

STATE  
BALTIMORE  
NO.

The farmer  
wants to buy—p. 19

Even TV plugs out-of-home listening—See digest page

# SPONSOR

For buyers of broadcast advertising

SP 10-36 12479  
WM S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



- Mr. Sponsor O. Parker McComis page 11
- P. S. page 17
- Taylor-Reed's Growth page 22
- Big Plus page 24
- TV sells women page 26
- BMB Posers page 28
- Transit Radio page 30
- TV Dictionary page 34
- Mr. Sponsor Asks page 38
- TV Results page 40
- Sponsor Speaks page 64
- Applause page 64



## HOW TO PLOW AND PLANT IN RICHMOND

It took a lot of plowing and planting, tilling and toiling to harvest the bumper crop of listeners the Havens & Martin stations deliver in Virginia's first market.

Pioneers in radio and television both, WMBG, WTVR and WCOD are as much a part of prosperous Richmond as its traditions and landmarks. They are as close to its people, their likes and tastes, as you'd want your national sales message to go. A Blair representative will be glad to amplify the facts.

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

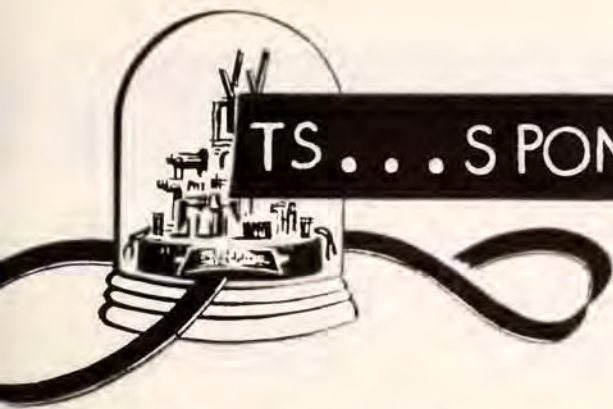
**WMBG** AM

**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

27 February 1950

### Radio growing faster than newspapers

Morning and evening newspapers currently printed total 52,271,000, according to N. W. Ayer & Son's Directory of Newspapers and Periodicals. This is 6% increase since war's end, but radio's growth quadruples that with about 25% set increase in same period. RMA estimates radio set output in 1949 at 8,000,000. Listening averaged 156,000,000 hours daily during January-March 1946; jumped to 200,000,000 hours during January-March 1949.

-SR-

### Pepsodent president follows Luckman lead

As this issue went to press H. F. Woulfe, Pepsodent president, had handed his resignation to one of Lever Brothers British directors who had accepted Charles Luckman's resignation several weeks earlier.

-SR-

### Arthur Godfrey: sponsor extraordinary

Latest radio salesman to join sponsor ranks is Arthur Godfrey, who will endorse Hi-V Corporation frozen orange juice and food concentrates not only as a user but a manufacturer as well. Both Godfrey and his manager are newly elected directors of company. Competitive angle looms with Bing Crosby in identical role for Minute Maid. Trend is indicative of unique selling value of air personalities.

-SR-

### Fresh fruit packers revamping sales-ad techniques

Radio-sparked success of frozen orange juices (Minute Maid and others) is arousing competitive urge of fresh fruit packers in California. As defensive measures, packers are overhauling sales and advertising methods, intensifying efforts, maybe on cooperative basis.

-SR-

### National rep realignments

1950 looms as year of station representative readjustments. First is formation of H-R Representatives Inc., offshoot of Headley-Reed, affiliate of newspaper rep firm Kelly-Smith. Authoritative representative source states that at least two more schisms are in the making. H-R Representatives, headed by Frank M. Headley and Dwight Reed, start with three stations, including KMPC. With some 25 contract expirations among Headley-Reed list during 1950, there are plenty of targets to shoot at.

-SR-

### March month of film showings

Gordon Gray, president of the All-Radio Presentation Committee, Inc., has been invited to speak at one of the earliest "Lightning That Talks" area filmings, at Kansas City, 7 March. Judge Justin Miller, president of NAB and Maurice B. Mitchell, BAB head, have been invited to Cleveland showing, 20 March. Other area premieres will attract industry leaders.

### Jerry Glynn Heads Walker Company Chicago Office

Jerry Glynn has resigned as Chicago manager of SPONSOR PUBLICATIONS to take charge of the midwest office of The Walker Company, station representatives. Miss L. Most, who assisted Mr. Glynn, will take charge of the Chicago office until further notice.

**1950 year of "biggest" budgets among advertisers**

Evidence piles up daily that firms are out to do biggest ad job in 1950. Example: single morning's mail contains Conoco release on \$3,000,000 advertising appropriation (largest in history). Radio campaign including announcements on 57 stations in major markets and "March of Time" TV movie is largest for company history. Mastic Acres Inc., Long Island real estate development firm, announces \$200,000 advertising budget (largest in history). Campaign includes announcements on radio and TV, foreign-language programs. Ford Theatre goes from biweekly TV schedule to weekly. Oakite Products Inc. will use 20 radio and 3 TV stations this spring (largest schedule in history).

-SR-

**Sindlinger on radio in TV homes**

Sindlinger Radox system, on constant watch in Philadelphia radio-TV homes, reports this three-point transition after TV enters the picture: (1) radio listening stops almost completely; (2) after six months radio starts coming back, mostly music listening; (3) after one year radio resumed on definite but selective and limited pattern (same applies to TV).

-SR-

**What makes Resistab sell?**

Kenyon Research Company, adjunct of K&E, traces first sales for Bristol-Myers' antihistaminic cold tablets Resistab chiefly to radio advertising, newspaper advertising, new product articles. Some 18% of people interviewed in Columbus, Ohio and New York City specified radio as reason they bought. Wallace Drew, Resistab ad manager, calls this proof of impact of large scale radio advertising.

-SR-

**TV freeze may end around April**

Despite vehement protests of Senator Johnson, best informed industry sources believe lengthy TV station freeze will end sometime in April. While FCC is wary of crossing Johnson congressional committee, feeling is that public pressure will force early lifting of ban. At least one commissioner has come out publicly for more stations. Color question is chief reason for congressional holdback.

-SR-

**Benny formula key to stardom**

Jack Benny technique of carefully planned spontaneity, called by some art of being entertainingly natural, is bringing Benny proteges stardom in own vehicles. Dennis Day and Phil Harris have succeeded in mastering the prepared ad-lib. Now Rochester is branching out with CBS with 5-weekly series, probably for Franco-American.

-SR-

**Thursday night is tops for listening**

Nielsen extra-week report for 8-14 January reveals Thursday top listening night in week with five of top 20 programs. Sunday and Wednesday tie with four. Monday and Tuesday tie with three. Saturday has one, Friday none. Eight of the top 20 are mystery drama. All 20 reach over 6,000,000 homes, with No. 1 Lux Radio Theatre exceeding 10,000,000.

-SR-

**Howdy-Doody bonanza**

Mars Inc. (Three Musketeers Candy Bar) corralled 240,000 dimes and wrappers as result of two 90-second sales talks on Howdy-Doody TV program over NBC-TV offering cardboard model of Howdy. Mars plans new premium promotions via Grant Advertising.

-please turn to page 36-

# DEMPSEY-TUNNEY

## In Boxing,\*

## WHEC

## In Rochester



**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\*The 1926 Dempsey-Tunney fight drew 120,757 fans. Their famous "long count" 1927 fight rang the cash register for \$2,658,600 . . . these two records have *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.	43.5	14.3	12.2	3.4	19.8	4.2
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	35.5	23.5	9.2	14.8	10.5	3.5
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	37.9	24.3	7.4	7.8	11.0	

NOVEMBER-DECEMBER 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, LEE F. O'CONNELL CO., Los Angeles, San Francisco



FEATURES

ARTICLES

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**510 Madison Ave.** 6

**On The Hill** 8

**New and Renew** 13

**Mr. Sponsor:**  
**O. Parker McComas** 16

**P.S.** 17

**Mr. Sponsor Asks** 33

**TV Results** 40

**Sponsor Speaks** 61

**Applause** 61

**Cover**

Cover this issue does double duty: it shows typical women's TV show on KNBH, Hollywood, and out-of-home radio listening. (Stories on pages 26 and 24.)

**The farmer wants to buy** 19  
With 5,270 rural homes electrified each day, appliance dealers are overdue on radio. They are passing up huge potential market

**How to crack a stone wall** 22  
What part radio played in Taylor-Reed Corporation's 1949 \$2,000,000 gross. Story of two Yalermen who crashed the New York market with a dessert product

**The big plus** 24  
Out-of-home listening is a factor sponsors must taken into account now that detailed research figures are becoming available on regular basis

**How TV sells women** 26  
Day and night programs do effective job for wide range of products

**BMB posers for sponsors** 28  
Three top questions on how to use the new radio measurement

**Markets on the move** 30  
Transit radio, currently in 19 areas, piles up exceptional results

**TV dictionary** 34  
Part two of the most complete compilation of TV terms and definitions gathered to date. Herbert True was the compiler

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 Secretary-Treasurer: Elaine Couper Glenn  
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IN FUTURE ISSUES

**Keep your program natural** March 13  
Planned spontaneity is a fine art with many a sponsor and station

**Radio is backslap-happy** March 13  
Peabody award tops SPONSOR's ballot, but there's no redwood in the forest of radio awards

**Department store radio**  
Department stores in many parts of the country are using radio . . . with great results. This refutes an old "tradition"

**U. S. Steel on the air**  
Theatre Guild programs make friends for an industrial giant

**all  
this...**



**and  
Maryland  
too\***

**why buy 2 or more...  
do one big job on "Radio Baltimore"**

\* WBAL covers the rich Baltimore area, Maryland, and sizable chunks of Virginia, Delaware and Pennsylvania — an area with over 4,225,000 people who spend more than \$3,290,000,000 annually in retail sales.

Represented nationally by Edward Petry Co., Inc.

**WBAL**

50,000 Watts  
NBC Affiliate

# "Hollywood Theater of Stars is an excellent buy" . . . .

say  
sponsors . . . .

" . . . . we will continue with the program, as it is not only building prestige, but is also doing a good selling job."  
**A. B. SMITH CHEVROLET CO.**  
Portland, Oregon

and  
agencies . . . .

" . . . we and the Plymouth dealers are extremely pleased and impressed with the quality of the program, the caliber of the performers, and the excellent production."  
**POWELL GRANT Advertising**  
Detroit, Michigan

and  
stations . . . .

"We think it is a fine series. Especially do we like the solid commercial format with space for integrated commercials in the big league technic."  
**Hugh B. Terry, KLZ**  
Denver, Colorado

HOLLYWOOD THEATER OF STARS is building outstanding sales records for local sponsors in many markets. Its top talent, scripting, and production may be available for sponsorship in your market area. Check your local station for availabilities and costs . . . . or write direct to:

## C. P. MacGREGOR

**RADIO'S OLDEST SYNDICATED PROGRAM SERVICE**

729 South Western Ave. Los Angeles, California

342 Madison Avenue  
New York City, New York

5 N. Wabash Avenue  
Chicago, Illinois

## 510 Madison

### FARM COMMERCIALS STUDY

In your Farm Facts Handbook there is an article on pages 26, 27 and 28 called "The Faltering Farm Commercial." In this article you write about radio commercials PGR tested by the University of Oklahoma.

Since two of the commercials listed were on Nutrena Feeds for our client, Nutrena Mills Inc, we are interested in learning more about this study and the conclusions reached by Mr. Sherman P. Lawton. Where can we get more complete information on this study, such as separate ratings on each commercial, and a comparison with other commercials tested?

JOHN C. HARVEY  
Bruce B. Brewer & Co  
Kansas City, Missouri

• In reply to many inquiries, Sherman P. Lawton can be reached by writing Coordinator of Radio, The University of Oklahoma, Norman, Oklahoma.

### WHAS NOTES AN OMISSION

In your 2 January issue on "Louisville's Mr. Sponsor" you stated in several different places that the Greater Louisville Association started in radio back in 1925, but you never said which station.

C. W. SANDERS  
Publicity Director  
WHAS  
Louisville

• The omission was unintentional. The station was WHAS, which, like Greater Louisville, is a Louisville institution.

### LIGHTNING THAT TALKS ISSUE

Please accept my most sincere congratulations on your souvenir issue of 30 January dealing with LIGHTNING THAT TALKS.

This issue contains so much pertinent and valuable information about the movie as to become almost a handbook on it and, as a matter of fact, it inspired me to write today to Maurice Mitchell asking if there will be such a handbook available for giving away in connection with showings of the film.

In any event, I would appreciate it very much if you could arrange to send me two extra copies of this 30 January issue as straight sales ammunition.





5000 Watts—Day and Night

the center of

# Capitaland\*

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!

Southeastern Rep.  
Harry E. Cummings  
Jacksonville, Fla.

# WTAL

TALLAHASSEE

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

FLORIDA GROUP  
Columbia  
Broadcasting  
System

SPONSOR is so thoroughly read marked, learned and inwardly digested around here that I find it difficult to keep our file of copies complete since the boys are all too inclined to stash away really valuable issues at home. One such issue was your 12 September issue of last year in which you deal with the Lazarsfeld study on the comparative effect of newspaper ads and radio commercials. If you have available an extra copy of that issue I would like to have it too, or failing that, information on where we might secure a copy of the actual study itself.

Again please accept my congratulations on the latest of the series of top notch industry jobs.

G. F. KEEBLE  
Station Manager  
CFCF  
Montreal

### GROOVIE'S BOOGIE IN GROOVE

I read with great interest your recent articles on the forgotten 15 million and how some stations had cashed in on the potential buying power of the Negro population.

I am sorry you did not query KWKII because we could have contributed a great deal to your article in the way of facts and figures resulting from our 45-minute record show in the late afternoon called *Groovie's Boogie*. This show features one of our staff announcers who portrays a Negro disk jockey and does a bang-up job of it. Once each year this disk show is put on at the Louisiana State Fair on Negro day and the crowds are so large they are unmanageable. He receives 200 to 300 requests per day and when a special request is made it is not unusual to receive anywhere from 500 to 1,000 letters per day. The success stories of the products advertised on this program are terrific.

HENRY B. CLAY  
General Manager  
KWKII  
Shreveport

### RADIO STILL THE BASIC BUY

It is my feeling that radio and television must both be considered in the same budget thinking—that one *does* (Please turn to page 42)

### The Number



### in the Number



# KMA

Shenandoah, Iowa  
ABC Affiliate

Mail Pull Studies, Conlan Coincidental Surveys, and BMB prove KMA superiority (The Number 1 Farm Station) in 184 counties in Iowa, Nebraska, Kansas, and Missouri (The Number 1 Farm Market). Get all the facts about KMA.

Represented By  
Avery-Knodel, Inc.



Under Management of  
MAY BROADCASTING CO.  
Shenandoah, Iowa



### **Radio stations resent Army snub of medium**

There is mounting dissatisfaction among radio stations, expressed in letters to Congressmen, over the Army snub of radio as an ad medium. Radio stations, always devoting free time for recruiting purposes and public service appeals, feel the Army should allot some of its ad budget to radio. Resentment stems from government practice of paying for newspaper and magazine ads while looking for free airings on radio for the same plug.

### **Phonevision to get Chicago area test**

With FCC approval, 300 Chicago families will get a chance to see first-run motion pictures in their homes. Under the Zenith "phonevision" system, the telephone operator will switch video viewers to the special transmitter wavelength. The cost: one dollar for each program. Zenith figures it will cost them \$500,000 for the experiment even though subscribers pay one dollar for each motion picture they see. The experiment is expected to get under way in a few months.

### **Food & Drug Administration expresses attitude on anti-histamines**

While anti-histamine manufacturers are spending millions of dollars in spot radio and other media, the Food & Drug Administration is highly skeptical about the cold tablets. The Administration is not in a position, as yet, to take any action since controlled studies of the effectiveness of the cold tablets will have to be made over long periods of time. Until then, evidence for or against the remedies can't be submitted.

### **Census should reveal radio sales possibilities**

Advertisers using spot radio can glean some helpful facts from the forthcoming census figures. While census officials don't start until 1 April, sample surveys reveal the following: the number of families has increased since 1940 by 6,300,000 to about 38,500,000. That means new sales for radio and other appliance manufacturers. A 23 percent increase in the number of children means more of a demand for family products as contrasted with products used by individuals.

### **Color TV hearings resume on 27 February**

The FCC will resume its hearings on comparative color TV transmitting systems on 27 February in Washington. Involved are Color Television Inc., RCA and CBS. The CTI system, like RAC's, works in black and white without a converter; it delivers usable black and white pictures to existing sets. The CBS system delivers a black and white picture only if an adapter is used on the receiver.

### **FTC finds few radio commercials questionable**

The Federal Trade Commission reports on its continuing survey of broadcast ad practices after having examined 493,528 commercial radio continuities. Of these, only 12,879 broadcast scripts, or about 2.6 percent, were marked as having made questionable representations.

### **Dairy interests may seek legal aid against oleo**

The dairy senators do not intend to let their "butter interest" constituents down. Their next move may be to get legislation empowering the FTC to act against oleo manufacturers who say ad-wise that oleo is a dairy product. Look for a butter vs. oleo radio ad battle.

### **RMA opposed to TV excise tax**

The Radio Manufacturers Association is opposed to a ten percent excise tax on TV sets. Reason: it will retard the industry. The Association points out the present ten percent excise tax imposed on radios. It was levied in 1941 as a national defense measure, justifiable at the time, but still hasn't been lifted.

### **Treasury Department comments on quiz prizes**

The Treasury Department reports that radio quiz prizes should be included in taxable income at fair market value (the average price of the prize) and not necessarily at the higher value advertised on the program. *Break The Bank, Hit The Jackpot, Stop The Music* winners and countless other radio quiz winners can pay heed.

### **Wants to give FCC power to prohibit horse race broadcasts**

A measure to give the FCC power to ban broadcasts 30 minutes immediately before and after horse races if they conflict with state laws has been introduced by Representative Charles E. Bennett (D-Fla.). Proposal is designed to cover wire communications and would attempt to lessen illegal gambling activities. The FCC, not the legislation, would outlaw the broadcasts.

### **TV set sales hampered by illegal practices**

The National Television Dealers Association reports that thousands of television dealers face financial ruin because of alleged malpractices. The association will complain to government authorities. Among the charges are complaints of tie-in sales, discriminatory discounts, and competition from direct factory dealers.

# THE UNMASKED TRUTH ON IOWA LISTENING

# KXEL

## HAS CHANGED LISTENING HABITS IN IOWA



## LOOK WHAT HAS HAPPENED IN THESE 22 IOWA COUNTIES

● Conlan's on-the-spot study—NOT A MEMORY TEST—proves the bulk of listeners in 22 Iowa Counties prefer KXEL—prefer its fine programs—its warm personalities—its strong signal that assures easy, relaxed listening. Sales of smart KXEL advertisers show that KXEL-endorsed products out-sell in this rich Iowa market.

No other radio station delivers as many listeners in this great rural area for SO FEW DOLLARS.

The truth that hurts is brought out in Iowa's largest, most complete, most recent listener study . . . that without KXEL you pay a high price for "listeners" who aren't there! Ask your Avery-Knodel man to see the NEW CONLAN.

Radio Time Buyers—aren't fooled by a SIMPLE SIMON MEMORY TEST! Get the Simon-pure facts on Listening Habits in Iowa and you too will buy KXEL.

WATERLOO METROPOLITAN AREA	MORNING PERIODS	AFTERNOON PERIODS	EVENING PERIODS	ENTIRE SURVEY
<b>KXEL</b>	<b>37.9</b>	<b>35.2</b>	<b>33.5</b>	<b>35.0</b>
DES MOINES—NBC—50,000 WATTS	11.6	20.3	26.7	21.2
CEDAR RAPIDS—CBS—5,000 WATTS	22.2	15.3	34.1	24.9
WATERLOO—Station A Independent	17.6	16.1	0	9.5
WATERLOO—Station B	7.1	5.8	0	3.6

RURAL AREA	MORNING PERIODS	AFTERNOON PERIODS	EVENING PERIODS	ENTIRE SURVEY
<b>KXEL</b>	<b>29.8</b>	<b>28.8</b>	<b>25.6</b>	<b>27.8</b>
DES MOINES—NBC—50,000 WATTS	18.9	21.7	25.6	22.5
CEDAR RAPIDS—CBS—5,000 WATTS	21.0	19.8	26.2	22.6

Distribution of Listening Homes. Figures taken from November 1949 Conlan Study of Listening Habits—in Metropolitan Waterloo and 22-county area.  
EMBRACING 52,033 INTERVIEWS

**KXEL 50,000 WATTS ABC**  
 JOSH HIGGINS BROADCASTING COMPANY • WATERLOO, IOWA  
 Represented by Avery-Knodel, Inc. • ABC OUTLET FOR CEDAR RAPIDS AND WATERLOO, Iowa



**See what else the South's  
Greatest Salesman gives you:**

Advertising for our advertisers every day 24 sheet posters, streetcar dash signs, full-page newspaper advertisements, store displays, work with jobbers and leading retailers — WWL uses all of these — the greatest audience-building program in the South.



**He racks up leading Hoopers—  
gets biggest share of audience**

Latest Hooper shows WWL share-of-audience ahead of any New Orleans station. Nighttime WWL has greater share than next 2 stations combined!

# South's Greatest Salesman Helps Raise Better Crops

Farmers in 7 states profit from WWL's varied farm program. WWL helps them harvest bigger, more profitable crops—and sells them all the while! Only WWL directs herd improvement contests, provides weather and market reports, on-the-scene rural broadcasts, 4-H Club programs.



**He's a favorite  
all over the map**

WWL primary coverage covers a two-billion-dollar trading area. 50,000 watts, clear channel, and top programming makes folks turn first to WWL.



**50,000 WATTS**

**CLEAR CHANNEL**

**CBS AFFILIATE**

A DEPARTMENT OF LOYOLA UNIVERSITY

REPRESENTED NATIONALLY BY THE KATZ AGENCY

27 FEBRUARY 1950

11

*The*

**PAUL H. RAYMER COMPANY**

*proudly announces  
the appointment of*

**REYNOLD R. KRAFT**

*as Vice President and Manager of Television*

For over 18 years Ren Kraft has been a leader in the sales and advertising field—13 of these years being spent as a specialist in Radio and Television.

During the past 5 years—as Sales Manager of NBC's network and local television sales—Mr. Kraft played a pioneering role in the development of the basic sales policies, rate structures, program approaches and other problems during Television's tender, formative years.

Today the Paul H. Raymer Company is proud to make his services...and his outstanding experience freely available to television stations...advertising agencies...and television advertisers.

We are happy to welcome Mr. Kraft to our organization. And we pledge that our Television Department will give to Television the same practical, efficient service that, for the past 17 years, has made the Paul H. Raymer Company a leader in radio station representation.



