



RECEIVED

AUG 31 1950

What sponsors  
say about agencies — p. 26

Farm programing builds feed company—see p. 24

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

# SPONSOR

*For buyers of broadcast advertising*



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# 28 Years

of serving and selling Kentuckiana



When I first went on the air in 1922  
Kentuckiana was a good market.  
... now it's better ...  
... and it's still growing!



**For example:**  
Kentuckiana (Ky. plus a generous  
portion of Sou. Ind.) leads the nation  
in both increased crop and livestock  
production gains and is well above  
the national average in increased  
value of manufactured goods.



**And income!!!**  
Why it was over t-h-r-e-e times the  
national gain in effective buying  
power (1948-49).



**In just two years ...**  
the radio homes in Kentuckiana in-  
creased 19.1%.  
They listen before they buy!



... to be exact ... they listen to ME  
before they buy. I say it blushing-  
ly, but, according to Mr. Hooper I'm the  
listeners' favorite! (I have more top-  
rated Hooper periods than the next  
two stations combined.)



... and I have a corner on all those  
great CBS stars like  
Arthur! ... Jack! ... Bing!



**Likewise ...**  
I'm quite a programmer myself.  
To wit: Coffee Call (my own show)  
attracted more than 20,000 visitors in  
the last 11 months.



My newsroom is the best in broad-  
casting (according to the National As-  
sociation of Radio News Directors)  
And the farmers will tell you that I  
have the only *complete* Farm Pro-  
gramming Service in Kentuckiana



**By the way ...**  
WHAS-TV is quite a comer too! The  
best visual salesman in the market!  
A part of the great WHAS tradition!

50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling  
all of the rich Kentuckiana Market*

**Television in the WHAS tradition**



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

# SPONSOR

510 MADISON AVENUE, NEW YORK



**MILLION DOLLAR BAB PROMISES ADVERTISERS FACTS** Decision of NAB Board to separate Broadcast Advertising Bureau and push for \$1,000,000 or more annual budget is good news for advertisers and agencies who want radio facts and figures comparable to data Bureau of Advertising turns out for newspapers. One of every four Bureau of Advertising employees (total about 100) does research. Separate BAB won't be in super class at start, but is expected to gain momentum after membership builds in 1951. Separation date is 1 April 1951. . . . **PICTURE MOGULS WARM TO TV ADVERTISING** Tests by theater owners and film producers in New Haven, Philadelphia, New York, and Los Angeles to determine what television advertising can do to hypo box office are proving positive. Biggest test was made by Columbia Pictures for film "711 Ocean Drive" over all available outlets in LA and New York. Receipts in both cities were among best this year. . . . **RADIO/TV LOOMS STRONG IN FLORIDA CITRUS PLANS** Once substantial air advertiser, but in recent years addicted to national magazines, Florida Citrus Commission 1950-51 choice veering toward specific market media. Under J. Walter Thompson, which wrested \$1,250,000 in consumer advertising from Benton & Bowles, emphasis will be on spot radio, spot TV, newspapers. . . . **75% of TV STATIONS NETWORK LINKED THIS FALL** Microwave circuits, private and AT&T, are making it possible to bring networks to most TV cities now. By World Series time some 80 stations (out of 107 total) in 47 cities will be interconnected. . . . **RADIO NETS 5 AND 6?** Two western firms with one idea (to provide co-op programing to stations for local sale) plan to debut as national networks this fall. Liberty Broadcasting System, Dallas, is using its successful record as recreator of big league baseball as leverage for attracting affiliates. It expects 400 in 48 states by 1 October, when it intends to go on 16 hour daily schedule with sportscasts, news programs, quiz programs, women's programs. Progressive Broadcasting System, Hollywood, hopes to begin 1 November with some 300 affiliates and 10 hour daily schedule. Many of its programs will be transcribed, but fed via telephone wires. Soap operas, quizzes, western shows, recreated sports also feature Progressive lineup. . . . **TV DAY GETS BIGGER** Demand by sponsors for TV time is stretching many station schedules this fall. During weekends (from 6 a.m. Friday to 1 a.m. Monday) station isn't off air. WLW-T, also Cincinnati, has extended its schedule to 15½ hours weekdays (8:30 a.m. to midnight). Other Crosley stations in Dayton and Columbus use same hours. . . . **RADIO/TV AD BUDGETS SAFE FOR PRESENT** With few exceptions, like cancellation of ambitious Norge TV campaign, fall-planned air campaigns seem set to go despite war threats. Admen are going back to wartime records for scarce commodity advertising themes. Though uncertainty exists, 1950 and early

