle on the per inquiry phase of mail order selling. No responsible publication can condone practices which are known to create an unhealthy and unsteady business climate for sponsors and stations alike.

SPONSOR's purpose in studying and recording the mushrooming growth of mail order sales is to explore and clarify the methods used and to bring the unwholesome practices out into the open. Certainly, nothing is gained by ignoring an existing and, in places, a flourishing business. In the full limelight of factual publicity the more insidious practices are less likely to look profitable.

Publications of mail order methods and practices by no means implies SPONSOR's editorial approval.

### Singing convincer

There's a lot of sell in a song.

Since we undertook our investigation of singing commercials our eyes have been opened on a form of advertising that just spouts results.

To the old complaint that radio can't work for a department store we cite "The store that jingles built" in Buffalo.

To the protest that railroads are too conservative for breezy lines we point to the Lackawana lyrics sweeping the east.

Whether it's shampoo or shoes, autos or foods, there's a singing commercial for your product.

## Applause

### P&G's Media Policy

Shrewd advertisers have continually solved the problem of selling their products by selecting the best media with which to promote them. They have never considered increasing appropriations for one media a justified reason to abandon another. Procter and Gamble has repeatedly recognized this fact.

In a contemplated move to up its television expenditures, P&G is taking

a long range view of all media. Executives of the organization consider the product and then decide what media will sell it best. Procter and Gamble does not expect to rush brashly into television at the expense of other media. The value of any media is measured by the sales it produces.

For its multi-million dollar radio budget, the largest in the history of advertising, P&G used the same yardstick. However, radio has proven to be a vital factor in keeping its sales

geared to the level of the past few years. Therefore, present indications are that P&G's radio allocations will remain untouched.

Procter and Gamble officials realize that TV is a lusty infant, while radio is an established industry. They treat them as separate units, as they do newspapers, magazines, billboards, etc. Many other clear-thinking advertisers realize this, and follow the policy used by P&G and long advocated by SPONSOR.



**ROPED!  
TIED!  
READY FOR BRANDING!**



That's the breezy Arizona way of telling you that more than

**HALF A MILLION ARIZONANS**

who, annually, spend more than

**HALF A BILLION DOLLARS**

in KOOL's retail trading area provide a ready-made, loyal audience

**for YOUR SALES MESSAGE**

— made doubly responsive by KOOL's active showmanship and local promotion

+ the consistently top-Hooperated

**COLUMBIA NETWORK PROGRAMMING**



**IT'S KOOL**  
The Gene Autry Station in PHOENIX

Key Station of the  
Radio Network of Arizona.

**KOOL, Phoenix  
KCKY, Coolidge  
KOPO, Tucson**

100% coverage of Arizona's  
richest area comprising 75%  
of the State's population.

**Your COLUMBIA Station**  
IN ARIZONA

**5,000 WATTS DAY and NIGHT 960 KCs**

Phone, wire or write for availabilities today

NATIONAL REPRESENTATIVES

George P. Hollingberry Co.

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

# NEW ENGLAND COVERAGE at its best!



## *The best in News Coverage!*

Working hand in hand, Westinghouse WBZ and the independent Boston Post ("The Great Breakfast Table Newspaper of New England") merge news-gathering and news-dispensing facilities to give New Englanders accurate, up-to-the-minute reports of the BIG news stories. Last month's election, for example, was covered over WBZ by the Post's political experts... while the newspaper and WBZ-TV joined forces to bring viewers live reports on election events throughout New England.



Listeners, viewers, and readers appreciate this authentic news highlighted over WBZ and WBZ-TV, and reported fully in the Post (above).



## *The best in Audience Coverage!*

WBZ, supplemented by the synchronous voice of WBZA in Springfield, gives unexcelled coverage of populous New England. WBZ programs, in fact, reach 80% of this rich, six-state market. In 50%-100% BMB daytime counties alone, the WBZ market includes almost 1½ million families with a purchasing power of \$6½ billion! For availabilities on this sales-productive station, contact WBZ or our national representatives.

# WBZ

and WBZ-TV

**BOSTON**

**50,000 WATTS**

**NBC AFFILIATE**



**WESTINGHOUSE RADIO STATIONS Inc**

KDKA • WOWO • KEX • KYW • WBZ • WBZA • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales



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