**PAUL H. RAYMER COMPANY, Inc.**

*Radio and Television Advertising*

*New York Boston Detroit Chicago Hollywood San Francisco*

# New and renew

These reports appear in alternate issues

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Block Drug Co	Amni-Dent	Cecil & Preshrey (N. Y.)	13 cities in N.E., Midwest and Pacific Coast	Test campaign; Jan 23; 13 wks
Bon-Ami	Cleanser	BBD&O (N. Y.)	10 markets	Some markets 15-min women's programs are used on a 52-wk contract; spots in other markets on a 26-wk basis
California Fruit Bread	Baked goods	J. B. Keifer Inc (L. A.)	4 markets; Pacific Coast	Spots
E. I. DuPont	Nylons	BBD&O (N. Y.)		Partie on women's shows; Jan 23; 13 wks
E. I. DuPont	Manufacturers	BBD&O (N. Y.)	60 stns; 10 markets	Spots; Jan 23; 13 wks
Fitch	Shampoo	Harry B. Cohen (N. Y.)	Natl; 75-100 stns	Spots; March 13
Glass Container Manufacturers Institute	Bottles	Forte, Cone & Belding (N. Y.)	23 cities east of Rockies	Early morning disc jockies and women's shows participation; April; 13 wks
Gold Seal Co	Glass Wax	Campbell-Mithun (Minneapolis)	14 midwest markets	Spots; Feb 27; 13 wks
Murine Co	Eye Lotion	BBD&O (Chicago)	over 100 markets	Spots; Feb 15; indefinite period
O'Keefe & Merritt Co	Gas ranges	R. B. Atchinson Co (L. A.)	29 stns; West	Spots; Jan 16; 52 wks
Southern California Citrus Foods	Frozen orange juice	J. Walter Thompson (L. A.)	Seattle	Spots; partie, Feb 15; 6 wks
Vacuum Foods	Minute Maid orange juice	Doherty, Clifford & Shenfield (N. Y.)	Natl; 20 major markets	One-min spots and chainbreaks; Feb 6; 16 wks split into two eight-week sessions separated by a four-week hiatus

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KROC, Rochester, Minnesota	NBC	Ra-Tel Representatives, N. Y.
WCEC, Rocky Mount, N. C.	KBS	Forjoe & Co, N. Y.
WEAU, Eau Claire, Wisconsin	NBC	Ra-Tel Representatives, N. Y.
WEBC, Duluth, Minnesota	NBC	Ra-Tel Representatives, N. Y.
WFNC, Fayetteville, N. C.	MBS	Forjoe & Co, N. Y.
WGNI, Wilmington, N. C.	MBS	Forjoe & Co, N. Y.
WGTC, Greenville, N. C.	Tobacco	Forjoe & Co, N. Y.
WHIT, New Bern, N. C.	MBS	Forjoe & Co, N. Y.
WHLE, Virginia, Minnesota	NBC	Ra-Tel Representatives, N. Y.
WISC, Madison, Wisconsin	AEC	Ra-Tel Representatives, N. Y.
WJMC, Rice Lake, Wisconsin	MBS	Ra-Tel Representatives, N. Y.
WJNC, Jacksonville, N. C.	MBS	Forjoe & Co, N. Y.
WLIO, East Liverpool, Ohio	Independent	William C. Rambeau, N. Y.
WMEG, Hibbing, Minnesota	NBC	Ra-Tel Representatives, N. Y.
WRAL, Raleigh, N. C.	MBS	Forjoe & Co, N. Y.
WTKR, Durham, N. C.	Tobacco	Forjoe & Co, N. Y.

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
S. James Andrews	Paramount Pictures, H'wood., prod-dir	Maxon Inc, N.Y., asst to pres in charge of radio, tv
Bill S. Ballinger	Chicago tv dir and prod	Campbell-Ewald Co, N.Y., head of new programing department
Edith Dunn Boyle	John A. Cairns & Co Inc, N.Y., fashion publicity	Same, dir of pub
Robert Buchanan	Northwestern U., Evanston, radio pub rel dir	Young & Rubicam, Chi., radio supervisor
Homer J. Buckley	Homer J. Buckley & Associates, Chi., pres	Same, chairman of board
Story F. Chappell	Cunningham & Walsh, N. Y., copy dept	Same, acct exec
Albert M. Chop		Grisswald-Eshleman, Cleve., asst acct exec
Maurice C. Coleman	WATL, Atlanta, mgr	Returned to his own agency, Mauries C. Coleman & Assoc., Atlanta
John Crain	Charles R. Stuart, S.F., acct exec	Dake, S.F., acct exec
Robert W. Day	H. B. Humphrey Co, N.Y., tv dir	Lynn Baker Inc, N.Y., dir of rad, tv
Samuel Frankel	Lawrence Boles Hicks Inc, N.Y., vp	Emil Mogul Co, N.Y., acct exec
Robert H. Cass	Evans-Winter Co, Detroit, adv and sls prom mgr	Zimmer-Keller Inc, Detroit, acct exec
Ruth Goren	Kenyon & Eckhardt, N. Y., asst dir of tv dept	Loise Mark & Assoc., Milwaukee, vp
Bob Greene	Homer J. Buckley & Associates, Chi., prod and traffic mgr	Same, vp
Kenneth F. R. Greene	Kastur, Farrell, Chesley & Clifford Inc, N.Y., acct exec	Same, vp

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

## Advertising Agency Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
James E. Hanna	N. Y. Ayer, N.Y., vp and mgr radio dept	Same, vp in charge of radio, tv
T. King-Hedlinger	Palm & Patterson Inc, Cleve., copy chief	Same, vp
Harvey Hickman	John Freiburg & Co, L.A.	Hal Stebbins, L.A., acct exec
Edward N. Hoffman	Weston Co, N.Y.	William Von Zehle & Co, N.Y., acct exec
Roland E. Jacobson	Buchanan & Co, L.A.	Ruthrauff & Ryan, L.A., acct exec
Lawrence R. Leach	Lever Bros., N.Y., brand adv mgr	Benton & Bowles, N.Y., acct exec (General Foods)
Frank Linder	McCann-Erickson, Bogota, Colombia, mgr	Same, N.Y., service supervisor
Buxton P. Lowry	John H. Riordan Co, L.A., copy chief	Ruthrauff & Ryan, L.A., acct exec
L. C. MacGlashan	Gardner, St. L., exec vp	Kudner, N.Y., exec
Robert L. Madden	Hill & Knowlton, Washington	Madden Associates, L.A., acct exec
John Monsarrat	Platt-Farbes, N.Y., acct exec	Geyer, Newell & Ganger Inc, N.Y., acct exec
Harry W. Morris	KGO, S.F., sls	Vernon, S.F., acct exec
Alfred S. Moss	Tracy, Kent & Co., N.Y., acct exec	Gordon & Rudwick, N.Y., vp
Julian G. Murphy	National Association of Home Builders, Washington	Grant, N.Y., dir of pub rel
John Newman	International Artists Corp, N.Y., adv and publ dir	TV-Programs Inc, N.Y., dir of adv and prog prom
Harry A. Palmer	Foreign Advertising and Service Bureau, N.Y., acct exec	Same, vp
Carl Press	WKRC, Cincinnati, pub rel dir	Chester C. Moreland, Cincinnati, vp
Richard E. Richman	Low Kashuk, acct exec	Same, dir publicity
Scott Robertson	Homer J. Buckley & Associates, Chi., exec vp	Same, pres
Don Ross	Head of own personal management business	TV-Programs Inc, N.Y., dir of sls
E. E. Rothman	Campbell-Ewald Co, N.Y., vp	Same, genl mgr
Karl Schullinger	Pedlar & Ryan, H'wood., mgr	Young & Rubicam, N.Y., radio, tv supervisor
James C. Shelby	McCann-Erickson, Chicago	Same, radio, tv dir
Robert Shelby	Norse Industrial, N.Y.	Corydon M. Johnson Co, Bethpage, N.Y., acct exec
Hubert C. Sherk	Maxon Inc, N. Y.	Biow Co, N.Y., acct exec
G. L. Smith	Ruthrauff & Ryan, N.Y., acct exec	Same, vp
Pat Swerney	Dancer-Fitzgerald-Sample, N.Y., pub rel and prom dir	Opened own firm to service agencies with pub rel counsel, N.Y.
Jack Switzer	KLZ, Denver, special events and promotion	Hal Niemann & Associates, Denver, exec
Richard L. Tevis	Boone, Sugg, Tevis & Walden, partner	Knollin, S.F., acct exec
J. William Wade	John A. Cairns & Co Inc, N.Y., dir of pub rel	Same, merchandise mgr
Kenneth H. Ward	Schoenfeld, Huber & Green, Chi., acct exec	Pollyea Inc, Terre Haute, acct exec

## New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Cigarette & Cigar Co Inc	Sullivan, Stauffer, Colwell & Bayles	WNBT, N. Y.	Film spots; Jan 31; 13 wks (r)
American Tobacco Co	BBDO	WNBW, Wash.	Film spots; Feb 4; 8 wks (n)
Benrus Watch Co	Fischer	WNBT, N. Y.	Film spots; Feb 1; 35 wks (n)
Borden Co	Young & Rubicam	WBZ-TV, Boston	Film spots; Jan 5; 52 wks (r)
Buick Motors Div of Gen Motors Corp	Kudner	WNBT, N. Y.	Film spots; Feb 1; 9 wks (n)
Bulova Watch Co	Biow	WNBW, Wash.	Film annemts; Feb 1; 52 wks (r)
Cameo Curtains Inc	Philbin, Brandon & Sargeant	WNBT, N. Y.	Film spots; Feb 12; 13 wks (n)
Clark Candy Co	BBDO	WBZ-TV, Boston	Film spots; Jan 31; 13 wks (r)
Douleday & Co	Hoge	CBS-TV net	You Are An Artist; Mon 11-11:15 pm; Feb 6; 13 wks (n)
Duffy Mott Co Inc	Young & Rubicam	WNBW, Wash.	Film spots; Jan 20; 52 wks (n)
Electric Autolite	Cunningham & Walsh	CBS-TV net	Suspense; Tu 9:30-10 pm; Feb 28; 52 wks (r)
Ever-harp Inc	Biow	WNBT, N. Y.	Film annemts; Jan 30; 52 wks (n)
Gen Foods Corp	Young & Rubicam	WNBW, Wash.	Film spots; Jan 1; 17 wks (r)
B. F. Goodrich & Co	BBDO	CBS-TV net	Celebrity Time; Su 10-10:30 pm; Apr 1; (n)
Gordon Baking Co	Ayer	WNBT, N. Y.	Hopalong Cassidy; Su 5:30-6 pm; Jan 29; 52 wks (n)
W. E. Mott Inc	Young & Rubicam	WNBT, N. Y.	Film spots; Feb 2; 52 wks (n)
Pabst Brewing Co	Warwick & Legee	CBS-TV net	Bosung; Wed 10- pm; March 1; 9 wks (n)
Pepsi-Cola Co	Biow	WNBT, N. Y.	Film spots; Jan 9; 35 wks (r)
Peter Paul Inc	Brisacher, Wheeler & Staff	WNBT, N. Y.	Film spots; Feb 3; 26 wks (n)
Phillip Morris Tobacco Co	Biow	CBS-TV net	Candid Camera; Mon 9-9:30 pm; March 6; 52 wks (r)
Pioneer Scientific Corp	Caston	WNBT, N. Y.	Mystery Is My Hobby; Fri 11-11:30 pm; Feb 17 (n)
Pond's Extract Co	J. W. Thompson	WNBT, N. Y.	Film spots; Jan 9; 20 wks (n)
Romson Art Metal Works Inc	Gros	WNBW, Wash.	Film annemts; Jan 3; 26 wks (r)
C. A. Swanson & Sons Inc	Cuples	WNBT, N. Y.	Film spots; Jan 18; 13 wks (n)
United Fruit Co	BBDO	WNBT, N. Y.	Film spots; Feb 8; 14 wks (n)
J. B. Williams	J. W. Thompson	WNBT, N. Y.	Say It With Acting; Su 6:30-7 pm; Feb 19; 26 wks (r)
Zippy Products Inc	Martin	WBZ-TV, Boston	Film spots; Jan 3; 52 wks (n)





## National Safety Council Honors WHO for Fourth Consecutive Year!

WHO's selection for the National Safety Council's Public Interest Award marks the *fourth consecutive year* in which this 50,000 watt Clear Channel Station has been cited "for distinguished service" . . . "for exceptional service" to safety on the farm.

Proud as we are of this Award, we are more proud of the *people* on our staff who helped us win it—the script writers, music arrangers and producers—the announcers, the guest speakers, the civic organizations who co-operated to make broadcasting *realities* from farm-safety *ideas*.

The Award is further proof of WHO's public-spirited programming, its awareness of

community responsibility, its desire to furnish "Iowa Plus" listeners with the finest radio service in America. For advertisers there's an added significance—*WHO's consistent leadership means greater advertising values for any product, in any season, at any time of the day or night.*

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives



## THE CLEVELAND TELEPULSE

was published on February 25, 1950, and will be available monthly thereafter. Each report will cover a full week's tele-viewing from 12 Noon to 12 Midnight. Each daily 1/4 hour rating will be based on 150 television homes (Monday - Friday ratings on 750 Homes).

★

Other available TelePulse material includes monthly reports in:

BOSTON  
CHICAGO  
CINCINNATI  
LOS ANGELES  
NEW YORK  
PHILADELPHIA  
WASHINGTON

★

The Multi-Market TelePulse gives weighted ratings of network programs in these cities, and is also issued monthly.

★

For information about these and other Telefacts . . .  
Ask The Pulse

**THE PULSE Incorporated**

ONE TEN FULTON STREET  
NEW YORK 7, N. Y.



### **Oliver Parker McComas**

President  
Philip Morris & Co., Ltd., Inc., New York

#### **Mr. Sponsor**

Back in 1945 sales were sagging for Philip Morris. The firm's gross dropped from \$20,925,000 to \$11,164,000 between October and November. PM's long-faced executives realized they had to take serious action to prevent a debacle. They wanted a man with a blend of administrative skill and Wall Street savvy to help PM's energetic president Al Lyon rebuild the organization. Lanky, mild-mannered O. Parker McComas got the job.

For McComas the job was a challenge. He felt that the company's ills could be cured by sound business treatment. And he was certain he would be happier doctoring a sick company than running a healthy corporation.

He went to work in October, 1946 as PM's vice-president and director. His first job was to reconstruct the sales division which had dwindled from 600 salesmen to 60. By year's end he had the problem licked. His new system of recruiting and training sales personnel was functioning smoothly and efficiently. To reduce the 200 percent yearly turnover of the sales force he adopted several additional employee benefits paid for by the company: higher salaries, life, retirement and hospital insurance; and longer vacations. Philip Morris employees responded swiftly to the innovations. A short time later the New York office reported that more business was being handled by fewer workers. For his part in rebuilding Philip Morris he was elected president in April, 1949.

By 1949 the Philip Morris company had returned to financial health. PM's sales amounted to 9.4 percent of all the cigarette business done last year. While unit sales dropped for other leaders, PM sold four and one-half billion more cigarettes in 1949 than in 1948; this meant a sales increase of 15½ percent.

Radio had played an important role in the company's convalescence. Of its estimated \$8,000,000 1949 ad budget, the firm spent roughly \$5,000,000 for AM advertising. In 1950 the ratio of expenditures will be about the same. The company is currently sponsoring the following AM shows: *This Is Your Life*; *The Original Youth Opportunity Program*; *Ladies Be Seated*; *One Man's Opinion*; *Crime Photographer*. PM's sole TV program is *Candid Camera*.

**p.s.**

See: "Soft Drink Leadership"  
Issue: January 1948, p. 27  
Subject: Distribution in 13 areas

You can buy a Coke anywhere.

That's even truer today than when SPONSOR reported on the influence of radio on soft drink leadership in its January 1948 issue. A recent Scripps-Howard Grocery Product Distribution Survey gives a detailed breakdown of beverage distribution.

It shows that in only one of the 13 markets surveyed did Coca Cola drop below a 90 percent representation in the refrigerators of local outlets. This kind of distribution throughout the country justifies network radio (see "Spot, Network, or Both?" SPONSOR, 13 February, p. 17); and Coke now sponsors *The Edgar Bergen Show* and *The Morton Downey Show* on NBC.

Pepsi Cola has 90 percent or higher distribution in only six of the markets surveyed. Pepsi went into network radio for the first time in October, 1948, when the company started sponsoring *Counter-Spy*, an ABC mystery-action thriller. Before this Pepsi had relied mainly on spot announcements including the Pepsi jingle.

Pepsi distribution is 90 percent or better in Birmingham, Cincinnati, Cleveland, Denver, Indianapolis, and Pittsburgh. It's best in Cincinnati with 97 percent, lowest in San Francisco, with 79 percent. San Francisco is also Coke's low spot among the markets surveyed, but its 83 percent was still high for all colas sold in San Francisco. Coca Cola had 100 percent coverage in Bir-

mingham, Cincinnati, Houston, and Knoxville.

Field work for the Scripps-Howard study was completed in June 1949, and covered the following cities: Birmingham, Cincinnati, Cleveland, Columbus, Denver, El Paso, Fort Worth, Houston, Indianapolis, Knoxville, Memphis, Pittsburgh, and San Francisco.

While these markets don't represent national coverage, solid distribution in such markets as these does illustrate the kind of coverage necessary to get the most out of network radio. No soft drink dominates a major market today without using some form of radio.

**p.s.**

See: "D-day at the Waldorf"  
Issue: 13 February 1950  
Subject: LIGHTNING THAT TALKS

LIGHTNING THAT TALKS, the All-Radio Committee's film presentation, will have simultaneous local premieres on Monday, 6 March, in several sections of the country. This is a departure from the original plan, whereby LIGHTNING was to tee off with a world premiere at New York's Waldorf-Astoria on 1 March, with local showings to follow. The Waldorf event, to be attended by 1,200 distinguished guests, will be held at a later date which had not yet been set at this writing. The film showing in the Waldorf's Grand Ballroom will be followed by dinner, after which a panel of prominent speakers will assay radio's future.

## NEW YORK HAS MORE IRISH THAN DUBLIN



**A  
RAMBLE  
IN  
ERIN  
WITH  
Pat Stanton**

**and WOV has  
a brand new  
radio show for  
everyone who  
loves Irish music**

Write, phone or wire for details.

Ralph N. Weil, General Manager  
John E. Pearson Co., Nat'l Rep.

**WOV**  
**NEW YORK**

**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.**

SPONSOR



ELECTRICITY DOES CHORES ON RAPIDLY GROWING NUMBER OF FARMS. MARKET FOR ELECTRICAL APPLIANCES IS HUGE

# The farmer wants to buy

**With 5,270 rural homes electrified daily,  
appliance makers are overdue on radio**

**over-all** The farmer, no stranger to hard work, has long been a potential purchaser of labor-saving devices. But till recently, two things held him back: lack of ready cash, and lack of electricity.

Today things are different.

Today farmers are richer than ever before. And with rural electrification moving as fast as a prairie fire, buying plans for 1950 are focused largely on electrical appliances and farm machinery. Purchasing potential is in the billion-dollar class.

But radio stations are getting only the humming-bird's share of the advertising dollar. Just why, will be explained later in this article.

In the time it takes you to read two paragraphs here, electric service will





**BEFORE:** farm housewife bakes with old-fashioned stove. But each day new wires reach 5,270 rural homes creating demand for electric ovens

be installed for the first time in five farm and rural non-farm homes. Electrification is going on at an average of 11 farms and homes per minute, 660 per hour, and 5,270 per day!

By the end of 1949, an estimated 93

percent of all rural non-farm dwellings were wired; 85 percent of all farms were electrified.

By 1951, rural electrification will be practically complete, except for about 400,000 dwellings so isolated as to be

beyond feasible reach of power lines.

The U. S. Census of 1940 reported that 60 percent of rural families owned radio sets; at the end of 1949, the figures had risen to 88.6 percent for farm families; 94.5 percent for rural non-farm families.

In 1949, assets of farmers rose to an unprecedented \$122 billions; farm debt in relation to value dropped to an all-time low. Savings of all kinds are about \$22 billions; the collective farmer carries an estimated \$3,000,000 around in his jeans.

The farmer is feeding 40 million more people than at the end of World War I, and 14 million more than in 1940. The overall population is growing faster than ever before in our history. So is the farm population, not only because of bumper baby crops, but because improved methods have taken the drudgery out of agriculture, and are luring back many boys who went to the big city. Too, the average American is eating better than ever; this factor is equivalent to a 16-million population increase.

U. S. Department of Commerce studies reveal that farming families



**BEFORE:** heavy fire-heated iron was standard



**AFTER:** but now electric irons can be used



**BEFORE:** tub washing was the rule on farms



**AFTER:** farm women buy electric washers



**AFTER:** same housewife as in picture at left shown with deluxe electric stove. High incomes let farm women buy the best for their kitchens

generally listen to their radios a greater number of hours than do urban dwellers; they are more dependent on the medium than are people exposed to the greater number of distractions of city life. To farm families, radio is a welcome friend, the most important of all the advertising media.

It would seem, then, that radio stations reaching farm audiences would be jam-packed with electrical appliance and farm machinery advertising; that manufacturers, dealers and distributors would be jumping feet first into one of the hottest markets existing today. Such is not the case. It's a rich and fertile field, true, but radio advertising is working it over with all the efficiency of a one-horse plow.

In the Standard Advertising Register for 1949, there are listed 277 manufacturers of electric farm equipment: electric motors, dairy plant and poultry equipment, heaters, freezers, milking machines and similar heavy installations. Here is a breakdown of media used: farm papers—219; trade papers—190; magazines—146; daily newspapers—55; business papers—30; radio stations—26.

Radio is last on the list, too, of 36

manufacturers of such electric equipment as ranges, hot water heaters, water coolers, air conditioning, radio and TV sets; trade papers—27; magazines—25; daily newspapers—17; farm papers—9; business papers—9; radio stations—6.

In the lighting category, including

40 manufacturers of bulbs, fluorescent lighting and small appliances, radio's story is a little brighter, but not much: trade papers—39; magazines—23; business papers—14; daily newspapers—8; radio stations—6; farm papers—4.

(Please turn to page 46)



WNAX farm program gives away appliances like these as prizes. Most of the items are electric



# How to crack a stone wall

**Yalermen Taylor and Reed won  
their letters in the dessert field  
on the first try with radio's help**



House radio helped build: Reed, Taylor (above left) put up \$500,000 plant

**spot** The results were somewhat less than electrifying, back in 1941, when a pair of young hopefuls named Malcolm Taylor and Charles M. D. Reed bought three weekly participations on Martin Block's *Make Believe Ballroom* over WNEW, New York, for their new pudding, Tumbo.