## SPONSOR REPORTS 28 August 1950 . . .

and early 1951 consumer goods sales loom bright as they could be. . . . **1950 KANSAS RADIO AUDIENCE STUDY SHOWS DECADE DIFFERENCES** What's happened between 1940 and 1950 in Kansas radio is shown in advance release by WIBW, Topeka, of 1950 personal interview study. Highlights include: 1940 homes with one or more radios, 84.8%; 1950, 97.4% . . . in 1940, 13.2% of homes had two or more radios; in 1950, 37.3% . . . in 1940, 20.8% of all car-owners had auto radios; in 1950, 57.7%. . . .

**AIRLINES EXCITED ABOUT TV** Looks like big airlines, who rarely have used radio advantageously or often, are jockeying for position in visual medium. As this issue goes to press we know of one key airline ready to buy TV show; another hunting.

Southwest Airways are readying Jerry Fairbanks commercials featuring Jimmy Stewart. . . . **SOAPS DOWN, SYNTHETICS UP** As SPONSOR reported in FALL FACTS Issue (17 July) synthetic detergents will increasingly take ad play away from soaps because that's where sales are. Current year 6-month figures by American Soap & Glycerine Producers show true situation today. Soap sales were 11% below 1949; synthetic detergent sales 60% up. Lever Brothers hopes to regain ground in the detergents sweepstakes this fall with strong radio and TV campaigns, some still feverishly in the making. But P&G and C-P-P are far in van with several products each and don't show signs of slackening. . . . **MOTOROLA'S \$500,000 TWO-**

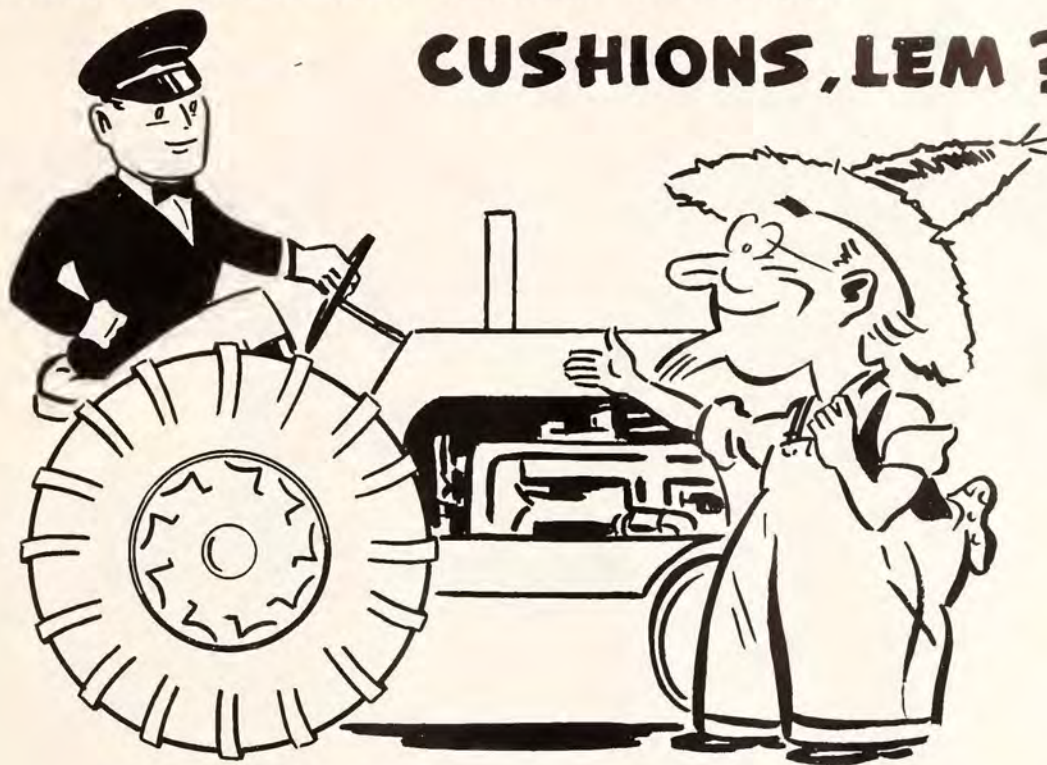
**MONTH CAMPAIGN** Some 130 radio stations are scheduled to carry two to 10 announcements daily from mid-September through November for Motorola TV and radio sets. About 100 will be used for TV campaign; remainder for radio set sales. An extensive co-op radio and TV setup is available to dealers, too. . . . **HAVANA**