Block had already made his reputation as one of radio's hottest salesmen, but the New York market can't be cracked like a piggy bank. And yet, Taylor and Reed reasoned, if they could get a New York toehold for Tumbo they would have hurdled the toughest obstacle between them and their goal of national distribution. Mac Taylor, energetic president of the Taylor-Reed Corp., personally led a flying wedge of salesmen around town to line up the dealers. The idea was to get Tumbo on the grocers' shelves in time to cash in on the radio pitch.

It was tough selling. After three weeks Taylor and his salesmen had signed only a handful of dealers. The average jobber took the view that he needed another brand of pudding like he needed another thumb. And a ten-

cent pudding at that—against well-established nickel competition.

Taylor and Reed saw their slender advertising kitty—\$5,000 in toto—melting away alarmingly, and Tumbo hardly a household word. Going into a quick huddle with Frank Kent—head of their New York agency, Traey, Kent—they decided that the fault lay not with radio, or with the station, or with the show—but with the market. It was crawling with competition, and Tumbo was getting lost in heavy traffic.

The partners and their agency counselor concluded that a quick hypo was needed to keep the campaign alive. They came up with an old reliable, a premium offer: one phonograph record in exchange for one Tumbo wrapper. It worked like a shot of adrenalin. Block's first announcement of the record offer pulled more than a thousand requests, each with a Tumbo wrapper.

The letters themselves were a revelation to Taylor and Reed. One lady wrote crossly that she had called on 24 grocers before finding one who stocked Tumbo. Other listeners wrote of similar frustrations. Taylor and Reed were delighted. Not being the type to be lit

by falling houses, they went into action posthaste. At the time of the *Make Believe Ballroom* record offer not more than 1,000 of New York's 25,000 grocers had Tumbo on their shelves. Within a few weeks, the figure was up to 3,000, and Taylor-Reed's overworked distribution staff was hard put to supply all of the grocers who were literally besieged by hundreds of radio-lured customers.

By that time, thousands of housewives had sampled Tumbo pudding for the first time. Taylor and Reed believe that, while the record offer undoubtedly lit the fuse, word-of-mouth recommendation did much to fan the blaze from that point onward. National distribution of Tumbo was achieved within a few months of the original broadcast by WNEW's Martin Block.

The *Make Believe Ballroom* success represented the firm's first radio venture—in fact their first consumer advertising of any kind save point-of-sale. The Tumbo campaign, aside from its direct material returns, pointed a host of valuable lessons for the young partners which have colored their entire business philosophy.



Taylor and Reed admit that they were remarkably audacious at the outset, as a very young and barely solvent firm, in attempting to crash the formidable New York market with a new food product. But they point out that they could not afford to ride with a long-term, buildup period. (They started their business in 1938 with \$7,200.) They needed quick returns, and they got them—after just a little wobbling at the start.

The Martin Block buy formed a pattern for radio success which Taylor-Reed has duplicated many times in its several years of existence. The nub of it is this: when you've chosen your market, latch on to a firmly-established "personality" show serving that area, and stay with it for at least one or two 13-week cycles.

Mac Taylor puts it this way: "Radio provides a wonderful opportunity to add to your product the prestige and additional sell of an established radio personality and program, to help induce the consumer to buy your product, rather than that of a competitor."

With the initial Tumbo radio lesson pasted firmly in their hats, the partners hastened to broaden the base of their operations. They bought participations for Tumbo on such solidly accepted homemaker shows in the New York market as Adelaide Hawley, Martha Deane, and Alma Kitchell. For a frequency yardstick they followed the three-a-week format they had used so effectively on *Make Believe Ballroom*.

(Please turn to page 52)



To Help Your  
**COCOA MARSH**  
Sales Zoom

Mutual Network — Coast to Coast

5 PM

**HOP HARRIGAN**

America's Ace of the Airways

Star of COMICS — MOVIES — RADIO

Now Hop Harrigan looks down from the sky to help you sell your Cocoa Marsh. He'll tell you how to get the most out of your radio participation. He'll tell you how to get the most out of your radio participation. He'll tell you how to get the most out of your radio participation.



**TAYLOR-REED QUALITY FOODS**

# 9 BIG NAME RADIO SHOWS on the Air every week!

Nothing is left undone to capture the housewife's interest! The audience reached by these NINE BIG RADIO SHOWS means sure-fire increase in sales. They tune in—you cash in!

**"Mister President", Popular Radio Show Starring Edward Arnold**  
History, drama, patriotism, timeliness, human interest, suspense—Edward Arnold is tailor-made for your Taylor-Reed customer audience!

## Walter Kiernan in "Kiernan's Korner"

Walter Kiernan, author, lecturer, international traveler, top radio reporter, will ring the bell for you in a hundred ways!



## Nancy Craig, popular "Woman of Tomorrow" Radio Show

Women everywhere follow Nancy Craig's advice! Cash in on Nancy's terrific appeal!

**Breakfast in Hollywood**

Smashing triumph of the airwaves—and Taylor-Reed products ride high right with it! Breakfast in Hollywood works for you, when you tie in with Taylor-Reed!

**The Fitzgeralds**

Fabulous married couple airs its agreements and disagreements over the breakfast table. A huge following of loyal listeners invariably buys the products they feature!

**PATT BARNES**  
"People and Things"

Super salesman Patt Barnes is still another terrific bell-ringer selling Taylor-Reed products. Tie in with this magic personality!

**Singin' Sam . . .**  
Everyone's Favorite!

When it comes to boosting sales, ever-popular Singin' Sam is tops! Take advantage of this fact and let him boost YOUR sales!

**"The Story Teller" . . .**  
Starring Nelson Olmsted!

Stories that run the gamut from stirring pathos to rib-tickling humor, with high appeal for old and young alike. A real sales builder!

**Herb Sheldon and Maggi McNellis**

"Luncheon with Maggi and Herb" is another top audience participation show selling for Taylor-Reed. Cash in!

Plus . . .  
**Timely Radio Spots  
On Important Stations  
Throughout the Nation!**

SOLID DAYTIME PARTICIPATIONS ARE BACKBONE OF TAYLOR-REED RADIO. ONLY NETWORK FLYER WAS HOP HARRIGAN (MBS)

Time	At-home*	Out-of-home*	% Out-of-home of at-home	Total
9:00	24.9 927,400	2.9 101,500	10.9%	27.8 1,028,800
9:15	23.5 875,200	3.2 104,600	12.0%	26.7 979,900
9:30	23.3 867,800	3.0 98,300	11.3%	26.3 966,100
9:45	22.1 823,100	2.7 85,600	10.4%	24.8 908,700
10:00	27.8 1,000,600	3.4 116,300	11.6%	31.2 1,116,800
10:15	30.6 1,101,300	3.4 116,300	10.6%	34.0 1,217,600
10:30	28.3 1,018,600	3.3 122,600	12.0%	31.6 1,141,200
10:45	27.8 1,000,600	3.2 119,400	11.9%	31.0 1,120,000
11:00	28.4 1,102,200	2.9 101,500	9.2%	31.3 1,203,600
11:15	27.7 1,075,000	2.9 95,100	8.8%	30.6 1,170,100
11:30	26.0 1,009,000	2.7 98,300	9.7%	28.7 1,107,300
11:45	26.7 1,036,200	2.6 95,100	9.2%	29.3 1,131,300
12 Noon	26.4 1,098,900	3.8 141,600	12.9%	30.2 1,240,500
12:15	24.6 1,024,000	3.3 122,600	12.0%	27.9 1,145,600
12:30	23.7 986,500	3.4 132,100	13.4%	27.1 1,118,600
12:45	22.6 947,700	3.4 135,300	14.4%	26.0 1,076,000
1:00	23.7 890,100	3.4 122,600	13.8%	27.1 1,012,700
1:15	22.1 830,000	2.9 113,100	13.6%	25.0 943,100
1:30	22.4 841,300	2.8 113,100	13.4%	25.2 954,400
1:45	21.7 815,000	2.9 111,000	13.6%	24.6 926,000
2:00	22.4 876,300	4.4 163,800	18.7%	26.8 1,040,200
2:15	21.9 856,800	4.5 163,800	19.1%	26.4 1,020,600
2:30	19.9 778,500	4.8 176,500	22.7%	24.7 955,000
2:45	18.8 735,500	4.9 179,700	24.4%	23.7 915,200
3:00	19.6 846,500	4.7 179,700	21.2%	24.3 1,026,200
3:15	19.7 850,800	4.4 173,400	20.4%	24.1 1,024,200
3:30	21.1 911,300	4.8 179,700	19.7%	25.9 1,071,000
3:45	21.3 919,900	4.6 170,200	18.5%	25.9 1,090,100
4:00	18.7 760,800	4.2 160,700	21.1%	22.9 921,500
4:15	17.9 728,300	4.8 186,000	25.5%	22.7 914,300
4:30	16.4 667,300	4.1 154,300	23.1%	20.5 821,600
4:45	17.4 707,900	4.1 154,300	21.8%	21.5 862,300
5:00	21.3 1,105,600	3.3 148,000	13.4%	24.6 1,254,600
5:15	21.5 1,117,000	4.0 173,400	15.5%	25.5 1,290,300
5:30	22.8 1,184,500	4.3 167,000	14.1%	27.1 1,351,500
5:45	23.1 1,203,100	3.6 144,800	12.1%	26.7 1,344,900
6:00	25.3 1,393,600	3.6 151,200	10.8%	28.9 1,544,700
6:15	21.8 1,200,800	2.8 130,000	10.8%	24.6 1,330,800
6:30	25.1 1,382,600	2.6 123,700	8.9%	27.7 1,506,200
6:45	25.1 1,382,600	2.7 116,300	8.4%	27.8 1,498,800

# The big plus

An important factor for sponsors is being measured accurately for the first time

**over-all** Jack Benny says he's being short changed.

At a recent meeting of the Radio Executives Club in New York he commented that many of his friends hear his program via their car radios; yet he doesn't get credit for this listening. Turning to C. E. Hooper he asked, "What are you going to do about that?"

Mr. Hooper hasn't done anything yet, but another rating service has.

Last November in New York Pulse made the most complete survey of out-of-home listening in radio's history. The Pulse survey was the first ever to tabulate the *combined* at-home and out-of-home audience. It showed that at some hours of the day *as much as 21 percent of the radio audience in New York listens away from home.*

And now other surveys have indicated that this holds approximately true in large cities across the country.

Pulse has completed extensive research on out-of-home listening in Southern California, Boston, and Chicago. From coast to coast sponsors and agency personnel are catching glimpses for the first time of the *full audience* they can expect to reach for their radio dollars.

Already sponsors have begun to take out-of-home audience figures into account when buying time. Last summer the makers of Rialto cigars were interested in sponsoring a well-rated sports program. They had checked the ratings of all such shows in New York and found WOR's Stan Lomax on par with other similar shows. But when WOR showed the prospective client the results of an out-of-home survey, the sale was in the bag. It revealed that Lomax

had 43,000 daily out-of-home listeners.

Until recently sponsors were in the dark about the size of the out-of-home audience. Then Pulse director Dr. Sydney Roslow changed things. In the summer and winter of 1949 he proved out-of-home listening was not to be shrugged off as negligible. His current studies make it even more definite that sponsors must take out-of-home dialers into account. (For several months prior to initiation of Pulse's out-of-home rating service in August, 1949, WNEW had commissioned Roslow to do experimental out-of-home studies.)

People listen to the radio away from home while in cars, at work, while visiting, at bars and at restaurants. During the warm weather months you can spot a portable radio outdoors as frequently as a sweater girl. The Pulse studies showed that this out-of-home listening is a daily habit; and that the pattern of listening is similar throughout the country.

As advertisers become more conscious of "the big plus," there will be a greater demand for out-of-home audience measurement. Dr. Roslow is currently processing a recently completed out-of-home survey made in metropolitan Chicago. This spring he will conduct a similar study in Los Angeles. He has no definite plans beyond that. However, he is confident that in a short time advertisers through the country will be clamoring for this information. For, in the future, commercials will be geared to include the out-of-home listener. And when, how, and where they listen will be vital information.

The November Pulse survey on out-of-home listening in New York (re-

ferred to above) is the most comprehensive yet completed. For the first time the combined number of at-home and out-of-home listeners has been tabulated by 15-minute periods.

According to the study, *more than one out of five people* listen to the radio outside of home every day in New York. This is a gigantic extra dividend—more than 2,000,000 people.

“What medium, aside from economical radio, could dismiss audiences of this magnitude as bonus circulation?” asks NBC’s director of research, H. M. Beville. He points out that newspapers don’t discount reading that occurs on subways, commuter trains, streetcars, and busses; and that the figures produced by the Magazine Audience Group are greatly increased by surveying barber shops, beauty parlors, and other public places.

Because the November study in New York points up facts sponsors all over the country should know, this article will discuss it in detail. And, to round out the picture, facts gathered in November will be contrasted with earlier Pulse data compiled last August.

The November report showed that out-of-home listening was as high in cold weather as in warm though the average weekly audience was slightly lower in November than in August, 1949 when Pulse made its first study. On Saturdays listening was 23.6 percent compared to 18.7 percent of the total audience in August; Sunday 20.1 percent against 29.3.

Apparently men make up the bulk of the out-of-home listening audience. A special automobile listening study made for WOR in May, 1949 revealed that they comprise more than 75 percent of the car listening audience, and in both the November and August Pulse studies more than one-half of the out-of-home audience was male. In November male listeners totaled 59.8 percent; in August 54.3 percent.

The highest percentage of out-of-home listening occurs in the 20-34 age bracket. Members of this group spend most of their leisure time pursuing social activity. Consequently they are out of the home frequently. In November 34.2 percent of out-of-home listeners were in this age group; in August 30.2 percent.

Out-of-home listeners have a high potential purchasing power. In the

(Please turn to page 62)

### This is where New York out-of-home listening took place in 1949

Places of out-of-home listening	November		August
	No. of listeners	Percent of total* out-of-home listeners	Percent of total* out-of-home listeners
Automobiles	953,700	41.2%	35.4%
At work	581,000	25.1%	20.8%
While visiting	557,900	24.1%	21.3%
Restaurants & bars	238,400	10.3%	9.4%
Retail establishments	115,700	5.0%	4.9%
Clubs and schools	71,800	3.1%	0.5%
Outdoors (portables)	57,900	2.5%	7.5%
All other places	16,200	0.7%	2.2%

\*Adds to over 100 percent because of listening in different places by same listeners.

### Four kinds of out-of-home listening



### Breakdown of 1949 listeners in New York by sex, age, income

Percent of total out-of-home radio listeners		Population Breakdown	Percent out-of-home radio listeners in survey area		
NOVEMBER	AUGUST		NOVEMBER	AUGUST	
26.8%	28.5%	SEX	59.8%	54.3%	
17.1	20.3		40.2	45.7	
9.8%	15.5%*	AGE	100.0%	100.0%	
22.0	28.8		5-13 years	5.9%	5.2%*
29.2	26.7		14-19 years	8.3	10.4
33.4	27.4		20-34 years	34.2	30.2
17.6	22.8		35-44 years	26.4	20.5
8.3	16.9		45-64 years	22.2	27.2
45.1%**	**	65 & over	3.1	6.5	
43.2%**	**	FAMILY INCOME	100.0%	100.0%	
47.4%**	**		\$7,600	6.7%	5.7%
34.3%**	**		4,950	25.2	22.8
			3,640	46.1	41.6
45.4%**	**	2,260	22.0	29.9	
38.3%**	**	TELEPHONE OWNERSHIP	100.0%	100.0%	
			Phone	65.2%	62.3%
		Non-Phone	34.8	37.7	
			100.0%	100.0%	

\*In August, the age group was 7-13 years. \*\*November figures are percents of homes. Comparable percents are not available for August.



KATHI NORRIS (WABD-TV) AND HER HUSBAND, WILBUR STARK, TRY ONE OF SPONSOR'S PRODUCTS AT N. Y. AUCTION ROOM

# How TV sells women

Day and night programs do effective job for a wide range of products



Last year, when television was young, it was often said that the medium had a dismal daytime future—busy housewives couldn't sit still long enough to focus on the screen.

That may be true of many, but it's untrue of enough to make a considerable impact on the sales curve of daytime advertisers bold enough to gamble on the unpredictability of a woman.

The impact is being made . . . and the sales curve is unmistakably up.

To corral the facts, SPONSOR has just completed a study of women's participation programs on TV and arrives at such conclusions as these:

Daytime participation programs are on the increase throughout the country. They are coralling viewer loyalty for stations, impressive sales results for advertisers. An even more remarkable fact is the impact of the *nighttime* versions of such shows (which have no radio counterpart). They equal daytime program results, are almost equally interesting to a male audience.

Of 19 programs examined, 11 are daytime, six nighttime, while one is telecast both daytime and evening. Thirty minutes is the average length, though three are 15-minute and one runs a full two hours. All but one are enceed by women; four use models

regularly; nine have guests.

The shows are of many types including audience participation, cooking, homemaking, interviewing, gardening, shopping, and women's magazines of the air. And the products plugged are as diverse as the program formats. Two things all have in common: (1) they are handled by personalities with solid backgrounds, either in radio, or specialized fields such as home economics, fashions, dramatics; (2) they rank among the most convincing salesmen (pardon, saleswomen) ever to get their foot inside the front door.

For the guidance of advertisers and their agencies, SPONSOR presents the

following program by program breakdown of format and results covering 19 women's TV shows across the country. It is probably the most complete survey of its kind published to date.

\* \* \*

### DAYTIME PARTICIPATION PROGRAMS

#### AUDIENCE PARTICIPATION

*The Fifty Club*, Monday through Friday, 12 noon to 1 p.m., WLW-T, Cincinnati (point of origination), WLW-C, Columbus, and WLW-D, Dayton, Ohio.

Ruth Lyons, radio writer, director-producer, who joined WLW in 1942, handles this one—the only one of its kind to turn up in SPONSOR's roundup. Miss Lyons lunches daily with 50 women, who later join her in the studio for interviews, contests, games, group singing, and stunts.

Tab for the meal and video debut is \$1.25. Last June, a single announcement sold out all tickets for 1950, and the first half of '51. Prizes are given for letters about the show; letters averaged 1,500 per week.

#### COOKING

*Magic Tele Kitchen*, Monday through Friday, 1 to 2 p.m., WLW-T, Cincinnati (point of origination), WLW-C, Columbus, WLW-D, Dayton, Ohio.

Products of six regional sponsors go into the meals prepared by home economist Catherine Beck, assisted by Patricia Tess. Lucky guy who gets to eat them is announcer Bob Merryman.

A recent survey by Crosley Broadcasting's research department for a canned goods participant revealed that viewers bought \$2,383 worth more of the product than non-viewers; the sponsor was getting back \$22 in additional sales for every dollar spent.

*Penny Pruden*, Monday through Fri-

### Typical women's daytime TV participations

PROGRAM	DAY, TIME, STATION	TYPICAL RESULTS	RATES
Kathi Norris, Your Television Shopper (shopping)	M-F, 11-12 noon; WABD	nylon hose: 2,258 pairs @ 78c, one announcement; doll sets: 296 @ \$3.00, one announcement; sewing aid: 300 Jiffy-Stitchers @ \$2.95, two announcements	\$100 per participation; flat rate
Fifty Club (audience participation)	M-F, 12 noon-1; WLW-T	guest tickets: one announcement sold out tickets (\$1.25) for 1950, first half of '51	\$20 for WLW-T; \$15 each for WLW-T, WLW-C, 26 times; higher discounts during summer
Vanity Fair (women's TV magazine)	M-F, 12.30-1; CBS-TV	Norge Cabins: 700 mail inquiries, one announcement	\$328 per participation, 26 times
Penny Pruden (cooking)	M-F, 1-2; WCPO-TV	sandwich grill: single showing exhausted store's stock	\$20 per participation; flat rate
Magic Tele Kitchen (cooking)	M-F, 1-2; WLW-T	canned food: viewers buy \$2,393 worth more than non-viewers	\$20 per participation; flat rate
Market Melodies (women's TV magazine)	W-Sa, 2-4; WJZ-TV	reconditioned vacuum cleaner: 284 @ \$15, one announcement	\$114 per participation, 26 times
Kitty Dierken Shops for You (shopping)	M-F, 2.30-3; WAAM-TV	various items: phone calls average 900 per week; sales, \$400	\$60.80 per participation in both daytime and nighttime programs, 26 times
What's New in the Home (homemaking)	M-F, 3.45-4.15; WTMJ-TV	furniture store: one free offer of broom exhausted supply of 2,300	\$55 per participation; flat rate
A la Mode (interviews)	W, 5-5.30; WDSU-TV	soft drink: 3,000 requests for Royal Crown Cola prize, three announcements	\$30 per participation; flat rate
A Dish a Day (cooking)	Tu, Th, 5.30-6; WDSU-TV	foods, appliances: advertisers' demand doubled program schedule	\$30 per participation; flat rate

### Typical women's nighttime TV participations

Kitty Dierken Shops for You (shopping)	M-F, 6.30-7; WAAM-TV	see results for this program listed under daytime	see daytime listing
Hi Lights (interviews)	Tu, 6.45-7.15; WICU-TV	dresses: Darne's seasonal sales increased by more than one half	\$37.60 per participation, 26 times
KPIX Teleshopper (shopping)	F, 7.15-7.45; KPIX-TV	refrigerator dishes: 50,000 Freshers, four announcements	\$37.50 per participation; flat rate
The Floral Trail (gardening)	M, 7.30-7.45; WDSU-TV	magazine: 20-25 subscriptions per week	\$30 per participation; flat rate
The Model Speaks (fashions)	M, 7.40-8; WFIL-TV	furs: mink coat @ \$3,200 from single showing	\$60.80 per participation, 26 times

day, 1 to 2 p.m., WCPO-TV, Cincinnati, Ohio.

With 15 years in radio behind her telling listeners how to make a house a home, Penny sailed into the new medium full tilt. Tossing comments on

homemaking in with her cooking ingredients, she comes up with a meal a day and plenty of sensible hints.

The show, which went on with the opening of the station in July, 1949, (Please turn to page 54)

Camera moves in for Del Monte commercial on the Peggy Towne Show

Ruth Crane (not participating) pioneered phone shopping in capital



# BMB posers for sponsors

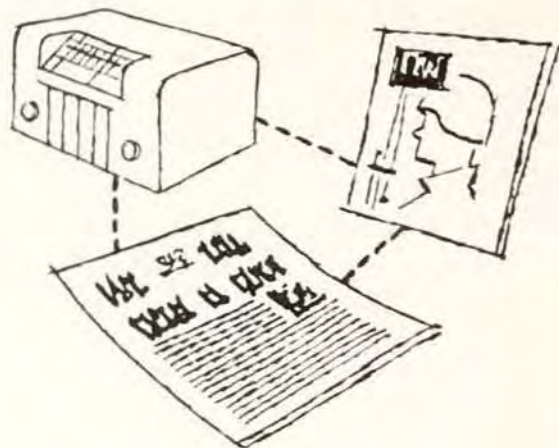
## Three top questions on how to use the new radio measurement

**ave-all** Despite the fact that most subscribers hadn't received their printed report as this was written, it is already apparent that BMB study number two will do much more than the first one to help advertisers buy more for their money. Key to this is the new breakdown of listening into 3-5 and 6-7 times per week in addition to the one or more reported in the previous study.