**TV RACE** Two Cuban firms are straining to be first to put TV on air in Cuba. CMQ-TV, headed by Goar Mestre, and Union Radio SA, headed by Jose Antonio Mestre (not related), are contestants. Mobile units and transmitter equipment is being flown in. At this point looks like dead heat with start about 1 December. Initial programming will be done via film and mobile units during five evening hours. Baseball and fights will be initial most popular fare, with local beer and cigarette advertisers already vying for favorable times. . . . **ERA OF EXTRAVAGANZA**

Sunday night will be battle night for NBC and CBS this fall. NBC counters CBS's star-studded lineup with 2½ hour radio counterpart of Sylvester Weaver's Saturday night NBC-TV masterpiece. Fifteen and thirty minute segments will be sold to carefully-culled prospects. Eddie Cantor, Fred Allen, Bob Hope, Jimmy Durante, Ed Wynn, Ezio Pinza are representatives of name talent that \$30,000 weekly will buy. If technique succeeds more multiple-hour shows will be in making. . . .

**HOLD-YOUR-BREATH TV STATION** With purchase of 11 film serials including Flash Gordon, Buck Rogers, Don Winslow from Flamingo Films, WABD, New York, is set to keep moppets (and their poppas) on edge of chairs 30 minutes daily Monday through Friday. Purchase covers more than full year, with five serials alternating each day in week. Five sponsors will be signed. DuMont holds option on group for net use. . . . **RADIO/TV COMMENDED FOR STEMMING "STAMPEDE BUYING"** Dr. John R. Steelman, assistant to the President, extended Nation's thanks to broadcasters for "magnificent, voluntary effort" in stemming "stampede buying." He told NAB Board that radio and TV should expect, during crisis era, only controls self-imposed during World War II.

# "LIKE THEM AIR-FOAM CUSHIONS, LEM?"



**Y**ESSIR!—our wealthy Red River Valley hayseeds buy the biggest and best of everything! With incomes far higher than the national average, fancy living comes easy!

WDAY, Fargo, is the one sure-fire way to get at all this extra dough. Our well-heeled farmers listen to WDAY about *four times as much as to any other station*. Look at these record-breaking Hoopers:

SHARE OF AUDIENCE (Dec. '49-Apr. '50)				
	WDAY	"B"	"C"	"D"
Weekday Mornings (Mon. thru Fri.)	64.2%	21.1%	7.3%	4.8%
Weekday Afternoons Mon. thru Fri.)	66.5%	13.0%	12.9%	2.6%
Evenings (Sun. thru Sat.)	64.0%	15.1%	9.5%	8.8%

A new 22-county survey by students at North Dakota Agricultural College shows that the farm families in these 22 counties prefer WDAY 17-to-1 over the next station—3½-to-1 over *all other stations combined!*

Get all the fabulous facts today! Ask us or Free & Peters!



**FARGO, N. D.**

**NBC • 970 KILOCYCLES • 5000 WATTS**



**FREE & PETERS, INC.,**  
Exclusive National Representatives

## FEATURES

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**Cover** shows broadcast of Doughboy program, Country Journal. Left to right: WCCO Farm Service Director Larry Haeg; announcer Gordon Eaton; Ray Young, editor, Wabasha County Herald-Standard; Herbert Feldman, Wabasha county agent; Dr. W. A. Billings, veterinarian, College of Agriculture, U. of Minnesota. (For story on how Doughboy is building a farm feed empire via radio, see page 24.)