This finer definition of coverage has numerous applications. Many of them are not yet apparent. Among those which have been discussed already are the three presented here. These questions are really posers because until stations, agencies, and advertisers have a chance to use the BMB figures nobody can give any definite answers.

The questions are discussed here to emphasize their relation to the out-standing new feature of this BMB report, and to indicate briefly some possible applications. Other problems which the new listing breakdown will help solve, for example, are the relation between BMB figures and other radio rating figures; relation between BMB figures and the various networks; to station power, to different days, etc.

The question of BMB area reports won't be up for final discussion until the Board of Directors meets in March or April. Some agencies used the 1946 area reports almost exclusively, others used them little. This time there are more than twice the number of stations, only about 1/3 are subscribers. It would, of course, mean making non-subscription data public. The cost would probably come to more than \$2,000 per book. It already grows late to start such a production, so its chances don't look good.



### 1: Can buyers use BMB to compare radio costs with other media?

Yes. The total weekly circulation of a station or network may be compared with the ABC net-paid circulation of magazines and newspapers. ABC figures tell how many people buy (use) the magazine. BMB figures tell how many families use a station. Neither measurement tells how much time is given to reading or listening. But where magazine and newspaper readership studies are used to supplement circulation figures for printed media, program ratings supplement data BMB data for radio. The new BMB listening breakdown makes still finer comparisons possible.

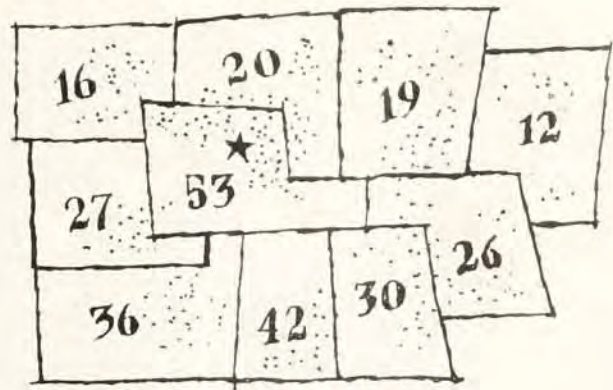
It is a fact that throughout the country leading stations in any market consistently show an advantage over printed media in cost per thousand. One factor is the "use" of the station (or network) as compared to printed media. For example, note the total weekly nighttime audiences of the following stations in their home counties as compared with the ABC circulation of *Life* and the *Saturday Evening Post* in the same counties. Radio audiences are given in round thousands.

Boston		Minneapolis					
WBZ	215,000	<i>Life</i>	53,626	WCCO	188,000	<i>Life</i>	28,093
WEEL	212,000	<i>SEP</i>	39,162	WTCN	111,000	<i>SEP</i>	25,383
W.N.A.C.	171,000			"A"	178,000		
Chicago							
WBBM	1,118,000	<i>Life</i>	111,898				
WMAQ	1,347,000	<i>SEP</i>	133,038				
WGN	1,055,000						
WLS	981,000						

In the five boroughs of New York City, WOR has a total weekly audience of 2,949,640. *Life's* ABC circulation in the five boroughs is 300,445; *SEP's*, 203,903. The *Life* figures are based on a one-day check in November, 1946, and they have increased about two percent since then. *SEP* figures were checked in March, 1948, and have since increased about ten percent.

But the most important thing an advertiser buys is impressions—not just advertising. From this standpoint the facts look bad for printed media. They discovered two percent readership of a 70-line newspaper ad; five percent readership of a full page black and white advertisement in *Life*. That story is so thin compared to the counted audiences exposed to radio advertising that it has never been told to thousands of advertisers, large and small. The

(Please turn to page 60)



## 2: How will BMB help pattern stations for spot campaigns?

In areas where coincidental, diary, meter or other audience information isn't available, BMB coverage data is virtually the only source of detailed information that will tell an advertiser whether he's buying a "rich" or a "poor" weekly audience to which to project his message. The addition of 3-5 and 6-7 times-per-week listening breakdowns in the new study will provide an invaluable tool for obtaining optimum coverage patterns *in any area*.

One problem always has been that of matching coverage with distribution. The first BMB report gave sponsors a tool for this purpose. It was admittedly crude, but it was better than anything they had until then. The new report, while nobody's dream of perfection, is a realistic step toward enabling advertisers to buy more clearly defined coverage than ever before.

A part of the job of matching coverage and distribution has always included finding and plugging holes in coverage that didn't show up in the study of audience data available for the area under consideration. Most advertisers have probably had the experience of having dealers in some area to which distribution has just been expanded complain they needed more radio support.

The advertiser, with announcements or programs on a station whose signal came into the new market area quite adequately, may have had no way of knowing, without BMB, that strong loyalty to another station was responsible for the hole in his own station's coverage. The new breakdowns will help him avoid to a still greater degree these holes that fail to coincide with his distribution.

The new study offers not so much basic new uses as it does opportunities to use old applications more effectively. In connection with making distribution and coverage coincide closely are special product problems. For example, wine sales have their own pattern. There are wet and dry states; local option; large cities where sales are good; rural areas, that aren't worth covering. The finer listening breakdown enables an advertiser to select his stations county by county for the most profitable coverage pattern, where, in this case, a high power station might be wasteful.

The coverage of higher power stations outside their primary areas has proved highly profitable to certain kinds of advertisers. Just how far does a density of listening extend that makes further distribution or more merchandising profitable? The new study can help make the decision.

(Please turn to page 60)

## 3: Should the BMB County base be 50%?

The new times-per-week breakdown of listening puts a new face on the "audience level" concept. The "level" that buyers of broadcast advertising have used most often since the first BMB study as a basis for accepting or rejecting radio coverage is a total weekly audience of 50 per cent of the radio families in a given county, or area.

But the 1946 BMB figures didn't say how often, beyond 1-2 times weekly, a family tuned any station. The 1949 report tells the user what percentage of radio families tune a station or group of stations 3-5 and 6-7 times a week in addition to the old figure of 1-2 times a week. Still, this analysis of the weekly audience of a station or network doesn't so much affect the question of buying radio coverage on one or another arbitrary level. What it does affect is the *flexibility* with which a buyer uses the "levels" concept in buying coverage.

Knowing what percent of radio families dials a station 1-2; 3-5; and 6-7 times a week throws an entirely new light on the otherwise enigmatic total audience figure. Suppose two rival stations each have a weekly audience of 60 per cent of the radio families in their primary coverage areas. It would make a big difference to the advertiser whether he were buying coverage divided 20-20-20 among 1-2; 3-5; 6-7 times-per-week listeners, or divided, say 20 per cent who tuned as many as three times or oftener each week, and 40 per cent who listened six or oftener times each week. Base for all these figures is total radio families.

Some stations with 40 per cent coverage levels composed of a majority of dialers in the 3-7 category could be better buys than stations with 50 per cent coverage levels composed mainly of 1-2 times per week dialers. According to the new report, roughly 15 per cent of all radio stations can't claim "primary coverage" on a 50 per cent basis. About eight per cent show primary coverage of their own city. These are other examples of instances in which the three-way listening breakdown will affect the audience levels concept in buying radio.

Specifically, whether 50 per cent is the best breaking-point is a question with many ramifications. Some research has been done to indicate this is too low in many cases, and sponsor will explore this question in a future article. It is obvious, however, that the type of product, kind of program, location of the market, radio competition, etc., may drastically influence the situation. Under some conditions

(Please turn to page 60)



Riders board bus for trip home. Average riding time known. Inside, sound from staggered speakers is only few feet from any passenger.

# Markets on the move

**Transit radio, currently in 19 areas,  
piles up exceptional results**

## Transit radio is 19-market\* medium

CITY	VEHICLES EQUIPPED As of Jan. 15	TOTAL TO BE INSTALLED
Allentown, Pa.	68	98
Baltimore, Md.	60	600
Cincinnati, Ohio-Covington, Ky.	475	500
Des Moines, Ia.	50	200
Evansville, Ind.	100	100
Flint, Mich.	90	90
Houston, Tex.	250	400
Huntington, W. Va.	35	80
Kansas City, Mo.	30	800
Omaha, Nebr.	20	235
Pittsburgh, Pa. (suburban lines)	150	150
Jacksonville, Fla.	200	200
St. Louis, Mo.	1,000	1,000
Tacoma, Wash.	131	131
Topeka, Kans.	53	53
Washington, D. C.	225	1,500
Bradbury Heights, Md.	35	35
Wilkes-Barre, Pa.	100	100
Worcester, Mass.	225	225

\*Negotiations are underway for Transit Radio franchises in over 100 cities.

Ipana was the product. Its share of total dentifrice sales in the test market shot up 47 percent in 10 weeks.

For an old, established brand, a brand already heavily promoted nationally, that seemed phenomenal. Evansville, Indiana, was the scene of the test.

The medium was "transit radio."

"Transit radio," or "bus radio," as it is called in some localities, means much more than an installation of FM receivers in buses and trolleys. It is a special system of broadcasting with programs and commercials evolved specifically for transit riders.

It is definitely emerging from the test stage in many of the 19 cities where facilities are now available. Advertisers report instances of immediate sales impact in the best tradition of broadcast advertising.

Transit radio offers advertisers some unique features. If it did not, it might not have much of a claim upon their budgets as an added broadcast service.

Bristol-Myers, one of the oldest and biggest users of radio and television, and their agency, Doherty, Clifford, and Shenfield, decided to test the effectiveness of radio programed for bus and trolley riders. They chose Ipana. That made the test a hard assignment, because Ipana already ranked among the top three in sales volume.

Evansville was selected for the test because the market is small enough to allow detailed checking of results. It





Many stops are located in shopping centers. Radio gives buying hints

would not be strongly affected by other Ipana promotions.

In each city where the transit company has a tie-in with a local FM station for equipping their buses and trolleys to receive programs, the station itself is solely responsible for the programming, for commercial standards, etc. Each station handles its own local sales.

The 19 stations now operating transit radio facilities, however, are all represented for national advertising by Transit Radio, Inc., the same organization from which they obtain the highly specialized equipment necessary for the operation.

In Evansville, the Transit Radio station is WMML. Bristol-Myers started last October with fifteen 25-second transcribed announcements per week for Ipana. This was the only local promotion used for the product.

WMML, in order to measure results more accurately, conducted bi-weekly sales audits of Ipana and competing brand sales in a panel of 15 drug stores properly cross-sectioned by size and location. Audits were made during September, for the base of comparison.

At the end of the tenth week the score for the four leading brands in terms of increase or decrease in dollar sales looked like this:

Ipana	up 16%
Pepsodent	down 26%
Colgate	down 10%
Amm-i-dent	down 36%

In terms of increase or decrease of each brand's share of total dollar sales, score at the end of the tenth week was:

Ipana	up 47%
Pepsodent	up 5%
Colgate	down 10%
Amm-i-dent	down 20%

As a result of this showing, Bristol-Myers went into another market early in December for further tests which are still to be reported.

Miles Laboratories gave bus music and news perhaps the toughest product on its roster to test—Nervine. Cincinnati, where Nervine was a negligible factor in the field of first aid for jittery nerves, was the market.

Setting the stage, a pre-advertising store audit of Nervine sales was taken over a four-week period, 5 June to 2 July, 1949. This was done through the WCTS-FM Drug Store Panel consisting of 24 cross-section drug outlets in Cincinnati. The unit sales of Nervine for these four weeks served as the base for comparison with unit sales during the period of transit radio advertising. The first cycle ran from 5 July to 19 October, with 17 announcements per week.

Using 100 as the base index representing pre-transit radio average weekly sales, results for a six and a 12-week test period were as follows:

	Sales Index (100 base)	Average Weekly Increase
Average weekly sales in 6-week test	175.71	75.51%
Average weekly sales in 12-week test	224.3	121.3%

## Transit Facts\*

- 80%** of all adults (15 or over) are regular transit riders
- 39%** of all adults make 5 or more round trips weekly
- 76%** of all men are regular transit riders
- 81%** of all women are regular transit riders
- 76%** of these women riders are housewives
- 75%** of the national buying income is spent by 61% of the population who live in the 255 urban marketing areas—none of which has less than 25,000 population

\*Continuing Transit Advertising Studies—including 10 passenger surveys in cities ranging from 214,000 to 3,640,000 population.

Miles renewed the WCTS-FM schedule and placed a 26-week contract with KXOX-FM in St. Louis, also calling for 17 announcements per week. (Additional experiences will be aired in this report).

Programming for bus riders owes its  
(Please turn to page 60)



Movie-bound, but sponsor still gets in a word



Transit music, news is heard at home as well



*This is CBS...the Columbia Broadcasting System*

*... where night after night the greatest stars in radio*

*deliver to advertisers the largest audiences*

*at the lowest cost of any major advertising medium.*



1. The Edgar Bergen—Charlie McCarthy Show
2. Inner Sanctum
3. Beulah (Hattie McDaniel)

4. Lux Radio Theatre (William Keighley)
5. My Friend Irma (Marie Wilson)
6. The Bing Crosby Show
7. You Bet Your Life (Groucho Marx)
8. Mr. Keen, Trocer of Lost Persons (B. Kilpack)
9. Jack Benny (Mary Livingstone, Rochester)
10. Mystery Theatre (Alfred Shirley)
11. The Burns and Allen Show
12. Lowell Thomas
13. Edward R. Murrow with the News
14. Eric Sevareid and the News
15. Meet Corliss Archer (Janet Waldo)
16. Amos 'n' Andy
17. Arthur Godfrey's Talent Scouts

18. Coronation Contented Hour (Ted Dale)
19. Suspense
20. The Bob Hawk Show
21. Dr. Christian (Jean Hersholt)
22. Mr. & Mrs. North (Alice Frost, J. Curtin)
23. The Goldbergs (Gertrude Berg)
24. The Jack Smith-Dinah Shore-Margaret Whiting Show
25. Hallmark Ployhouse (James Hilton)
26. Crime Photographer (Staats Colsworth)
27. My Favorite Husband (Lucille Ball)
28. Skippy Hollywood Theater
29. Leave It To Joan (Joan Davis)
30. Our Miss Brooks (Eve Arden)

31. Dick Haymes' Club 15 starring Andrews Sisters, Evelyn Knight
32. Gangbusters
33. The Vaughn Monroe Show
34. Family Hour of Stars (Kirk Douglas, Jane Wyman, Dona Andrews, Loretta Young, Irene Dunne)
35. The Gene Autry Show
36. Mr. Chameleon (Karl Swenson)
37. F. B. I. in Peace and War (M. Bloine)
38. The Horace Heidt Show
39. Sing It Again (Don Seymour)
40. Life With Luigi (J. Carrol Noish)
41. The Red Skelton Show

# TV dictionary for sponsors

**TV director Herbert True compiles video definitions**



"Get the juicer to kill the flood, and then freeze it." An innocent advertiser who happened to walk into a video studio on those words might deduce that he had blundered into the playroom of an asylum for the mechanically-minded. But the foresighted fellow who had boned up on the definitions in SPONSOR'S "TV Dictionary" would neither falter nor blanch. He would merely say to himself: "It's elementary,

really. The television director wants the electrician to turn out the kleig light, after which the scene is to be executed as planned."

Below SPONSOR presents the second in a series of three installments of a TV lexicon compiled by Herbert True, radio and television director of the Carter Advertising Agency, Inc., Kansas City. Advertisers and agency men alike will find it invaluable.

## E

**EDITING**—The final arranging, shortening and eliminating of scenes in a film and synchronizing them with the sound track.

**EFFECTS**—Tricks or techniques used in changing film scenes, usually with the use of special cards, plates, etc., on a film negative.

**ELECTRON BEAM**—A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.

**ELECTRON GUN**—A system of metallic cylinders arranged in the narrow ends of both the camera and receiving tubes, in which is formed the electron beam which is ultimately used for scanning the image before the TV camera and for reproducing it in the TV receiver.

**EXPANDING SQUARE**—Film effect wherein an image becomes visible as it replaces previous picture from small expanding square out.

## F

**FADE IN**—The TV screen is dark and the picture gradually appears to full brightness.

**FADE OUT**—From full brightness a picture disappears gradually until the screen is dark.

**FADER or POT**—Instrument used to lower or raise sound level.

**FAKING**—Arrangement of articles or material in an unnatural manner that when photographed passes as authentic.

**FALSE CEILING**—Term used to describe devices such as partial ceilings, etc., which are used to create the effect of a room completely enclosed from above without affecting an actual covering which would prevent effective overhead lighting.

**FIELD PICKUP**—The transmission of out-of-studio events by a mobile unit, and cameras.

**FILM PICKUP**—The electronic transmission of motion pictures from 16 or 35 mm. films by means of television.

**FILM STRIP**—A sequence of several 35 mm. frames shown individually. Also called slides.

**FILTERS**—TV lens filters used to eliminate or reduce glare, or a portion of light spectrum.

**FIXED INSTALLATION**—Permanent set such as kitchen, newsroom, etc.

**FLAG**—Large sheet used to shade light from cameras.

**FLASH**—An extremely short scene.

**FLASH BACK or CUTBACK**—To return to a previously shown action.

**FLAT**—Lack of contrast in screen image.

**FLOOD**—Single kleig light or scoop used to illuminate wide areas.

**FLOOR PLAN**—Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas, etc. This floor plan is a prerequisite to all developments and is used by the producer-director to plot action and business prior to rehearsals in the actual setting.

**FOLLOW FOCUS**—To change the focus of the camera while it is on the air, in order to produce a constantly sharp image of an object that is moving toward or away from the camera. This technique is nearly always used with a Zoomar lens, especially in picking up sporting events.

**FRAME**—A single complete picture containing the American standard of 525 lines.

**FRAME FREQUENCY**—The number of times per second the complete frame is scanned.

**FREE HEAD**—A TV camera tripod or mount that swings freely in all directions.

**FREE PERSPECTIVE**—The deliberate falsification of normal perspective in the painting and/or construction of TV settings with the intention of achieving a seemingly greater depth or distance.

**FREEZE IT**—Terms used to indicate that arrangements, designs and set or other production facilities are approved and should be executed as planned.

**FULL SHOT**—A distant view which should include full length view of actors or talent.

**F.U.O.P.**—Fix up on printer. Have trick man get effect of size or animation by optical printing or illusion.

**FOCUSING CONTROL**—Adjustment on receiver and monitor used for bringing the picture into sharper definition.

## G

- GHOST**—An undesirable image which appears in your television picture, which is usually a result of a reflection or several reflections of the transmitted signal.
- GIZMO**—Generic term. In TV something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.
- GIVE**—Order to actors to become more a part of their character and to get into their parts and act more convincingly.
- GROUND GLASS**—The glass in the TV camera viewing system on which the picture is projected for viewing by cameraman.
- GROUND ROW**—Any natural materials placed in front of fake backgrounds to make a scene more real.

## H

- HALATION**—A blurred or halo effect that sometimes occurs surrounding bright or shining objects.
- HAND PROPS**—Movable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.
- HEAD ROOM**—Area between the actor's head and the actual top of set. This area is important in relation to the amount of upward camera movement possible without overshooting sets.
- HOT**—Too much light on talent, set, etc.
- HOT LIGHT**—Also pinpoint spot. A concentrated beam of light used in emphasizing features, profiles or contours.

## I

- ICONOSCOPE**—The earlier camera pickup tube used in the RCA TV system.
- IMAGE**—The photographic likeness as recorded on TV tube.
- IMAGE-ORTHICON**—The current super-sensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.
- INKY**—Usually pertains to any incandescent lamp.
- INSERT**—Any explanatory item, usually a CU, and written, such as a letter, sign, trade mark or label.
- INTERFERENCE**—Disturbance of TV reception caused by undesirable signals such as airplanes, automobiles, FM radio station, and hams.
- INTERLACING**—Technique in which each picture in two sets of alternating lines is synchronized and flicker is eliminated.
- IN THE CAN**—Completed TV film, program or commercials that have been checked, found O.K. and are in metal containers ready for shipping.



1 Fixed installation      2 Full shot      3 Give  
4 Handprop      5 Image      6 Live talent      7 MCU

**IRIS IN**—Also circle in. The gradual appearance of a picture from a small spot until it fills the picture through constantly enlarging circle.

**IRIS OUT**—Reverse action of the above in which the circle closes down until it disappears.

## J

- JUICER**—An electrician.
- JIC**—Just in case.

## K

- KEY NUMBERS**—Footage numbers marked along edge of film at intervals.
- KEY LIGHTS**—Sufficient illumination.
- KINESCOPE**—The tube currently used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA.
- KINESCOPE FILM**—Technique developed by RCA to record on film complete TV programs. Costs for 30-minute kinescope film usually around \$500 for first, and about \$25 for each additional print.
- KILL**—To strike out or remove.
- KLEIG LIGHTS or SCOOPS**—A patented type of lights, famous because of their long use on the stage, now used in TV.

## L

- LAP D'SOLVE**—Cross fading of one scene or image over another. Momentarily both pictures are visible. One picture disappears as another picture appears.
- LEADER**—Term used to describe special portion of film commercial which is used at beginning of library or stock film.
- LENS TURRET**—A plate on TV camera on which are fastened several lenses (wide angle, narrow angle, telescopic, etc.), and which can be rotated to facilitate rapid interchanging.
- LIP SYNC or LIP SYNCHRONIZATION**—Direct recording of sound from scene that is being photographed. This term usually pertains to film commercials where you can see actors and their lips moving.
- LIVE TALENT**—TV broadcast as it originates with live subjects or animation.
- LIVE TITLES**—Titling material which is televised directly in the studio rather than supplied from slides, or film.
- LOCAL**—Restricted to local TV station as opposed to network or kinescope film.
- LOCATION**—Any location outside of TV studio where you are televising.
- LOSE THE LIGHT**—Term used in directing cameraman as "move to next position when you lose the light."
- L.S.**—Long shot. A full view of set or background usually including full length view of actor or actors.

## M

- MAGNISCALE**—An object produced in larger than actual size in order to make clear details that would otherwise be ineffective or indistinguishable on TV.
- MAKE UP**—Facial makeup, etc., on talent.
- MASKING PIECE or WALL**—Section arbitrarily used to provide a backing for sharp or definite changes in camera angles.
- MCU**—Medium close-up. A shot that cuts off actors or talent just above the knees.
- MINIATURE**—Any small model of houses, cities, automobiles, etc.
- MIST SHOT**—A TV shot or still photo that is taken through gauze or with lens out of focus to achieve soft or blurred effect.

**(to be continued in next issue)**

*the  
Case  
of the  
Worst  
Kept Secret...*



*We know the consequences and - sob - we'll face the music. It was us, We done it. We dropped the*

**H\* BOMB**  
in Miami!

*As if this market weren't radio active enough, too. And us having our biggest year!*

*Well, it's off our chest. It's going to change a generation of time-buying habits but we just couldn't keep it in any longer.*

**H\* STANDS FOR HOOPER**

**WGBS IS FIRST** again. (Nov.-Dec. 1949)

**FIRST...**  
by 23.6% ahead of Station B. 25.7% ahead of Station C. 336.0% ahead of Station D.

**WGBS IS FIRST** all morning, all afternoon, all evening long.

**FLASH...** Advance report on BMB. BMB Study No. 2 Reveals WGBS has **INCREASED AUDIENCE BY 68% DAYTIME . . . 85% NIGHTTIME** Now - more BMB Audience than ever before - highest Hoopers in Greater Miami . . . **THE NEW 1950 WGBS . . .** at the old 1947 rates.

50,000 WATTS



**WGBS**  
CBS AFFILIATE  
MIAMI, FLORIDA

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

-continued from page 2-

**Radio and TV contribute to democracy**

Public service awards by National Conference of Christians and Jews went to WMAQ, Chicago; WBAL and WBAL-TV, Baltimore; NBC and CBS. This marks first award to a TV station.

**NBC now covers Alaska**

10,000 watt KFAR, Fairbanks and 5,000 watt KENI, Anchorage, together with six affiliates of the Alaskan Broadcasting System, have become NBC stations on a unique basis. Most programs will be recorded in Seattle on tape and air expressed to Alaskan stations. Unusual interest programs will be transmitted via shortwave through facilities of Alaska Communications System. KFAR and KENI will reciprocate with special programs on same basis. Fabulous Captain Austin E. Lathrop owns KFAR and KENI.

**Transit Radio finds another foe**

Newest threat to Transit Radio of Washington, D. C. is bill before the District House Committee. Aimed at stifling commercially-sponsored transit radio, action could set precedent for local legislatures. Measure imposes fine of \$1,000 per day for broadcasts on street cars or buses. Considerable doubt exists as to chances for enactment.

**KXOK to give expanded transit-radio service**

KXOK-FM, only commercial station in St. Louis broadcasting completely independent FM service, received formal FCC approval of expansion plans 10 February. Commission okayed sale, by KWK, of a 574-foot tower, transmitter, and equipment. Expansion will enable KXOK-FM to produce radiated power of 70,000 watts in a 17,500 square mile area.

**1949 third best year for earnings**

Estimated 1949 corporate earnings during 1949 were off 21 percent, after taxes, from 1948 figures, but total added up to third best year in our history. Despite drop, business was still generally encouraging, though spotty throughout the nation, and earnings were about twice those of 1929, the most profitable pre-war period. Spottiness is attributed to high labor costs, strikes, price-cutting and advertising intensification to meet increased competition.



*Makes a big difference  
whose voice it is*

In Detroit, WWJ is more than a great radio station . . . more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance . . . resulting in increased sales in a market that did three billion dollars retail business last year!

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
Associate Television Station WWJ-TV



Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS FM—CHANNEL 246—97.1 MEGACYCLES



## Mr. Sponsor asks...

### When the out-of-home audience is tallied will it entitle stations to increased rates?

Morris Shapiro

President in Charge of Advertising  
Trimount Clothing Co., Inc., Boston

### The picked panel answers Mr. Shapiro



Mr. Leshem

I do not believe that the stations throughout the country could possibly build a strong enough case to warrant an increase in rates. A few reasons against such an increase are:

1. A recent Nielsen survey shows the loss of six percent in listening during evening hours in the metropolitan radio homes. This has been traced to the ever growing number of TV sets. For example, during June and July, 1949, between the hours of 8:00 and 11:00 p.m., homes-using-radio levels were off 17 percent from 1948. A similar study in the New York area showed it to be off 21 percent. In the face of an increasing television market, with a subsequent decrease in radio listening in these homes, an increase in radio rates based on a "suddenly" discovered out-of-home audience is simply not logical.

2. The basic media market which an advertiser pays for is people. Since about 94 percent of all homes in the United States already have a radio, the out-of-home audience is basically the same as the home audience. An increase in rates would be asking an advertiser to pay more for the audience he is already paying for.

3. The growth of second and third radios in homes can be used just as logically as a basis for an increase in rates since the opportunities for listen-

ing within a family have increased with the addition of a new radio. Out-of-home radios increase opportunities for this listening but do not increase the total number of people in an advertiser's market.

4. Advertisers are not likely to go along with such an idea when they have been reaching this out-of-home audience for years, especially during a period when all media costs, based on more tangible grounds, have risen rapidly.

The loss in present day listening (this is sure to become greater as TV sets increase) and the very small number of out-of-home radios that are unduplicated seem to be a major fly in the ointment.

PHILIP LESHEM  
Time buyer  
Grey Advertising Agency  
New York



Miss Schuebel

"additional" audience. It's actually no more than a "substitute" audience. The advertiser is already paying for the little man who's not at home. He shouldn't have to pay for him twice.

Of course, the stations are NOT entitled to any increase in rates because of out-of-home listening. Their rates are presumably based on circulation. If they can prove there is enough out-of-home listening to make up for the lack of in-home listening, then the rates

are justified. If they can't, then a decrease in rates is very much in order.

REGGIE SCHUEBEL  
Director of Radio & TV  
Duane Jones Company  
New York



Mr. Boggs

The "revelation" about radio's out-of-home audience—though heartily acknowledged—gives us no cause to alter station rates. This is a giant step in the refinement of radio research and audience definition.

Rather than delivering a new source of purchasing power, the radio industry now confronts its sponsors with a new challenge in copy appeal.

The out-of-homer has always been there—in his automobile, office, tavern, etc. Along with the "conventional" living room listener, he has tuned in his favorite programs, listened to the advertising message, has changed his smoking, clothing, eating habits depending on the strength of that commercial. When the final results of a radio advertising campaign have been computed—increased business against advertising dollars spent—purchases by the out-of-home listener have been, and remain, very much in the picture. Those sales have always been counted towards a renewal or cancellation.

That's the real clue to the development of "realistic" and saleable" radio rates in American broadcasting. Station men can run Fridens into nervous breakdowns with myriad station claims. But when the Missouri-bred advertiser checks you with direct sales, premium offers etc., rates must stand up—against other stations and other



media. It's all a matter of price or programs. Both can be adjusted until a station has won its largest possible share of listeners (regardless of location) for the lowest cost to the advertiser and yet at a rate high enough to create a permanent rate card and satisfy station stockholders.

Our personal results with Tune-O (aimed at an afternoon woman's audience) wherein factory and office workers participate so keenly that several have won jackpots suggests that copy problem to advertisers and copywriters. No longer can we talk to the "ladies" during the day. Or the householder alone at night. The sponsor would do well to keep in mind the definition of radio's audience. The unseen listener is no longer a nebulous character in "blue sky." He has taken shape, his position fixed. The advertising message must reach out and sell all of these listeners or the sponsor is coasting along on six cylinders when the Cadillac is willing and anxious to deliver the power of eight.

**NORMAN BOGGS**  
Executive Vice-President  
WMCA  
New York



Mr. Daniel

In spite of the fact that recently everyone is referring to the out-of-home radio listenership as a newly found audience, I do not feel that it is newly found at all. Actually they are the same listeners

in the radio homes being reached while away from home sets.

Of course, an advertiser is reaching more of the potential audience in a market through out-of-home listening. However, I think we have all been conscious of this audience for several years and stations have been selling it as a plus on which they had no definite data. Simply because this audience is now more clearly defined does not, in my opinion, justify a rate increase. Rather than a rate increase, why not use this new audience as a new selling point . . . an audience television cannot reach?

**FRANK A. DANIEL**  
Chief Timebuyer  
Lennen & Mitchell Inc.  
New York

# WDSU-TV

## hits a new note..

### HIGH "SEE"!

**ONE 3-MINUTE SPOT  
SELLS OVER \$1500.00 TO  
TV-WISE NEW ORLEANIANS!**



Inexpensive upholstery fabrics were featured in a 3-minute spot by a local department store. No other advertising of any sort was used. RESULTS: Sales of over \$1500.00. WDSU-TV HITS AGAIN WITH HIGH "SEE"!

**Ask Your JOHN BLAIR Man!**



5000  
WATTS  
+  
ABC

AM TV FM  
**WDSU**  
AFFILIATED WITH THE ITEM  
NEW ORLEANS



**EDGAR B. STERN, JR.**  
Partner

**ROBERT D. SWEZEY**  
General Manager

**LOUIS READ**  
Commercial Manager

## DEPARTMENT STORE

SPONSOR: D. H. Holmes Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *On a 15-minute telecast featuring concert music, a three-minute commercial was devoted to drapery fabrics. During the following week, 72 persons called on the drapery department and specifically asked to see "the draperies advertised on television." No other advertising of any sort was used. As a result of the heavy response to the TV spot, \$1,565.60 worth of the fabrics was sold. The sponsor knows now that buyers stop, LOOK and listen when goods are shown on video!*

WDSU-TV, New Orleans

PROGRAM: Concert music

## JEWELRY

SPONSOR: Kranich Brothers

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This sponsor was left with time on his hands until he used TV. Some 500 Howdy Doody watches were purchased and advertised through the usual channels with very poor response. Then three 20-second TV announcements adjacent to the Hoody Doody Show were used. All the watches were sold within a week. The Kranich Brothers are quite convinced that TV can tick off sales like clockwork and they are now year-round advertisers via video.*

WGAL-TV, Lancaster, Pa.

PROGRAM: Announcements

# TV results

## AUTOMOBILES

SPONSOR: Motor Sales

AGENCY: Brant Gants

**CAPSULE CASE HISTORY:** *These sponsors made a huge profit on one program and it was done as easily as this: A 1946 Dodge for \$995 was shown as a special on a silhouette quiz program. Less than an hour later, the car had been sold; this was before it reached the showroom. Five others wanted to buy the automobile on the spot. Less than 48 hours later, five more used cars were sold as a direct result of the show.*

WAAM-TV, Baltimore

PROGRAM: Shadow Stumpers

## CONFECTIONERY

SPONSOR: Bishop Candy

AGENCY: Franklin Bruck

**CAPSULE CASE HISTORY:** *Video is a sweet medium for this manufacturer. His Hail the Champ show features a write-in contest allowing children at home to win prizes. They send in a candy bar wrapper along with their contest answer. The first show drew 700 wrappers reached 15,082—and is steadily increasing. The client reports that sales have increased over 500 percent. Recently, another Bishop product was plugged and an immediate sales increase was the happy result.*

KLAG-TV, Hollywood

PROGRAM: Hail the Champ

## SCHOOLS

SPONSOR: N. Y. Technical Inst.

AGENCY: Moss Associates

**CAPSULE CASE HISTORY:** *The sponsor got an "education" from his use of video. Four one-minute film commercials were used in the second portion of Wrestling From Chicago. On a single Saturday evening, a booklet was offered. Combined phone and mail response reached 200. Enrollments reached 78 for a week—an all-time high. As a result of their TV activity, the school has increased both the number of classes in each course and the space for same.*

WABD, New York

PROGRAM: Wrestling From Chicago

## HANDICRAFT

SPONSOR: Burgess Battery Co.

AGENCY: Ross Roy-Fogarty

**CAPSULE CASE HISTORY:** *TV brought some high voltage results for the Burgess Battery Co. The program consists of interviews with famous and interesting hobbyists with a hobby demonstration by the MC. In one week, the show had increased battery sales as much as 156 percent with mail response hitting as high as 2,000 letters and postcards in one week. The show's producers expect response to be even better this spring with the show's action being stepped up for the "younger audience in the formative buying stage."*

WGN-TV, Chicago

PROGRAM: Hobby Parade

## SHOES

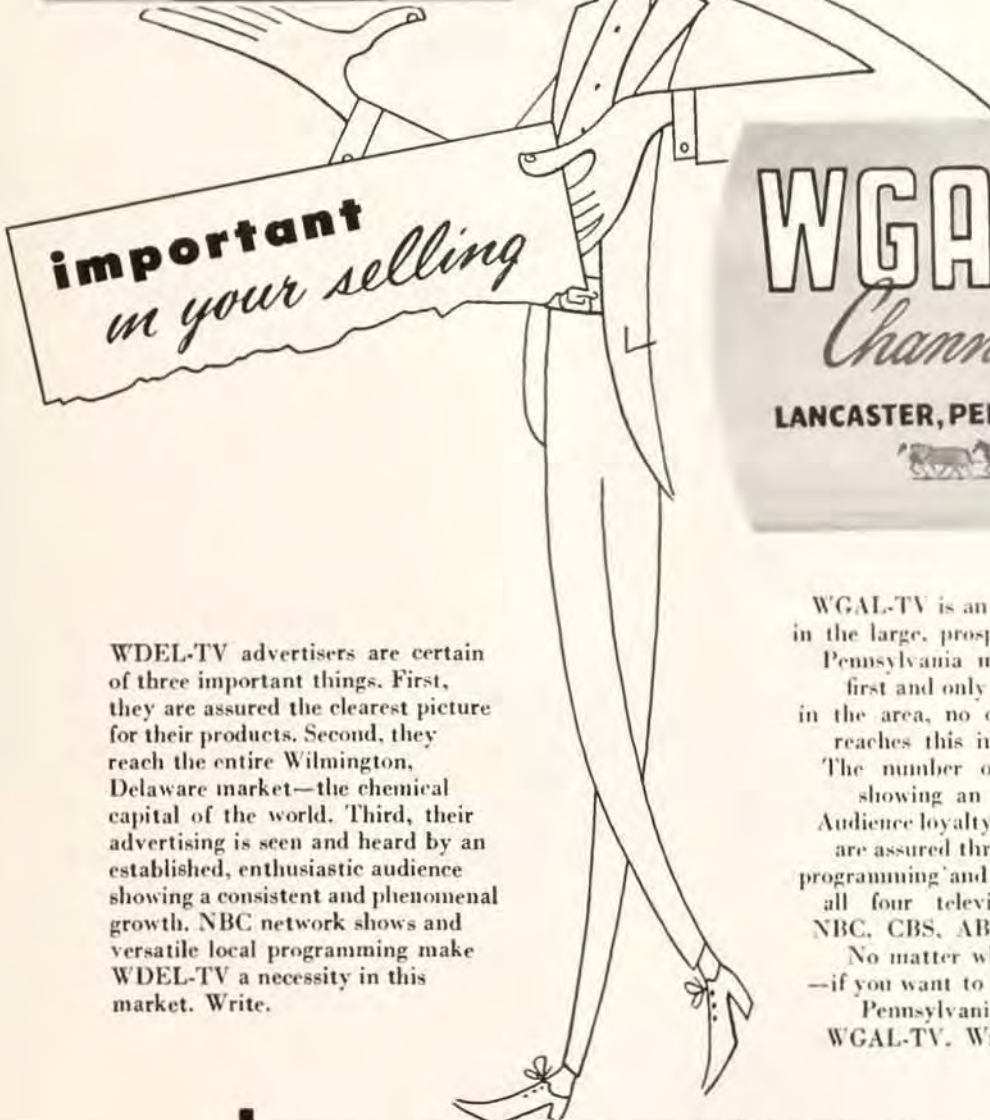
SPONSOR: National Shoes

AGENCY: Emil Mogul Co.

**CAPSULE CASE HISTORY:** *Sponsor and agency figured on 1,500 replies to a test offer and got 7,772 letters. The offer consisted of a certificate entitling sender to a 20 percent discount on national merchandise. A time limit of 48 hours was imposed to minimize mail from people who had been informed of the offer by someone else. Only two brief mentions were made during the firm's hour-long Western film telecast and 7,772 letters and postcards poured in. Actual sales because to profit by the offer customer had to buy!*

WATV, Newark

PROGRAM: Western feature



WDEL-TV advertisers are certain of three important things. First, they are assured the clearest picture for their products. Second, they reach the entire Wilmington, Delaware market—the chemical capital of the world. Third, their advertising is seen and heard by an established, enthusiastic audience showing a consistent and phenomenal growth. NBC network shows and versatile local programming make WDEL-TV a necessity in this market. Write.

WGAL-TV is an advertising must in the large, prosperous Lancaster, Pennsylvania market. It is the first and only television station in the area, no other TV station reaches this important section. The number of its viewers is showing an amazing growth. Audience loyalty and appreciation are assured through skillful local programming and the top shows of all four television networks—NBC, CBS, ABC and DuMont. No matter what your product—if you want to sell this extensive Pennsylvania area you need WGAL-TV. Write.



Represented by *Robert Meeker Associates*

CHICAGO SAN FRANCISCO NEW YORK LOS ANGELES

**STEINMAN STATIONS**

Clair R. McCollough, *General Manager*

**WGAL WGAL-TV WGAL-FM**  
Lancaster, Pa.

**WDEL WDEL-TV WDEL-FM**  
Wilmington, Del.

**WKBO**  
Harrisburg, Pa.

**WRWA**  
Reading, Pa.

**WORK**  
York, Pa.

**WEST WEST-FM**  
Easton, Pa.

**1<sup>st</sup>** IN POPULARITY BY  
*Every* TV-SURVEY

Cincinnati  
**WCPO-TV**  
 Channel 7

Sunday thru Saturday	WCPO-TV	TV Station 'B'	TV Station 'C'
C. E. HOOPER 6:00 pm-10:30 pm Nov.-Dec. Latest	54.3%	31.5%	14.2%
PULSE (January) 6:00 pm - Midnite	48.7%	27.0%	24.3%
VIDEODEX (January) 6:00 pm - Midnite	46.7%	36.5%	16.8%

WCPO-TV  
 Channel 7  
 Affiliated with the  
 Cinti. Post  
 Represented  
 by the  
 BRANHAM CO.

**WCPO-TV**  
 CINCINNATI, OHIO

WEWS, Cleveland  
 is another  
 Scripps-Howard  
 TV Station — 1st  
 in the market.

THE  
**PEAK**  
 IN TOPEKA

is Agg'in\*

**WREN**  
 ABC • 5000 WATTS

Ask WEED & CO. \* CONLAN - Nov 49

**510 Madison**

(Continued from page 7)

affect the other. All media affect each other when you have money to spend. Television takes away more from radio listening than from other media and, therefore, with the growth of television there must come a retrogression of radio. All this does not mean that 1950 will not be a good year for radio. Television has a long way to go. Radio is still the basic buy.

The advertiser who takes his radio money and throws it in the television is naturally not getting the homes per dollar that radio gives him. The way I feel, a certain percent of the dollars you spend on television should be actual advertising budget money. The rest of what you spend on television should come out of a fund set up for an investment in the future. In other words, if you have a four million dollar budget and can afford to spend \$400,000 of your budget on television, you might well go as high as \$600,000 or \$700,000, but be careful to take the money out of profits and future and not from other media.

I eventually see radio networks as supplementary buys to a television network for nighttime purchases. What happens in the daytime is anybody's guess right now.

DON P. NATHANSON  
 Director of Advertising  
 Toni Company  
 Chicago

**COMMENTS ON BMB**

I have noted your BMB editorial in a recent issue.

Let me hold up a red light before you fall into an error that many have stumbled into. You lament the fact that BMB has lapsed into a measure of popularity instead of staying in the circulation field. You call the program ratings measures of popularity. They are. But so is BMB. Every measure of circulation is a measure of popularity.

People don't buy a newspaper unless they like it.

People don't buy your magazine unless they like it.

People don't listen to a radio station unless they like it.



## CIRCLE *Four* . . . CHANNEL *Four* . . . *Four* O'CLOCK

This brand can pull audience for *your* brand in Washington, D. C. Just a few short weeks ago, (five, to be exact) WNBW began the "*Circle Four Roundup*," providing an organized vehicle for Western movies at four o'clock each afternoon, Monday through Friday. To *prove audience* and measure reaction, WNBW offered the "*Circle Four Roundup Rangers*" membership card to youthful viewers.

The results have been literally overwhelming. Over 20,000 members have written in to date. The one-hour-and-fifteen-minute period holds a 24 rating, ten times the highest rated competition on three other stations at the time.\* These loyal WNBW fans are waiting for your message. Participation in regular meetings of the "*Circle Four Rangers*" are available. Call WNBW salesmen, or NBC Spot Sales.

Reasons for the sensational audience acceptance of "*Circle Four*" promotion and programming hint of other choice locations. A hard-hitting threesome is yours on WNBW . . . habit viewing, strong promotion and choice programming. In a recently concluded survey,\* it was not by chance that WNBW, with at least two other stations on the air, held 76% of the 149 quarter-hour periods rated as either first or second in popularity.

\*American Research Bureau

# WNBW

## NBC TELEVISION IN WASHINGTON

# ARE YOU DYING TO GET READY (Ky.)?

If you just can't wait to get Ready (Ky.) — well, we'll see you *afterwards!* No, WAVE ain't willing, or able, to get Ready!

But we've already *got* the Louisville Trading Area, without primping or fussing, and Louisville is one place in Kentucky where realization is a lot better than anticipation! It's a 27-county area where the people are *46% better off* than their country cousins in the *rest* of the State.

WAVE gives you this neatly prepared package, and at a *price that makes sense!* So what say; are you still itching to get Ready — or would you rather get *results?*

## LOUISVILLE'S WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES



Conclusion: "Circulation" and "Popularity" cannot be separated. Circulation is a reflection of popularity. The technical question boils down simply to a matter of whether, in his reporting of stations used, the listener is unduly influenced by his most favored programs. The comparisons we have made with diary studies and with telephone coincentals indicate he is not. But we also know we have to be careful in the wording of the question in order to get valid results.

I think this adds up to the fact that circulation-wise and popularity-wise the network affiliates will usually draw down the larger audiences. The exception, of course, will be those times of the day and those seasons of the year when the independent programming excels the network programming in quality and audience acceptance.

KENNETH H. BAKER  
Broadcast Measurement  
Bureau Inc  
New York City

### 99 TV RESULTS

I am very much interested in obtaining a complete file of all of the television success stories which you have published. I think you have done an outstanding job in the field, and you certainly have won the acclaim of the entire television industry.

I would like to get a copy of the brochure which you had made up including a great many of the television success stories, as well as any of the subsequent issues of SPONSOR which contained additional television success stories.

Please bill the station for whatever charges are involved for this material on TV results.

ALBERT J. GILLEN  
WFSYR-TV  
Syracuse, New York

On page 7 of the 16 January issue, I read that you have a report on "99 TV Results," and that a copy is available. I would appreciate one of these very much.