Editor & President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Managing Editor: Miles David  
 Senior Editors: Frank M. Bannister, Erik H. Arctander  
 Assistant Editors: Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin  
 Art Director: Howard Wechsler  
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 Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Jacqueline Parera  
 Secretary to Publisher: Augusta Shearman  
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## ARTICLES

### **Merchandising is like fingerprints**

It varies with each radio station, newspaper or magazine; an advertiser may get none or a great deal, depending on each medium's special policy

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### **Doughboy knows the farmer**

This farm feed producer experimented with radio, found business soared to a 52% increase this year

24

### **What sponsors say about their agencies: part II**

And they say plenty! They let their hair down to SPONSOR and lit into the agencies for a number of weaknesses

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### **All quiet on the union front**

This fall will see many contracts negotiated in the TV industry—but these will not necessarily mean increased costs to sponsors

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### **Drug stores on the air**

Radio and TV, co-op and otherwise, are doing a low cost sales job for local independents as well as big drug chains

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## IN FUTURE ISSUES

### **Wartime programing**

A comparison conducted by SPONSOR shows it may be wise for a company to continue its wartime advertising even when it can't deliver

11 Sept.

### **Mohawk uses a new broom**

Carpet manufacturer, recently user of printed media only, now allocates bulk of its budget to TV

11 Sept.

### **Station merchandising for advertisers: part II**

How do stations stack up in merchandising cooperation with their advertisers? Part two of SPONSOR'S investigation helps answer this question

11 Sept.

### **Western programs**

The Western trail is being blazed with a will through radio and TV country. Cowboy drama and music rank high in airwave popularity

11 Sept.

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



**H**ERE'S proof that KWKH *know-how*, built through 24 years of experience, pays off in larger audiences *and in greater audience-loyalty*.

The 1949 BMB Report credits KWKH with a Day-time Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 194,340 families (64% of the total daytime audience) listen to KWKH "6 or 7 days weekly"—67,470 (or 22%) listen "3 or 4 days weekly", and only 40,510 (or 14%) listen as little as "1 or 2 days weekly." When these figures are weighted in BMB approved manner, KWKH comes up with an average daily day-time audience of 227,701 families—or *more than 75% of its total weekly audience!*

Shreveport Hoopers tell the same sort of story. Month after month and year after year, KWKH consistently gets *top ratings, Morning, Afternoon and Evening!*

Yes, *know-how pays!* Get all the facts about KWKH, *today!*

**HOOPERS TALK, TOO!**

Share of Audience (March-April, 1950)

	KWKH	"B"	"C"	"D"
Weekday Mornings	44.6%	17.0%	25.2%	12.9%
Weekday Afternoons	41.6%	26.8%	13.3%	16.3%
Evenings (Sun. thru Sat.)	46.4%	25.3%	12.2%	14.2%
Sunday Afternoons	27.9%	23.2%	18.5%	26.4%
TOTAL RATED TIME PERIODS	43.5%	24.0%	15.5%	15.4%

# KWKH

**Texas**  
**SHREVEPORT LOUISIANA**  
**Arkansas**

50,000 Watts • CBS • The Branham Company  
Representatives  
Henry Clay, General Manager



**CKAC . . .**

**IS YOUR PRESCRIPTION**  
for better results in the  
province of Quebec

**R**atings have their use but results are conclusive.

**R**esults determine the value of your advertising dollar and results are what the Metropolitan Life Insurance buys. Here is what Mr. A. L. Cawthorn-Page, Canadian Manager writes. "On basis of number of booklets requested by listeners and cost per request we are pleased to be able to state that station CKAC is among the leaders."

**R**egardless of what you have to sell, in Quebec your cure-all is radio station CKAC.

Results show that 7 out of 10 French homes are reached by this station.

**R**for "buzzing" Quebec's saleswise . . . "Casino", the participation show all agencies are talking about.

Time: 10:30 a.m. to 12 noon  
10 minute segments available now.