C. E. RICKARD  
Executive Vice-President  
Clark & Rickard Inc  
Detroit

\* "199 TV Results" will be off the press next month. It is an expansion of the original report. It will be completely indexed and categorized.

# MEMO FROM ALASKA

---

**TO:** *All NBC advertisers*

**FROM:** *KFAR and KENI*

*Effective immediately, KFAR and KENI are affiliated with NBC and our facilities are available to NBC advertisers.*

*You should know that KFAR in Fairbanks is 10,000 watts on 660 kc and KENI in Anchorage is 5,000 watts on 550 kc—Alaska's two great stations selling Alaska's two largest markets!*

*To buy sales in Alaska we suggest you contact the NBC Sales Department or your Adam Young office.*

**KFAR**  
Fairbanks



**KENI**  
Anchorage

**Affiliates**

**Represented by Adam J. Young, Jr. — New York and Chicago**

**National Advg. Mgr.—G. A. Wellington  
322 White-Henry Stuart Bldg.  
Seattle 1, Washington**

## FARMER WANTS TO BUY

(Continued from page 21)

One tack apologists for radio's neglect take is this: that manufacturers of farm equipment have cut advertising budgets because demand has consistently exceeded supply. The facts do not substantiate this.

According to P.I.B. reports, such manufacturers spent \$40,691,329 for newspaper and magazine advertising in 1945; \$13,632,362 for radio. In 1943 (at this writing, figures for 1949

have not been broken down), they spent \$79,655,398 in magazines and newspapers, an increase of 96 percent. That same year, expenditures allocated to radio were \$19,123,150, an increase of only 40 percent. It is impossible to report what percentage of the radio figure was spent in direct appeal to the farm potential, but all indications are that it was so nominal as to be practically non-existent. Heaviest increases were in the automotive industry, via network radio, with no hard-hitting, direct selling to the farmer.

And *Farm Journal* figures show that 75 percent of the entire new potential customers live on farms and non-rural farms . . . that 60 percent of the waiting markets exist where only 40 percent of the people live.

According to an estimate based on the results of a sampling survey completed late in 1949 by the Edison Electric Institute's Farm Section, three-quarters of a billion dollars is the immediate market for electrical appliances on the American farm.

There are 200 separate uses for electricity on the farm, including household appliances: 90 for electric motors used outside the home. Frank Watts, executive assistant of the *Farm Journal*, has done exhaustive studies on the farmer and how he plans to spend his money in 1950; he states that there is a farm appliance and working equipment potential of \$4,226,367 for every working day!

Interviews with 2,377 farm electric customers in 19 states representing every section of the country indicate an average retail market for electrical appliances of about \$150 per customer. The survey was conducted among farm customers by 26 electric operating companies.

It shows more than 40 different types of electrical equipment are desired immediately: home freezers, electric water systems, and ranges respectively lead in demand. The study, projected on the basis of the total number of electrified farms, indicates that nearly a quarter of a billion dollars in retail sales is represented by the demand for food freezers; and over \$90,000,000 would be expended for the pumps alone in water system installations. With 41 percent of rural customers already cooking with electricity, an additional 12 percent want electric ranges.

Fourth in demand are electric water heaters, representing about \$70,000,000 in dealers sales. Over \$50,000,000 worth of electric refrigerators is also indicated, despite the fact that about 85 percent of farm customers have them already.

The survey further reveals that 36 percent of farm electric customers cook with wood, coal, oil or kerosene, while 23 percent use bottled gas. Electric water systems are being used by 65 percent of these customers. In the number of such systems already sold to those interviewed, the greater number of sales were made by hardware

# "GUESS WE OUGHTA BUY 'EM BOTH, ELMIREY!"



**W**ith incomes far higher than the national average, our wealthy Red River hayseeds have all the dough they need for lux-your-rious living! **ARE YOU GETTING YOUR SHARE?**

There's a sure-fire way to sell our high-spendin' farmers. It's WDAY, Fargo. This remarkable station got the nation's highest urban Hoopers (for Total Rated Periods, Dec. '48-Apr. '49) and in addition, WDAY has a phenomenal rural coverage of the whole Red River Valley!

Our wealthy hayseeds and "city-folk" not only listen to WDAY about five times as much as to any other station; they also buy the products they hear advertised over WDAY!

Write to us or ask Free & Peters for all the facts about this fabulous station!

# WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives





all  
time buyers  
get  
into fixes  
like this

And use SRDS to help  
get out of them

Late one afternoon the agency's top client phoned. Would the Time Buyer ready a list of station recommendations in 22 cities by the next afternoon? The client had just got wind of a competitor's plan to break a test in those cities and wanted to get in at the same time to jam it. Had to work *fast!*

The Time Buyer buckled down to a double day's work. No time to call the reps. No time for looking up information. No time for any help, except his own long experience and the Radio Section of SRDS.

The next afternoon his recommended list was approved.

Many radio stations help Time Buyers working under such pressures by supplementing and expanding the information in their SRDS listings with *Service-Ads*, like the WHDH *Service-Ad* shown here.

"When I'm using STANDARD RATE," one Time Buyer tells us, "I'm looking for certain things. I'm not *reading*. But, if I see an ad which gives station coverage or other useful facts not in the listing, I make it a point to check it. I have to be familiar with each station. That's what makes SRDS so important to me."

*When you're comparing stations, make sure to check the station Service-Ads as well as their listings in SRDS.*

**Note to Station Managers:** The SPOT RADIO PROMOTION HANDBOOK reports in detail what sort of information helps buyers decide "which stations they want." Copies are available from any SRDS office or representative at a dollar each.



## TV stole what PM audience from what AM?

In Boston's first year of TV, the evening share of audience for "FM, TV and all others" zoomed from 3.3% in 1948 to 18.3% in 1949. Mostly this is TV, of course, and obviously had to come from AM station evening audiences —

But what stations?

Again the answer is supplied by Hooper's May-September 1949 figures, with the comparable report of 1948. All network-affiliated stations individually lost from 2% to 5.8%. And the total, interestingly enough, approximates the gain for "FM, TV and others."

On the other hand, one Boston station held its evening audience — and even gained listeners against TV competition. This independent station — the Herald-Traveler station WHDH — demonstrated the power of news-sports-music programming to complement video fare in the home.

Now with TV in the picture, Boston's fastest growing station continues to be your sweetest, best buy in Boston radio.

### Here's what TV did to Boston Evening Radio Listening...

Network-affiliated stations lost as high as 30% of their evening audiences, according to these Hooper figures, in Boston's first full year of TV. And independent WHDH is the only station that gained! In Boston, look to WHDH to protect your radio position.

Share of Audience May through September						
Evening Sunday through Saturday 6:00 p.m. — 10:30 p.m.						
Homes Using Sets	Network Stations					
	A	B	C	D	WHDH	
1948	26.2	21.8	12.0	20.7	14.0	23.8
1949	25.0	16.0	9.4	18.7	9.8	24.2
Audience change	5.8	-2.6	-2.6	-1.9	1.0	

Owned and operated by the Herald-Traveler  
BOSTON • 50,000 WATTS  
Represented Nationally by John Blair & Co.

# WHDH

*Such Service-Ads as this in the SRDS Radio Section help Time Buyers pick the right stations.*



**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

dealers, with plumbers second and electric appliance dealers third.

Of the 1,754 customers having water systems, only 224 had been solicited by the dealer for their business. There's nothing wrong with over-the-transom business, but think how much brand impetus could be gained by speaking directly to the farmer, in his own language, on the cherished, established farm programs.

An extensive survey of its farm audience was recently completed by the WLW Research Department to appraise what the WLW-land farmers plan to buy; and how much they plan

to buy in 1950. The survey covered 458 farm families and verifies the larger surveys:

Farm Consumer Market	Percent of Farm Families Planning to Buy
1. home freezer	22.9%
2. electric hand iron	11.5
3. vacuum sweeper	11.1
4. electric range	10.8
5. wringer type washing machine	9.9
6. new refrigerator	9.6
7. television set	7.3
8. fully automatic washing machine	4.8
9. automatic ironer	2.9
10. -pinner type washing machine	1.9

*Farm Industrial Market*

1. fencing	49.6
2. new farming implements	35.4
3. paints:	
house	27.9
barn	15.1
outbuildings	17.2
4. trucks	7.4

In terms of number of farm families planning to buy, this totals 690,000 in the WLW listening area. In terms of cash—based on estimated unit prices obtained from dealers and distributors—it adds up to \$890,000,000.

Yet Donald L. Miller, WLW Director of Research, has this to say:

"I am sorry that we are not able to relate . . . any 'success stories' as regards advertisers taking advantage of this great, new farm market which has just opened up to them. Our sales department advises me that they have not. It seems to me that advertisers are missing a good thing, when a regional station such as ours, with emphasis on rural coverage, cannot point to increased advertising of electrical appliances to the farm and rural market."

Using home freezers as a yardstick, let's see how the national picture looks. The Big Five of home freezer manufacturers are, in ranking order, General Electric, Philco, Frigidaire, Westinghouse, and Deepfreeze (Division of Motor Products Corp.)

General Electric used no radio during 1949 to plug freezers generally or directly to the farm audience. None is planned for 1950. Freezers were advertised on GE's *House Party* via CBS, but the program went off the air in December of 1948.

Philco occasionally plugs refrigerators and freezers as a participant on the *Don McNeil Breakfast Club* on ABC, but this is directed to the general audience. No increase in radio advertising is planned during 1950.

Frigidaire directed no radio specially to the farmer in 1949, plans none this year.

Westinghouse, too, has no plans for the farm market, via radio.

Deepfreeze spent \$500,000 in 19 media during 1949, but none of it for radio, and use of the medium is not planned this year.

Other home freezer manufacturers listed in the Standard Advertising Register last year stack up like this (figures and breakdowns are given wherever available):

Amara Society Refrigeration—total of \$150,000 in 13 media, includ-

**SOUTHWEST VIRGINIA'S Pioneer RADIO STATION**

*What Station, please?*

**\*HOOPER STATION AUDIENCE INDEX, FALL 1949**  
SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	HOMES USING SETS	WDBJ	B	C	Other
Monday thru Friday 8:00 AM-12:00 Noon	20.5	55.5	24.9	19.1	0.4
Monday thru Friday 12:00 Noon-6:00 PM	22.0	54.5	31.5	14.0	0.0
Sunday thru Saturday 6:00 PM-10:30 PM	38.0	68.8	14.3	15.4	1.5

\*C. E. HOOPER, Inc.

Get the entire story from  
**FREE & PETERS**

**WDBJ**

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



***Real-life examples of***

# how to make a **TIME** sale

## **Example 1:**

A large beer distributor using a list of New England stations carefully analyzed a SPONSOR round-up story titled "Beer on the Air." Result: it increased its radio appropriation 100% on every station over which it advertised.

## **Example 3:**

Two advertising agencies in a large city told an identical story. In both cases a client had curtailed radio advertising for the 1949 summer. In both cases the agency gave its client a copy of SPONSOR's summer-selling issue. Result: in one case \$12,000 of radio advertising was reinstated; in the other \$48,000 was reinstated in one area alone.

## **Example 2:**

A 50,000-watt station in North Carolina advertised an available daily program via a full page in SPONSOR. Result: the advertising manager of a large drug firm contacted his advertising agency and requested that they buy it. They did.

## **Example 4:**

A station in Virginia had failed to dispose of its expensive baseball package and the season was about to start. Then the manager received his current SPONSOR containing an article on baseball sponsorship. Result: over the week-end he showed a prospect the SPONSOR "evidence" and landed his contract.

These are only several of the many scores of sales which have been reported to SPONSOR as a result of its "use value" concept of publishing. One third of all radio stations contacted during a thirty-day across-the-desk survey reported one or more sales that had come about, directly or indirectly, through the use of SPONSOR.

SPONSOR is 100% devoted to the use-interest of broadcast-minded agency and advertiser executives. Its paid subscriptions among broadcast-minded buyers is the largest in its field. Its pinpointed appeal, bright format, and easy-to-read pages insure intensity of readership. Whether your list permits only one magazine or several, SPONSOR is the buy.

# SPONSOR

*For buyers of Radio and Television*

## Mr. Advertiser: TELEWAYS TRANSCRIPTIONS

One manufacturer increased his business 20% with one 15 minute TELEWAYS show per week. YOU can do the same!

The following transcribed shows now available:—

- TOM, DICK & HARRY  
156 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs
- 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

## TELEWAYS RADIO PRODUCTIONS, INC.

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

8949 Sunset Blvd., Hollywood 46, Calif.  
Phone CRestview 67238—BRadshaw 21447

# BIG!

To SELL the PEOPLE Who Buy  
The MOST in the **BIG**  
MIDDLEWEST

POPULATION  
Over 4 Million  
RETAIL SALES  
Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
1110 MC  
50,000 WATTS OMAHA BASIC CBS

ing radio.

American Refrigerator—10 media; no radio.

Coolerator—17 media, with \$150,000 allocated to magazines; \$25,000 to trade papers; \$100,000 to farm papers, and \$75,000 to miscellaneous; no radio.

Schaefer Co.—nine media; no radio.  
Sub-Zero Freezer Co.—trade papers only.

Whiting Corp.—newspapers, business papers, and magazines only.

Wilson Refrigerator—trade and farm papers only.

The tenor of WLW's comments to SPONSOR are echoed by the majority of farm stations. There are exceptions, of course, and when they occur they stand out brightly in a dull picture.

The WNAX (Yankton) *Farmstead Improvement Program* is paying off on its basic idea of "stimulating the imagination of farm families in achieving a more gracious way of life on the Midwest farmstead." Currently participating are General Mills Tru-Heat irons; Utility sanders-polishers; Westinghouse coffee makers, electric griddles and toasters; Waters-Conley home pasteurizers; Speed Queen washers and ironers, and Tokheim air compressors. In addition, there is a daily news program sponsored by the Crescent Electric Co. (GE distributor). D. K. Baxter Co. sponsors a 15-minute strip for Frigidaires. International Harvester used a substantial announcement schedule to promote their new line of refrigerators and home freezers.

WGY and WRGB-TV, Schenectady, noted an increase in such advertising, but on a pre-Christmas level.

WMT, Cedar Rapids, currently has 10 appliance sponsors: one national manufacturer, three distributors, and six dealers. Three of the dealers specifically bought farm time; two of the remaining three have so-called general time when a farm audience is available.

Writes Bill Quarton, WMT's general manager, "When you say there is a tremendous made-to-order market on the farms, you are putting it mildly! The electrical appliance people seem to be catching on—finally. Now, if we can just get the farm machinery manufacturers started, we will have accomplished a great deal."

But, as we say, these are exceptions. More typical are these, picked at random from the several dozen received

by SPONSOR.

KAYX, Waterloo: "Although we have experienced a small increase in volume of business from electrical appliance dealers, which is all cooperative on the part of the manufacturers, these increases, in our opinion, have not been proportionate to the increased demand or ability to buy, especially on the part of our farm listeners."

WGAR, Cleveland: "As of this date, none of the manufacturers, distributors, or dealers of electrical appliances have advertised on either our own farm broadcasts or those of other stations in this area . . . though it is obvious there is a strong market."

WPTF, Raleigh: "Generally, advertising for electrical appliances has not kept up with the demand for these items. The reason for this is partly our own failing. Advertising money is handled largely by the distributors. Most of them have preferred to spend this money through their dealers. A 50,000 watt outlet doesn't get much of this. Guess it is just going to take time to wear out their resistance."

KDKA: "From my contact with many farmers in our 117-county area, I personally feel that the buying power is very high. We feel that sellers, dealers, and distributors are not taking advantage of this situation."

WFBM, Indianapolis: "I would say that the sellers, dealers and distributors are NOT making capital of the situation."

KMA, Shenandoah: "During the past four years, KMA has received less time orders for electrical appliances, but more for hardware, poultry and hog feeds. In 1946, we had approximately 200 minutes of appliance advertising every week. Today we have 100 minutes, a 50 percent decrease. Yet the increase in income and rural electrification shows the manufacturers are missing the boat.

"More than that, here's an example of what can be done in farm radio: Continental-Keller Co. (retail store in Council Bluffs, Iowa) started with a small spot schedule on KMA 10 years ago and grossed \$200,000 a year. Today they're across-the-board with our 7.45 to 8 a.m. newscast and last year grossed over \$1,000,000. The company president, Julius Rosenfeld, credits KMA with this remarkable increase, and their advertising is done solely on home appliances."

Why this low-vitamin revenue diet in the midst of plenty?

Off-the-record comments among advertising men connected with large manufacturers point the finger toward the front office where, they say, a lot of "hide-bound thinking" and "old-fashioned selling ideas" are entrenched in the driver's seat. Most manufacturers think in terms of the overall, national picture, second-handedly of regional markets. They expect the distributor to carry the load locally. Manufacturers, they continue, just can't be convinced a customer will buy his product sight unseen, hence concentrate on pictorial papers and magazines. One company man thought it "would be a heck of a fine idea" to hit the farm market by radio, but wasn't hopeful of selling the idea.

If the manufacturer remains unconvinced, what's being done now to change his mind? Actually, very little. Radio has done a crackerjack job of developing farm programs: of winning the loyalty of the most individualistic segment of American listeners. But when it comes to selling the manufacturer on taking advantage of that made-to-order audience, it's another story. Some stations admit they haven't tried hard enough; that their efforts have lacked consistency and drive.

One station representative expressed it this way: "There's a big selling job to be done which isn't being done. Reps are aware of the tremendous potential market, have talked about it, but are 'too busy' to make the necessary consistent client calls. It's an industry job, and it's difficult—physically, financially, and because of inevitably directed interests—to do an institutional job.

"The networks are too busy knocking themselves out competing with each other to develop this and other markets, and most agencies and reps are following the same line of least resistance."

Consensus is that the BAB is the agency for the job, though it is working on a relatively small budget (ANPA, which does a constructive sell for newspapers, has a yearly budget of \$1,000,000.) "Once the BAB has the time and backing to operate to its full potentialities," added another representative, "we can look for them to carry the farm and other stories to the top and, with no axe to grind, talk in an unbiased manner with no station or group of stations in mind—something no station rep or network



## He Fences In All Types of Homes

His audience is as wide as the country; he appeals to housewives in Oregon, farmers in Texas, laboring men in Michigan. Says Mr. D. W. Thompson, Secy-Treas. of the Angelina County Lumber Co., Lufkin, Texas, to Station KTRE:

"Mr. Lewis' stand on old-time Americanism is just what this company likes to keep before the public. We are pleased to tell you that his program has a very wide listening audience in all types of homes: that is, among the laboring class, as well as among the business-men and management, and farmers. Our company owns forestlands in other counties . . . and the wide coverage afforded by KTRE facilitates our taking to the people a very fine daily news commentary."

Lively, stimulating, widely followed, the Fulton Lewis, Jr. broadcast is currently sponsored on more than 300 stations. It offers local advertisers the prestige of a network feature, at local time cost with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1140 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

can do."

BAB has already started the ball rolling in this direction. The Bureau is currently working with International Harvester on a cooperative rate card for its Cub, Farm-All and other farm tractors. The card will bring to field men, dealers, and member stations full information about cooperative radio advertising available on a short-time basis in an effort to stimulate dealer use of broadcasting. In the planning stage are similar cards for Firestone Tire & Rubber, Montgomery Ward, and Sears, Roebuck.)

Whatever the solution, radio is still asleep at the electric switch. The farm market is waiting—but not indefinitely. ★ ★ ★

## CRACK A STONE WALL

(Continued from page 23)

They also bought a Saturday participation in Quincy Howe's news program.

For added incentive, they buttressed these shows with a letter-writing contest—"I like Tumbo puddings because—", awarding cash prizes to the winners. To keep their radio salesmen

on their toes, Taylor and Reed used the transparent but highly effective device of pitting them against each other. The competitive urge, thus channeled, paid off handsomely in rising sales curves. Each radio pitchman with a Tumbo commercial outdid himself in his zeal to keep up with the Joneses on a neighboring frequency.

By January, 1948, when Taylor-Reed hit the market with its new product, Q-T Frosting for cakes and pastry, the firm was able to flex its biceps a bit, radio-wise. Instead of a niggling \$5,000, the partners earmarked \$50,000 for radio alone. "But we still felt, as we do today," Mae Taylor says, "that we had to make every dollar spent for advertising jump through the hoop two or three times."

For Q-T Frosting, the partners bought participations in nine shows in separate markets across the country, plus a scattering of announcements. They bought "Mr. President," the Edward Arnold dramatic series, in Detroit, Chicago, and New York; Herb Sheldon, Maggie McNellis, Nancy Craig, and Walter Kiernau in New York; "Breakfast in Hollywood" in Los Angeles, Detroit, New York, and

Chicago; the Fitzgeralds, in New York; Singin' Sam and Abbott & Costello, in Detroit.

The company also scheduled a heavy spot concentration in Boston, placing Q-T Frosting announcements on WBZ, WNAC, WHDH, and WEEI. Taylor and Reed credit their Boston campaign with doubling Q-T sales in that area within a 60-day period. The giant Kroger grocery chain, after a test in a Pittsburgh store, accepted Q-T for national distribution through all of its branches—and backed it up with a thorough-going promotion campaign. This including newspaper ads, point-of-sale cards and window streamers, and store demonstrations.

Taylor-Reed itself, meanwhile, carefully integrated its radio activity for Q-T with campaigns in other media, including newspapers, consumer and trade magazines, car cards, outdoor posters, and even a blimp—a Douglas Leigh "spectacular," American Express truck placards were added to the Q-T schedule in 1949.

The Q-T campaign again underlined Taylor-Reed's radio credo—that participations in established programs always pay off. As for ratings, they feel that a good show deserves their continued support—and will do a solid selling job for them—even if its Hooper is a source of embarrassment. (The Q-T campaign, incidentally, was included by the Harvard School of Business in one of its standard textbooks as a model of merchandising—a point of quiet satisfaction to Yalmen Taylor and Reed.)

The firm's most ambitious single radio campaign was launched in support of its first product—Cocoa Marsh, a chocolate mixture for enriching milk. In January, 1947, the partners bought a 15-minute kid show, "Hop Harrigan, Ace of the Airways," three times weekly on the full Mutual network. A premium offer of a Hop Harrigan Movie Scope for 25c and a Cocoa Marsh label pulled more than 100,000 replies.

Taylor and Reed were obliged regretfully to ground Hop Harrigan after 26 weeks, because of a low budget ceiling. They were happy with the show, however, and believe that it sold a lot of Cocoa Marsh; they were unable to determine just how much because the chocolate syrup market was in a murky state at the time, from an inventory standpoint. Looking back on Hop Harrigan, they feel that probably they had bitten off a little more than they could



## WSYR-TV means Bright, Clear, *Consistent* PICTURES

From its antenna atop Sentinel Heights, 1,200 feet above Syracuse and vicinity, WSYR-TV's full radiating power of 23,500 watts on Channel 5 assures Central New Yorkers clear, steady reception of the outstanding TV shows—on NBC—exclusive.

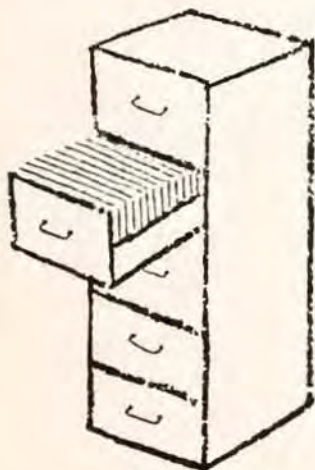
the Only COMPLETE  
Broadcast Institution  
in  
Central New York

# WSYR ACUSE

AM • FM • TV

NBC Affiliate in Central New York  
Headley-Reed, National Representatives

**how are your station  
coverage figures  
being filed?**



**... this way?**



**... or that?**

The way your station coverage information arrives on a time buyer's desk makes a big difference in the way it is used... and if it is used at all. No matter how impressive your story might be, a poor presentation of these important facts can often mean a lost sale.

The correct interpretation and presentation of station coverage figures is just one of the reasons more and more stations of all sizes are turning to O'Brien & Dorrance. With a staff of experienced radio and TV promotion experts, O'Brien & Dorrance, Inc. is equipped to handle all phases of station promotion and advertising... from the design and production of direct mail folders, rate cards and trade magazine ads... to the dramatic, salesmanlike presentation of BMB, half-millivolt or mail-count coverage figures.

When you're ready for *searchlight* promotion at *candlelight* costs, think of... write to...

**O'BRIEN &  
DORRANCE, inc.**

ADVERTISING - SALES PROMOTION

160 East 56th Street, New York 22, N. Y.,  
Plaza 9-5120



WINSTON-SALEM, N.C.

Produces in Value of  
Manufactured Products  
Seven Times as Much as  
Any Other City  
in the Two Carolinas

**WAIR**  
WINSTON-SALEM  
NORTH CAROLINA

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

<b>BMI LICENSEES</b>	
Networks	23
AM	2,069
FM	402
TV	90
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES . . . 2,738\***

You are assured of  
complete coverage  
when you program  
BMI-licensed music  
\*As of February 16, 1950

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

chew at that point. Since then Cocoa Marsh advertising has been restricted to printed media—mainly point-of-sale material and grocery trade publications.

Taylor-Reed's advertising budget last year was "over \$250,000," with about one-third of that total invested in radio. (The company's gross sales in 1949 approximated \$2,000,000.) As for printed media, Taylor-Reed has been running full-color ads for Q-T Frosting in such newspaper supplements as *This Week and Parade*, and black-and-whites in *Family Circle* and *Western Family*. Although a big piece of Taylor-Reed's advertising dollar is spent in printed media, the company's radio planning outlay has climbed steadily since the initial \$5,000 plunge. Taylor and Reed are planning increased use of radio this year, and further exploration of television.

Like many another firm, Taylor-Reed has only been playing footie-footie with video thus far, but they have already found it to be a "surprisingly effective" sales medium. They discovered, for instance, after four or five announcements on a run-of-the-mill WJZ-TV opus, that results per dollar spent compared very favorably with those of their highest-rated AM shows.

On another occasion the partners bought a five-minute slice of a WNBTV puppet show, and were amazed at the number of Q-T labels which descended on them in response to an offer of a simple paper cutout. They are especially intrigued by television's ability to demonstrate their products—such as Q-T Frosting: it can be prepared before the camera in almost the time it takes to read the label. They have been probing the film commercial field, but at this stage are still wary of production costs.

The key fact about Taylor-Reed's outlook on TV is that they are genuinely open-minded about it: they are perfectly willing to be shown how they can increase their sales. This attitude is a clue to the youthful partners' dazzlingly rapid rise in a field in which most of their competitors trace their history by generations rather than by a mere few years.

It's a matter of record that Mac Taylor and Charlie Reed began their business in 1938 with an untried formula for Cocoa Marsh, an oversize cooking pot, and \$7,200. They'd been at prep school and at Yale together, and while still at New Haven planned a joint

business career. After their graduation in 1933, each went his separate way for a time, with an eye to backlogging some business experience and some cash before joining forces for a stab at the brass ring on their own.

When that day came, both Taylor and Reed were on the downhill side of 27. They sandbagged friends and relatives into investing in their new enterprise, split 60 percent of the stock between them. Taylor became president of the corporation, with full responsibility for sales and merchandising; Reed, who is board chairman, handled production.

Mac Taylor and Charlie Reed have definite ideas about expansion, as they do about radio advertising and everything else connected with their business. They want their business to grow, of course, but not too much. They don't want the Taylor-Reed Corp. to get so big and unwieldy that they can't keep a close personal tab on things. Nonetheless, the company's testing kitchens always have an idea or two for a new Taylor-Reed product on the fire. When they are ready to start serving, it's a safe bet that radio will get its share. ★★★

## HOW TV SELLS WOMEN

(Continued from page 27)

has 11 sponsors, eight of whom are renewals. Recently, a local store with doubts about the effectiveness of TV, bought one announcement to introduce a sandwich griller. The stock was cleaned out the same day.

*A Dish a Day*, Tuesday and Thursday, 5.30 to 6 p.m., WDSU-TV, New Orleans, Louisiana.

The delectability of their cuisine is a point of pride with New Orleanians. To further prove the point—and the claims of its advertisers—WDSU-TV chose one of the South's best-known Negro cooks and gourmets, Lena Richards. Assisted by her daughter, Marie, and ad-libber Woodrow Leifer, she turns out meals and laughter with equal skill. Because of a waiting list of food and appliance sponsors, the show recently went from a one-a-week to twice weekly schedule.

## HOMEMAKING

*What's New in the Home*, Monday through Friday, 3.45 to 4.15 p.m., WTMJ-TV, Milwaukee, Wis.

Veterans Breta Griem and Connie Daniell put this show through its paces



*“Imitation is the  
sincerest form of flattery”*

**SPONSOR is the most  
imitated advertising  
trade publication  
today.**

**SPONSOR**

**510 MADISON AVENUE  
NEW YORK 22, NEW YORK**

covering cooking demonstrations, household hints, home planning, interior decorating and interviews. With over 30 years' experience in the nutrition field—and no newcomer to the airwaves—Mrs. Griem has been head woman on the show since it started in June, 1943. Currently, it has 16 sponsors. One of them, Hebenstreit Furniture Co., which has been with it since its inception, offered a whisk broom to viewers. It took just one announcement to exhaust the supply of over 2,300 brooms. It took two announcements to persuade the audience to stop writing the station. A series of announcements to plug frozen chicken turn-over upped the sponsor's turn-over from 60 to 300 sales a day inside of two weeks.

#### INTERVIEWS

*Just Make It Music*, Monday through Friday, 4 to 4.30 p.m., KSD-TV, St. Louis, Mo.

To SPONSOR's knowledge, the only male to invade the female domain thus far is Russ Serverin, who started a disk jockey show last May. Gradually, it evolved its present format: interviews and demonstrations of sponsors'

products. The ten quarter-hour segments are sponsored by nine advertisers, all renewals.

*A la Mode*, Wednesday, 5-5.30 p.m., WDSU-TV, New Orleans, La.

Interesting vocations and avocations are the theme of this show, which features Joyce Smith, Director of Women's Programs for the station. (She also handles *The Floral Trail* evening program.) Guests range from poets to FBI men, and each is chosen with an eye to visual interest. Thus the chef carves, the artist brings his etchings.

Among many success stories to its credit is that of Royal Crown Cola. Not satisfied with results of a premium offer, ad agency Whitlock-Swigart decided to experiment with TV. Two days later, it had orders for 1,000 beanies (39¢ plus a specified number of bottle caps); in four days, over 3,000 orders—and this on a program definitely not slanted to small fry.

#### WOMEN'S TV MAGAZINE

*Market Melodies*, Wednesday through Saturday, 2 to 4 p.m., WJZ-TV, New York, N. Y.

To help the housewife lighten her

chores, Anne Russell and Walter Herliby give efficiency hints. Then the show breaks into strictly professional entertainment sprinkled with fashion shows, dancing lessons, hair styling and suchlike, demonstrated by talent from radio, stage and night clubs.

Show was hatched full-grown in May, 1949, with a saturation schedule of five sponsors five days a week. (Schedule was subsequently cut to four days in line with ABC's general program curtailment.) Sponsors were Stahl-Meyer meats, Hills Bros, Dromedary Mixes, Brooklyn Union Gas, Snow Crop Orange Juice and Foremost Ice Cream. Of these, three have renewed on a full schedule, with Snow Crop participating on a reduced schedule. Foremost Ice Cream, a seasonal advertiser, went off the air with the advent of cool weather.

*Market Melodies* reports these sales results: Over 700 sales of \$2.95 set of plastic Christmas tree ornaments from five announcements; over 300 sets of \$1.00 toy balloons from one announcement; and requests running into the thousands for free samples. Weekly mail averages 5,000 letters and post-cards.

*Vanity Fair*, Monday through Friday, 12.30 to 1 p.m., CBS (New York, Philadelphia, Washington, D. C.)

Big in concept as well as coverage, Dorothy Doan's program believes that modern woman wants to know how to live happily and usefully in the modern world instead of attempting to escape from it. In audience appreciation and sponsors' sales results, it has been proving the soundness of that conception since November, 1943.

Guests discussing such subjects as racial discrimination and civil rights have included Mrs. Franklin D. Roosevelt, Fanny Hurst, Mrs. Alfred Gwynne Vanderbilt, Walter White and Ralph Bunche. Guests on topics more mundane have been stylists Sally Victor and John Frederics, chef Louis Diat of the Ritz, hair stylist Victor, and decorators and designers like Theodore Muller and Elizabeth Draper.

Typical comments on the effectiveness of *Vanity Fair* are: "Simply overwhelmed by response from over 1,100 people" (Creative Playthings). "The mail was over 1,500 . . . beyond description" (Fur Craftsmen & Stylists). "There were approximately 1,000 inquiries from New York, Connecticut, New Jersey, Pennsylvania, Maryland and Delaware . . . about \$3,500 worth

## GETS NETS SETS!

In Worcester, more and more sets are being tuned to independent WNEB! Look over the latest Hooper Index. See for yourself that both MORNINGS and AFTERNOONS, WNEB has

### MORE LISTENERS THAN THREE NETWORK STATIONS COMBINED!

Worcester, Mass. Share of Audience November-December 1949

TIME	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
Weekday Morning 8 AM-12 noon	30.8	11.3	1.9	16.7	38.0
Weekday Afternoon 12 noon-6 PM	34.5	4.4	6.0	8.6	41.1



# WNEB

WORCESTER, MASSACHUSETTS

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

of Phenoplast sold" (Phenoplast Co.).

Current sponsors are Maidenform and Air Wick (William Weintraub agency), Monday, Wednesday, Friday; Fashion Frocks (just renewed by Franklin Bruck agency), Tuesday and Thursday.

#### DAYTIME SHOPPING PROGRAMS

*Virginia Patterson Shops*, Monday through Friday, 3.30-4. WLW-D, Dayton, Ohio.

When the station decided on a video shopping program in October, 1949, it was trying the unknown in the Dayton market. Armed mostly with enthusiasm, the sales force went to work. And they did such a bang-up job that even before the debut of the show, it was completely sold out. Mrs. Patterson's easy combination of conversation and music has kept it that way ever since. The program has 14 sponsors who participate from one to five times a week. Each offers one TV-special a week, and sellouts are the rule rather than the exception.

*Kitty Dierken Shops for You*, Monday through Friday, 2.30 to 3 p.m. and 6.30 to 7 p.m., WAAM, Baltimore.

Innovation on this show last September occurred when m.c. Kitty Dierken (fashion commentator, actress and entertainer) offered to take telephone orders for the merchandise demonstrated. There were seven calls, resulting in the sale of a cake slicer and one ash tray—considered quite a showing. These days, weekly phone calls average 900; sales have hit an average of \$400, and the barometer is rising.

Bright idea, too, was the decision to give the business girl a break by televising a similar show in the evening, using the same merchandise. The feminine grapevine of daytime viewers is no small item in building the evening audience.

To date, 21 local advertisers have used the show, together with six national sponsors: Ideal Toy & Novelty Co., Ward Baking, Brown & Williamson for Kool cigarettes, Reddi Wip, Pequot Mills, and Zippy Products for starches. All report sales increases, and Hooperatings show that Miss Dierken's 6.45 p.m. share of the audience is 44.8 percent, substantially higher than either of the competing shows. *Kathi Norris, Your Television Shopper*, Monday through Friday, 11 a.m. to 12 noon, WABD, New York, N. Y.

It took a Gotham gal to crack one of the traditional holdouts of airborne advertising—the department store. When Saks-34th decided to try video last November, it was no secret at the huge store that some of the advertising brains weren't exactly enthusiastic. Almost overnight, they became rooters for the store's sponsorship of the first half-hour of Kathi Norris.

In a speech before the National Retail Dry Goods Association in January, sales promotion manager Arthur See said: "We have just completed the first 10 weeks of sponsorship . . . and

I can say with dead earnestness that TV looks to me like a natural for retailers who want to sell merchandise hard, and move merchandise quickly. Let me give you the best for instance that proves my point: on one program our Kathi Norris devoted about three minutes to a \$6.95 dress. We sold 110 dresses directly traceable to the program. Another day she showed men's overcoats—even put one on her husband, Wilbur Stark, and brought his enthusiasm into the sale. At the close she told the audience, 'Call your husband now, and tell him to go over to

## A SOLID FRONT FOR KRNT IN DES MOINES' NEWSCAST HOOPERADE

KRNT NEWS SHOWS OUTHOOPEER ALL  
NEWSCASTS OPPOSITE THEM ON  
ALL OTHER STATIONS\*



**FABULOUS 59**  
THAT'S CHAS MCCUEN'S  
WHOPPING  
AUDIENCE PERCENTAGE



**FABULOUS 48**  
THAT'S GORDON GAMMACK'S  
GREAT  
AUDIENCE PERCENTAGE



**FABULOUS 42**  
THAT'S RUSS VAN DYKE'S  
DYNAMIC  
AUDIENCE PERCENTAGE

\*C. E. Hooper Share-of-Audience,  
City Zone, May thru Sept., 1949

EXPERIENCE, VISION, INITIATIVE, ENERGY, SHOWMANSHIP KEEP KRNT IN THE  
LEAD ALWAYS — IN ALL WAYS!

# KRNT

DES MOINES — THE REGISTER AND TRIBUNE STATION  
REPRESENTED BY THE KATZ AGENCY

The station with the fabulous personalities and the astronomical Hoopers

Saks-34th on his lunch hour and get one of these coats.' That afternoon five men showed up and each bought a \$59 overcoat. All five said their wives had called them after seeing the TV program.

... We're behind OUR television shopper 100 percent. We've backed up the program by setting aside one of our windows to plug the show... circulars have been distributed throughout the store and dropped into all out-going packages; we run a line or two in nearly every ad..."

Other Saks-34th sales results which

followed single pitches include: 2,258 pairs of nylon hose sold at 78c; 141 bras at \$4.00; 57 knit dresses at \$10.95; 296 six-piece doll sets at \$3.00; 300 children's dresses at \$2.98; two fur coats at \$299.

Part of the Kathi Norris success is undoubtedly due to her infectious personality and unusually photogenic face and figure. But the showmanship behind the program must also be credited for the fact that it is considered one of the hottest properties in TV; it has a long waiting list of sponsors, and Kathi has had invitations from

other video stations to "please come to our city and do likewise."

In addition to its topflight selling job, the show is very effective public relationswise. Originally it had no sponsors; it was designed as a public service for viewers, who had only to call or write to have Kathi purchase items for them and mail them off. At that time, it was a one-woman proposition; now there is a staff of seven to handle mail orders and help hunt up non-sponsored items to feature on the program. Kathi loses money on the deal—but certainly no audience loyalty, nor potential sponsors. Of the more than 3,800 items displayed during its first 11 months on the air, about 3,600 were non-sponsored.

Another bit of showmanship which lends intimacy and salesmanship is the occasional appearance of Kathi's husband. Friend hubby says he got into the picture as a "sort of human cough drop," to give Kathi's throat a rest during the full hour she's on the air. His unaffected interest in the products is a distinct advantage.

Over 50 advertisers have participated in the show, and more than 70 percent have renewed. Current sponsors include, in addition to Saks-34th, A & P for Jane Parker bakeries (Paris & Peart); Sunkist Oranges (Foote, Cone & Belding); Goodman Noodles and Claridge canned hamburgers (Al Paul Lefton); Yodora (J. D. Tarcher); Fashion Frocks (Franklin Bruck); Swanson Chicken Mix (Caples Co.); Gravymaster (Samuel Croot); Moeller Manufacturing for bottle stoppers (Cramer-Krasselt); and Spin detergent (W. S. Hill Co.)

Space prohibits a roster of sales figures for the show, but a small sample is indicative of the overall picture. Fashion Frocks, a Cincinnati dress manufacturer who hires women to sell dresses directly to other women, signed more agents per dollar of advertising than the company had in over 40 years of magazine, newspaper and radio advertising; and the company shows a net profit of \$25,000 directly traceable to the program.

As a test, Coty, Inc., agreed to let Kathi offer a perfume sample—once—and set aside 500 samples to cover requests. The company was pleasantly disconcerted when it was deluged with 12,262 requests—but not too disconcerted to sign a renewal contract immediately.

The West Coast manufacturer of



## the Central Ohio Market

# WBNS

Dominant radio coverage in central Ohio is WBNS plus WELD-FM. This rich market has retail sales of \$785,533,000... And most of that is spent by WBNS families. That is why WBNS does the most profitable selling job in central Ohio. The tremendous selling power of this station has been proven again and again by local and national advertisers.

ASK JOHN BLAIR

POWER 5000 D · 1000 N · CBS COLUMBUS, OHIO

Jiffy-Stitcher, a hand gadget retailing for \$2.95 which speeds up sewing time, report 156 phone orders and \$100 in immediate sales from one participation. In two days, the program sold over 300 machines totaling \$835. The company says, "This is the greatest volume of results per dollar spent than from any other television or radio used in the country."

#### NIGHTTIME PARTICIPATION PROGRAMS

##### FASHIONS

*The Model Speaks*, Monday, 7.40 to 8 p.m., WFIL-TV, Philadelphia.

Violet Hale, former Powers model, charm authority and first president of the Models Guild of Philadelphia, presents two models each week to demonstrate and discuss the costumes and accessories being shown.

Current sponsors are Corliss Furs, Scotch Tape (national account), and Gruber's Ginger Ale. Most spectacular sale: a mink coat, at \$3,200, which the customer said she first saw on the program. Seller Corliss Furs is a \$120-per-week participant.

##### GARDENING

*The Floral Trail*, Monday, 7.30 to 7.45 p.m., WDSU-TV, New Orleans.

Joyce Smith, leading garden expert of the South (who also telecasts the station's daytime *A la Mode*) is a virtual encyclopedia on what the gardener should know. She really digs into her subject, too, showing viewers how to plant and transplant anything from a seed to a large shrub. The oldest participating show on the station, it recently celebrated its first birthday; it averages 200 letters a week. One of its sponsors, a garden magazine, averaged 20 to 25 subscriptions a week.

##### INTERVIEWS

*Hi Lights*, Tuesday, 6.45 to 7 p.m., WICU-TV, Erie, Pa.

Miss Hy Yaple, society editor of the *Erie Dispatch*, is mistress of ceremonies of this show, which features interviews with business girls, career women, college girls and Junior League presidents.

It carries two regular sponsors, both of whom have renewed since it started in September, 1949. One, the Allen & Morrill Bauman Co., local upholsterers, furnished a living room set for the show. The other, the Darne Shop, an exclusive shop for women's wear, sup-

plies three models, with outfits, for each show, and reports seasonal sales have increased by more than half. *The Peggy Towne Show*, Wednesday, 7.30 to 7.45 p.m., WFIL-TV, Philadelphia, Pennsylvania.

Featuring the actress and fashion authority of that name, this show is built around interviews with local and visiting celebrities.

Current sponsors are Scotch Tape, Magic Wrap, Del Monte foods and Quaker State Mushrooms. The latter sponsor credits the program with increasing sales of his own brand, and extending general consumption of mushrooms.

##### WOMEN'S TV MAGAZINE

*Designed for Women*, Friday, 8.30 to 9 p.m., KNBH, Hollywood, Calif.

This video potpourri pivots around Lee Hogan, erstwhile NBC fashion editor who entered radio some ten years ago. But far from being limited to fashions, it runs the gamut of sports, education, food, music, and the family. In more serious mood, it presents reporters who uncover some of the darker side of L.A. life, such as the housing and blood bank situations.

And although it is designed for women, letters prove it has a loyal male following. Sold out almost continuously, the show is currently sponsored by MJB Coffee, Safeway Stores, and Sears, Roebuck.

#### NIGHTTIME SHOPPING PROGRAMS

*KPIX Teleshopper*, Friday, 7.15 to 7.45 p.m., KPIX, San Francisco, Calif.

Comparative newcomer to the TV ranks is Bunty Fabian, whose weekly video visits climax daily shopping tours. Along with good buys culled from her browsing, Bunty gives viewers advice on home decorating and budgeting, fashions, styles and charm. She brings along a guest, too . . . usually an expert on the subject at hand.

Most outstanding sales record hung up by the four-month-old program was for Freshener Co., manufacturers of a refrigerator dish. Four weekly announcements sold 50,000 dishes; were the only form of advertising used during that period.

*Window Shopping*, Tuesday, 7.35 to 8 p.m., WFIL-TV, Philadelphia.

A show window type of presentation, with models "coming to life" in view of women shoppers, is handled by Violet Hale (also of the station's *The*

# 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*



We have a happy answer to the frequently asked question: "How's Business?" During January, 1950, KQV's local and national spot billings ran well ahead of the same month last year. Since January 23, we have renewed a 1/4 day-time strip . . . sold a 1/2 on Sunday nights, and early in March will begin the "Meet The Men-jous" series commercially five days a week for 52 weeks. For further details and availabilities ask Weed and Company.

# KQV

PITTSBURGH, PA.

MBS — 5,000 Watts — 1410

## MR. ADVERTISER:

Did you see page  
13 in the February  
13 issue of Spon-  
sor?

*Check back and  
read it.*

To Cover the  
Greater Wheeling  
(W.Va.) Metropolitan  
Market Thoroughly  
YOU NEED

**WTRF**  
AM-FM

**Proof . . .**

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

**Studios and Transmitter:  
WOODMONT, BELLAIRE, OHIO**

**Represented by  
THE WALKER CO.**

*Model Speaks*). Sponsors include Corliss Fats, Scotch Tape, Gruber's Ginger Ale, Guitare Lipstick, and a local hairdresser.