Present clients:  
Super Suds      Colgate  
Noxema          Odex

Over 1,000,000 proof of purchase in 6 months.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group



**MONTREAL**

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

**510 Madison**

**REQUEST FROM LEVER BROTHERS**

In your recent July issue you offered several reports to subscribers on radio and television. Our Marketing Research Department is most anxious to obtain the following: Radio Is Getting Bigger, 199 TV Results, and TV Map For Sponsors—Fall 1950.

Please forward one copy of each of the first two, and six copies of the map to the undersigned.

MARIE K. HICKS  
Marketing Research Department  
Lever Brothers Co.  
New York

**RADIO & TV RESULTS**

I noticed in your 17 July issue (Sponsor Reports) that radio and TV result stories on various businesses are available.

We are particularly interested in any such facts and figures in so far as they relate to the gasoline and oil business, and while we are concerned primarily with radio at the moment in this respect, any success stories pertaining to this industry in TV would be most appreciated.

We would also like to get copies of Radio Is Getting Bigger and 199 TV Results.

Can you send us whatever you think would be pertinent to the above facts and figures on the gasoline and oil business, and if there is any charge connected with this service please bill us.

I. S. WALLACE  
MacLaren Advertising Co.  
Toronto

**WHAT PULLS 'EM IN?**

The 19 June, 1950 issue, page 24, carries a story entitled "What pulls 'em in?"

We would like to distribute reprints of this article to retailers in the New England market. Are you in a position to furnish these?

Also, we would appreciate your providing us with the address of Advertising Research Bureau, Inc.

MYRON L. SILTON  
Silton Brothers Inc.  
Boston

\* In response to numerous inquiries large numbers of reprints have been made available at nominal cost. The American Research Bureau Incorporated is in Seattle.

**PER INQUIRY**

We agree wholeheartedly with your attitude toward P.I. on radio. That is, in so far as it means rate cutting by the station.

We feel that our offer to manufacturers for merchandising their product through the medium of television mail order is essentially a legitimate P.I. deal. We pay for all station time used at regular card rates and in return get a percentage of the sale price of all items sold. Naturally, we will not take any and all items on this basis. A product must perform its intended task efficiently and reliably and have sufficient sales appeal to warrant the expense of the station time used.

If any of your readers are interested in our program, they may obtain full details by submitting a complete description of their product to us at Box 1401, Hollywood 28.

H. R. MARTIN  
H. R. Martin & Sons  
Culver City, Cal.

**FALL FACTS ISSUE**

Your last issue of SPONSOR is a magnificent job. We have filed three copies for reference because we feel that it is a goldmine for both our research and promotion staff. We like particularly your objective reporting on the present status of spot radio.

SETH DENNIS  
Promotion Manager  
Edward Petry & Co.  
New York

You are to be congratulated on the excellent job as evidenced by your last issue of SPONSOR magazine.

This issue is not only "chuck-full of valuable information for sponsors," but will actually serve as positive educational background for a better instructed sales organization in radio throughout the country. That is exactly how we intend to use it here at WXLW. Please send us six additional copies at your convenience and bill us.

ROBERT D. ENOCH  
General Manager  
WXLW  
Indianapolis

Can you tell me where we can find a listing of national manufacturers who  
(Please turn to page 71)



# Queries

This feature presents some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

**Q.** Can you tell us the stations and sponsor carrying the radio-TV account of the Detroit Tigers baseball games?

*Radio association, New York*

**A.** WWJ-TV carries the Detroit games on TV; WJBK-AM carries the radio account. The sponsor is Goebel Brewing Corporation.

**Q.** In what issue of SPONSOR did you carry an article about Ronson?

*Publicity firm, New York*

**A.** A full-length story on Ronson appeared in the May, 1948 issue, page 39. Ronson was mentioned in the 5 June issue in our Outlook feature; the president of Ronson, Alexander Harris, was profiled in our 14 August issue.