Ruth Crane's *Shop by Television* (Tuesday, 7:30-8 p.m., WMAL-TV, Washington, D. C.) is not a participating program like the others described here. It has one regular sponsor. But its format resembles that of several participating shows.

Miss Crane, Director of Women's Activities for the station since 1944, was the first woman to step before the cameras on a regular schedule in the nation's capital, and pioneered in shopping programs . . . particularly in the technique of having viewers phone in and actually place orders for the items being demonstrated (see picture page 60). Sponsored by the Hecht department store, the program plugs numerous low-cost items; calls run to nearly 150 a week; sales average over \$300.

The conclusion to this roundup of facts and figures is: If you want to sell a woman, get another woman to do it—and getting her to do it on TV doesn't hurt either. **\*\*\***

## BMB POSERS FOR SPONSORS

*(Continued from pages 28, 29)*

### QUESTION 1

Very bigness of the radio coverage picture makes many advertisers imagine it to be equally expensive. The fact is that it is the least costly of any major media. The new BMB study will help demonstrate that.

### QUESTION 2

Outside densely populated areas, particularly, there is the question of evaluating a better time availability against a better BMB. The new study offers more concrete help in deciding the best buy.

### QUESTION 3

ten per cent might be a very satisfactory level.

BMB has always discouraged the idea of arbitrary levels in buying radio coverage, and buyers (and sellers) have gone right on their arbitrary way. This was both natural and inevitable. BMB doesn't claim statistical accuracy within five per cent either way. Knowing that borderline cases could just as well be included or excluded, BMB has officially frowned upon arbitrary divisions. Despite this stand, nobody

*(Please turn to page 63)*

## MARKETS ON THE MOVE

*(Continued from page 31)*

emergence to the commercially significant fact that 82 percent of the adult population rides public transportation in urban centers. This is the public that *likes* radio, both at home and *in transit*, when radio-as-you-ride is properly programmed.

The basic ingredient in transit radio programming is music. Extremes are avoided. Preferred are "listenable" popular tunes of today and yesterday—musical comedy, Hawaiian, organ, novelty, and ballad.

News is universally popular, but is limited to capsuled, headline items, with heavy accent on local material. The local slant has proved popular. Other favored breaks in the musical fare are provided by weather reports, time signals, sports scores, etc.

Commercials are usually spaced a minimum of five minutes apart, but may average as many as 18 in an hour. Transit radio in all 19 transit radio cities is the province of FM stations, whose static-free signals make possible this kind of broadcasting. Homes equipped with FM sets get the same programs. They generally report that the combination of music, short features, and commercials make easy listening.

But it is the moving market, the bus and street car audience, which is the immediate concern of transit radio sponsors. This is a "counted" audience. Transit companies know the approximate number of riders on their system during any hour or half-hour in the day. An advertiser knows how many ears he is buying for a given series of announcements.

Of equal import, the sponsor knows *who* is hearing his message. Each station (with the aid of transit statistics) can furnish detailed breakdowns on rider occupations, income, and ages—and *when they ride*. This makes it possible to time and slant copy to a sponsor's natural prospects with a remarkable degree of precision.

The statistical pattern varies from city to city. But in general the picture looks about like this: At 6:00 in the morning, laborers and factory workers start for work. By 7:30, the white collar workers, including men and women office workers, are on their way.

At 8:15 the passengers include a high percentage of the upper income

levels—business executives, professional men and women (the group who reach their offices between 9:00 and 9:30).

About 8:45, the riders are heavily sprinkled with teenagers and college students (tomorrow's key customers as well as current specialized buyers). By 9:30, and continuing to around 4:00, the transit audience consists mainly of housewife shoppers on their way to market—purses and shopping bags much in evidence. Most of these women ride alone; then they're better listening prospects.

In mid and late afternoon Mrs. Housewife treks home, followed by the various groups who preceded her on their way to work that morning. From about 7:00 to midnight the transit audience consists chiefly of people entertainment-bound and returning home.

One group of riders in this mass daily movement has more than ordinary interest for the transit advertiser anxious to sell women.

For the most part this group is not available to daytime radio. It can be reached by printed media—but many national advertisers (see "Facts That Talk," SPONSOR, 30 January, page 40) have found that the impact of the human voice is their most effective advertising medium.

The group referred to consists of women employed outside their homes during the daytime. Married and unmarried, mothers, daughters, widows—they are not only consumers, but in a great many cases also buyers for their families.

It is known in Cincinnati, for example, that on an average weekday there are over 76,000 women riders alone homeward bound after work. Between 4:00 and 4:30 in the afternoon 13,000 of them start trips that last for an average of 28 minutes. By 5:00 the total jumps to nearly 23,000.

Nighttime listening by this group has certain advantages, but it's expensive for a specialized audience. An advertising impression intended to make a woman remember to buy a product "the next time she is out shopping" can be particularly important in the case of employed women: for they usually make a great many purchases during their lunch hour and while they are in the city. Thus announcements timed to catch a woman going to and from work are distinctly advantageous.

The basic commodity of any transit radio station is the 50-word announce-

ments. The rate for such announcements is calculated by most stations on the basis (at maximum frequency) of \$0.75 to \$1.00 per thousand riders during class "A" time (rush hours) and \$1.00 or more for "B" and "C" time (shopping and entertainment hours and Sundays). One-time announcements would be proportionately higher.

While each station sets its own time classification, "A" time is normally the period when 75 percent or more of the transit vehicles are in use. "B" time is period when 40 percent or more are in use; "C" time when less than 40 percent are in use.

Here are other transit-radio success stories.

Swift started a campaign of 12 announcements per week on Wednesday, Thursday and Friday for Jewel Shortening on KPRC-FM, Houston, in May of last year. In the index, March-April sales in 24 chain supermarkets are used as a comparative base (Jewel vs. a leading rival brand).

	Swift Jewel	Brand "A"
March-April	100 (Index)	100 (Index)
May	85	101
June	106	101

July	132	65
August	188	108
September	185	132
October	171	120
November	189	87

Over the seven-month transit radio period Jewel scored a sales increase of 51%; brand "A," without transit radio, increased sales 2%.

A downtown St. Louis women's specialty store advertised a \$69.00 fur-trimmed coat in both newspapers and on transit radio. KXOK-FM engaged the market research firm of Edward G. Doody and Company to check the effectiveness of the transit advertised sale. The Doody representative interviewed 116 women from Thursday through Saturday (10-13 August) who approached coat racks marked for the sale. These women were asked, "How did you hear about this fur-trimmed coat for \$69.00?" Half said they heard it advertised while riding a bus or streetcar.

The following sales were traced directly to transit radio listeners:

	Quantity	Price	Total
Thur.	2	\$ 69.00	\$ 138.00
Fri.	3	69.00	207.00
	1	98.00	98.00
	1	224.00	224.00
	1	298.00	298.00

## Puts basic market facts at your fingertips

**CONSUMER MARKETS** makes basic market measurement data for every state, county and city easily get-at-able. Its 771 pages of facts and figures are so arranged that you can easily extract any single index you may want; or get a complete statistical picture of any consumer market in the U. S., U. S. Territories and Possessions, Canada, or the Philippines.

Conveniently located Service-Ads, like *The Cleveland Press* shown here, supplement and expand the listed data with information about the market coverage of individual media.

"CONSUMER MARKETS is a quick, easy, informative reference," says one agency executive. "A delight to any media or market research department."

If you are not using the 1949-1950 Edition of CM, send for Full Explanation Folder detailing the information it makes available to you.

One of 258 Service-Ads that supplement market data listings in the 1949-1950 CONSUMER MARKETS.

# Consumer Markets

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

Sat.	13	61	69.00	897.00
	1	69	55.00	55.00
	1	69	108.00	108.00

\$2,025.00

Nearly half of the 58 persons who heard about the sale through transit radio had not been in Garland's for periods ranging from two months to five years. Another 13.3% said they couldn't remember when they had visited Garland's last.

What department stores have accomplished with promotions for special items gives more than a faint clue to what nationally advertised brands can accomplish in special promotions for their own brands. In Cincinnati, the John Shillito Company used eight announcements to sell \$5.95 washable junior size dresses. No other media were used. One hour and 20 minutes after the store opened (12:30 p.m. on Mondays) the entire stock of 250 dresses had been sold and the balance of the schedule had to be hurriedly cancelled.

In Houston the Danburg chain of 11 neighborhood department stores featured seven items on transit radio for only three days. All stores sold out all seven items. And it rained all

three days!

Foley's Department Store, Houston, selected sport shirts, pillow cases, and diapers for promotion on transit radio *only*, and did not display these sale items in the store; customers had to ask for them specifically. Monday, following Father's Day (normally a slow day), was test day. Only \$61.00 worth of announcements were used. At the close of business Tuesday all shirts were gone (630 units); pillow cases were gone (720 units); diapers sold, 59 dozen.

The Fanny Farmer candy stores in Cincinnati recently reported that before their campaign began, sales were running about 7% below last year. After 12 weeks of bus and trolley radio, sales are averaging 7% above last year's. Cincinnati is currently the leading city in the Fanny Farmer district, which includes Detroit. This leadership is considered unusual by the candy chain's management, because many of the other cities in the same district have no competing chains, while in Cincinnati both Maud Muller and Mary Lee chains battle Fanny Farmer for business.

Such national advertisers as Frigidaire Sales Corp., Ford, Chevrolet, and Plymouth dealers, Feltman & Curme Shoes, Bond Stores, Household Finance Corp., General Baking Co., United Fruit Co., Loft Candy Shops, Johnson Candy Co., Arthur Murray Dance Studios and Gruen Watch Co. sponsor transit radio. Regional and local sponsors in many other categories are using the medium.

Do riders like it?

In no city have more than 10 percent of the riders expressed disapproval. In most cities approval has ranged from 95 percent up. But radio-as-you-ride is encountering enough opposition. In St. Louis, it's the *Post-Dispatch*, in Washington, D. C., the *Post* and in the New York Grand Central Terminal fight it was the editor of *The New Yorker*. Thus, much of the disapproval stems from printed-media efforts to strangle the newly-born medium before it can grow. The Grand Central Terminal operation, however, should not be confused with transit radio. The former utilized not radio, but a public address system and was not programed by radio people.

Among riders, those who don't like transit radio are mainly the vocal minority who don't like radio—period. But it will take more than the protests

of competing media, the disgruntled complaints of the minority, to permanently stunt this new mode of radio application.

Negotiations are in progress by Transit Radio Inc. in about 100 of the country's leading markets for additional transit radio systems. Many of these markets will be added during 1950 to the 19 now open to advertisers. ★★

## THE BIG PLUS

(Continued from page 25)

new study the middle and upper income groups comprise 78 percent of the audience compared to 70.1 percent in August.

Listening at work moved up to second place in the November study. It ranked third in August when the at-work audience is cut into by vacationing employees. The at-work audience increased to 25.1 percent in November from 20.3 percent in August.

A small increase was registered in November for out-of-home listening while visiting. People spend less time outdoors during cold weather, more time visiting friends and relatives.

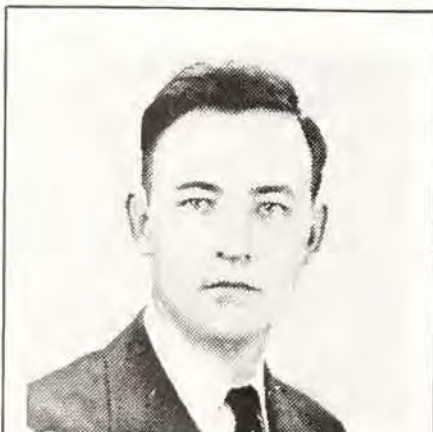
Increased listening in restaurants and bars reported in the November survey is attributed to the absence of TV baseball broadcasts in winter.

Where does all of this "big plus" listening take place?

The lion's share of it is done in automobiles. Since more than one-half of the 43.3 million families in the U. S. own cars, there obviously remains a tremendous number of uncounted listeners. The November study showed that 41.2 percent of the out-of-home audience in metropolitan New York listened in cars.

An automobile audience survey taken by Pulse 10-16 December for the Southern California Broadcasters Association throws additional light on auto listening: it showed that 72.5 percent of the 8,908 autos polled were radio equipped; the survey took in eight counties. Listening was at its peak at 2:45 p.m. with 38.5 percent of all car radios turned on. High for the evening was 39.6 percent registered at 7 p.m. During an average day people listened to car radios 32.3 percent of the time they were driving.

A WRC study showed that approximately 156,000 persons listen to automobile radios in Washington, D. C. Average on-the-road listening time was



### COMMERCIAL MANAGER

Progressive, personable, married, educated, experienced young man available for Sales or Commercial Manager of sound established station. Experience includes production and air work; Sales manager, Commercial manager and General manager of 250 watt radio station, and two years Printing and Publishing Company executive. Best of professional and personal references available upon request. Write H. J. Forbes, 103 Holland Ave., Morgantown, West Virginia.



about 50 minutes daily.

At the time this article went to press Dr. Roslow had not completed processing an out-of-home listening survey of metropolitan Chicago. However, he did reveal that 32.9 percent of all Chicago families reported some out-of-home listening every day. He added that there were considerably more men in the out-of-home audience than women. The 20-34 age group was again the largest in the out-of-home audience.

Often "the big plus" is a vital factor in transforming a negligible program rating into an impressive one. For WNEW's 3:30 period on Friday the at-home rating was 2.3, or about 110,900 listeners. Adding its out-of-home rating of 1.4 boosted the program mark to 3.3. The show was actually reaching 143,900 listeners.

WNEW has long been aware of the value of the plus audience. For the past several years it has aired shows designed to interest such listeners.

Programing for the out-of-home audience is not exclusively a New York technique. Station KCBC, Des Moines, has had phenomenal out-of-home success. It uses a minimum of voice, and a maximum of music with news broadcasts on the hour and frequent service spots through the day. KCBC has had an average audience increase of 97 percent since it adopted this music and news format. When a local Ford dealer made a car listening survey in Des Moines, he discovered that his "big plus" was tremendous.

But out-of-home programing isn't restricted to musical shows. The WMCA, New York, giveaway show *Tune-O* is geared to snare a large share of the at-work listening group. The program is heard Monday-Friday from 1:30-2 p.m. After two weeks there were two out-of-home winners: one from a factory, the other from an office.

In the future out-of-home listening figures will be one of radio's biggest selling tools. This segment of listeners will remain comparatively unaltered by the influx of new media. It is unlikely that television sets will be installed in automobiles; and for obvious reasons TV will not replace radio at work. In the November study these two categories amounted to 66.3 percent of the total out-of-home audience. It is apparent that millions of out-of-home listeners remain uncounted. When they are, advertisers will have an accurate estimate of the total radio audience for the first time. ★ ★ ★

## BMB POSERS FOR SPONSORS

(Continued from page 60)

knows better than BMB that there are practical considerations which in some instances make the divisions into "primary," "secondary," and "tertiary" coverage, based on arbitrary listening levels, the only realistic way of doing business.

Whether 50 per cent should be the line of demarcation between primary and secondary coverage is obviously a question on which unanimous agreement isn't possible. Coverage levels are a matter of practicality. If 50 per cent weren't the bottom level for intense coverage, it would be some other figure.

This is particularly true for big power stations and network stations generally. Timebuyers and others want to visualize the area of a station's primary coverage. They can then go to the detailed county figures for the solution of special problems.

For numerous smaller stations the cost of producing a coverage map on any other than a "levels" basis would be prohibitive. Nevertheless, the new listening breakdown will enable buyers to cut right across arbitrary levels in obtaining the best coverage patterns. When an advertiser or agency asks for coverage data, he should receive not just the minimum "levels" data, but the complete story. Too much vital to the interests of the man who pays the bills is hidden in the county listening breakdowns.

In order to maintain comparability with 1946 coverage maps, the Columbia Broadcasting System tentatively plans to use the same basis for its new map. In the market data box it will show 1-7; 3-7; 6-7 times-per-week listening figures.

The thought to showing listening on a 3-7 basis may indicate a feeling known to be shared by some others in the industry, that in some instances the 6-7 figure may be cutting it a little too fine. One instance in which it could be unrealistic would be listening to a single program 6-7 times a week. A great many programs command that kind of listening.

Without audience or popularity measurements in many areas, advertisers have little other than BMB data on which to base plans for merchandising programs. It isn't detailed data in these cases, but an arbitrary coverage division that is needed.

**Leadership**

— IN AM  
— IN TV

— IN PROGRAMMING  
— IN POPULARITY  
— IN UTAH

**KDYL**  
UTAH'S NBC STATION  
AM-FM-TELEVISION

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

**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

## SPONSOR SPEAKS



### 199 TV results

Since its creation SPONSOR has been dedicated to the concept that the best way to help the broadcast advertiser was to ferret out meaningful facts and figures—and best of all conclusive results.

Nearly two years ago the first batch of TV results were published in SPONSOR. We kept them brief and we kept them factual.

When we printed 99 TV Results, in booklet form, early in 1949, the first edition went faster than we thought possible. The next printing was also exhausted in record time. Our third printing was larger, but now that is nearly sold out.

We're printing a much larger supply of 199 TV Results, to be off the

press next month. The expanded edition will be indexed and categorized. How fast copies move should be a fair indication of how fast television is moving.

We think they'll go like hotcakes.

### BMB permissions and prohibitions

If you're thinking of publicizing your BMB statistics, here are several basic points to bear in mind:

(1) Station and network subscribers must use the *latest* published reports, although previous BMB reports may be used for purposes of comparisons and trends.

(2) You may publicize your own BMB data by name, but not comparisons with other *named* stations or networks.

(3) Interpretations, mathematical calculations, conclusions, and inferences based on BMB reports must *never* be attributed to the Bureau, must *always* be attributed to the subscriber.

(4) Maps and tables based on BMB data must not be used to imply an average or uniform penetration throughout a reported area.

(5) Where maps or tables are limited to portions of the full report, both maps and tables must be restricted to the same areas and the restrictions must be noted. Further, complete BMB report data must be offered without charge on request, even though only partial data is published.

### They do it in Hollywood

What's wrong with LIGHTNING THAT TALKS is more a question of what's wrong with industry relations than any inherent shortcoming in the film.

Along with other trade paper representatives, SPONSOR's editor saw the prevue in New York. And like the others, we had harsh words of criticism about various scenes.

But, keen as our interest is in the film, the negative factors didn't disturb our sleep. For we knew that what would transform LIGHTNING THAT TALKS into a well-paced, well-woven, sparkling documentary was nothing more than the sort of analysis and cutting and editing that goes on in Hollywood studios every day.

No, we're not worried about the film. We think it will do all right.

What concerns us more was the failure to really impress the press with the fact that the prevue was actually a showing-in-the-rough, so they could report it accordingly: the showing for the NAB Board in Arizona *following* a cocktail party; the grave concern (in some quarters more than warranted) for the feelings of the newspaper competition. In reversed circumstances, would newspaper people raise comparable protests?

We think LIGHTNING THAT TALKS will do all right. We hope that industry relations techniques will do as well.

## Applause

### Radio is getting bigger

The out-of-home audience is radio's ace in the hole.

Radio's uncounted millions are beginning to be counted. The net effect will be bonafide evidence to the advertiser that he's been getting a bonus audience of anywhere between 2 percent and 25 percent (depending on the time of day) with his purchase of time.

Imagine the newspaper statisticians failing to include the barber shop copies, the street car and bus readers, the numerous out-of-home places where newspapers are read. Magazines not only count all the reception room copies, but multiply by three, four, five, and sometimes ten to get their

projected readership.

Radio has been counting radio homes . . . and that's that. The industry has even failed to take credit for the multiple listening that has come into being in recent years with the "radio in every room" concept. And that's a factor worth calculating.

Radio has been a sales-naive medium. Its rates are based on what it counts . . . and radio is just learning to count.

In New York, Los Angeles, Chicago, Baltimore, Boston, Des Moines and a few additional areas the out-of-home tallies are being made. Before long more markets will come in for similar treatment. Such enterprising organizations as Pulse, WNEW, Southern

California Broadcasters, KCBC, WFTH, and WOR, who are inspiring and bank-rolling the big plus analyses, are real industry pioneers. Their lead will be eagerly followed.

Advertisers and agencies, contrary to the expectations of some, are delighted with the additional arithmetic. They like to know what they're getting. In the grand tradition of American enterprise, they're willing to pay for it.

When the counting is on a scientific basis, the net result will be more business for radio and a healthier respect for the medium. Out-of-home listening is only one phase of the counting. Multiple sets in the home is another.

Radio is getting bigger.

## BUTTERNUT RENEWS FOR 12th CONSECUTIVE YEAR

YANKTON, S. DAK., JAN. 1—  
WNAX announced today that  
Paxton and Gallagher, makers  
of Butternut Coffee, had renew-  
ed their sponsorship of Whitey  
Larson's 10:00 p.m. 15-minute  
news period.

This makes the 12th consecu-  
tive year that Butternut has  
carried a schedule on WNAX.  
Commenting on the renewal,  
Robert R. Tincher, station gen-  
eral manager, said, "the renew-  
als year after year by

*ADVERTISING Stays  
WHERE IT Pays*

Paxton and Gallagher, makers of Butternut Coffee, began an advertising schedule on WNAX January 2, 1939. Recently they began their twelfth uninterrupted year on WNAX, with a 52-week renewal of a Class A quarter-hour news strip.

Like many other blue chip advertisers, Butternut has found that WNAX advertising is a continuing good investment. These advertisers renew their WNAX schedules year after year because they get a consistent return on every advertising dollar invested with Big Aggie.

Big Aggie Land, a Major Market, served only by WNAX embraces more than a million radio families in 308 BMB counties of Minnesota, the Dakotas, Nebraska and Iowa.

In 1948, folks in Big Aggie Land with a buying income of nearly \$5-billion—greater than Milwaukee, San Francisco or St. Louis . . . accounted for \$4-billion in retail sales—greater than Los Angeles, Philadelphia or Detroit.\*

Ask your Katz man to show you how WNAX can produce good will, increase sales of your product or service.

\*Compiled from 1949 Sales Management Survey of Buying Power.



# WNAX



*A Cowles Station*

570 KC • 5,000 WATTS



**SIoux CITY - YANKTON** AFFILIATED WITH THE AMERICAN BROADCASTING CO.

**WWDC NOW**

# 5000 watts

**250,000 NEW LISTENERS**

If WWDC did a selling job with 250 watts, what do you think it will do for you with 5000 watts? This new power means new listeners for your message on WWDC—250,000 of them! It means more value, more results from every advertising dollar you spend on WWDC, now more than ever *Washington's big independent*. Get the whole story from your Forjoe man today.

WWDC-FM — 20,000 WATTS — THE  
TRANSIT RADIO STATION FOR WASHINGTON

**WWDC**  
**WASHINGTON, D. C.**



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