**Q.** When did the Old Gold *Original Amateur Hour* start on NBC?

*Advertising agency, St. Louis*

**A.** The *Original Amateur Hour* started on NBC 4 October, 1949.

**Q.** Have you done any studies in radio program preferences of teen-agers or children?

*Clothing manufacturer, Chicago*

**A.** The following SPONSOR articles discussed teen-age or children's preferences in radio and/or TV programing: November, 1947, page 42; April, 1948, page 29; 23 May, 1949, page 21; 24 October, 1949, page 22; 14 August, 1950, page 24.

**Q.** Did SPONSOR ever carry any figures showing dealers' preference for radio advertising over newspapers, magazines and other media?

*Broadcast association, New York*

**A.** See SPONSOR's "More power!" 24 October, 1949, page 28 and "Radio is getting bigger," a SPONSOR publication which contains information on the progress of radio advertising.

**Q.** Can you give me the names and addresses of the firms providing "Tools of the Trade" mentioned in your 10 April issue?

*College professor, Columbia, Mo.*

**A.** Literally hundreds of names are involved in the "Tools of the Trade" section, but SPONSOR will be glad to supply information on specific firms mentioned.

**Q.** We would appreciate any references you can supply on the use of radio advertising in the retail grocery and chain store field.

*Broadcasters' association, Los Angeles*

**A.** See Radio Results pages in SPONSOR 13 March, 10 April, 8 May, 5 June, and 3 July; also see report on Dun & Bradstreet survey of grocers, other retailers in 17 July issue, page 54.

**Q.** Your first query on page 12 of the 17 July SPONSOR interests us as we're doing a study on the subject. Where did you get your information?

*Advertising agency, Kausas City*

**A.** The query was: what percentage of children view television in comparison to adults viewing it? Fact-Finders Associates Incorporated, 400 Madison Avenue, New York, was the source of this information.

In Pennsylvania's  
Lehigh Valley

LATEST

## HOOPER

(Share of Broadcast Audience)

## RATING

(March-April 1950)

Allentown-Bethlehem

AREA

### Shows

# WKAP

ALLENTOWN, PA.

OGDEN R. DAVIES  
Manager

1st	12:00 Noon
	thru 6:00 P. M.

WKAP . . . . . 34.0

Station "A" . . . . . 24.2

Station "B" . . . . . 7.9

Station "C" . . . . . 6.7

Station "D" . . . . . 6.6

. . . and in the Morning—

WKAP . . . . . 20.3

Station "A" . . . . . 16.7

Station "B" . . . . . 25.1

Station "C" . . . . . 12.0

Station "D" . . . . . 4.7

The Lehigh Valley's Outstanding Independent Station featuring Personalities . . . Music . . . News!

COMING SOON!
1320 kc. Full Time!

# WHO IS THE

*... She has won the respect and affection of probably more people than any person in show business.*



*... She has received the most imposing array of awards, citations and honors of any woman in entertainment.*



*... She has been called "America's greatest salesman."*



*... She was chosen, from among scores of stars, for the leading part in a great new venture—  
NBC daytime television.*



# S WOMAN ?

## *Daytime television goes bigtime . . .*

On September 25, "The Kate Smith Show" opens on NBC Television, Mondays through Fridays, 4 to 5 p.m. eastern time.

Kate Smith, of course, will sing. She will introduce variety acts — interview interesting people — present the latest fashion news — devote a spot now and then to home economics — talk with colorful people — offer a weekly dramatic highlight. Producer Ted Collins will handle the news, and a full orchestra will provide a musical background.

Kate Smith will do more than merely entertain. She will help sell her sponsors' products. Her matter-of-fact sincerity will roll up big sales in a short time at a low cost. Her merchandising possibilities are endless.

If you have a product on the way up, here's a short cut to the top. If your product is already first in its field, here's just the thing to push it even higher.

Whatever you sell, Kate Smith will bring you a record-breaking audience heavily loaded with your best prospects — the women of America — who will buy what you sell because it's on "The Kate Smith Show."

The Kate Smith Show is available for sponsorship in segments of 15 minutes or 30 minutes once a week or more. We have a presentation giving more facts — with figures to back them up — on this big daytime buy. Naturally, we want you to see it.

*daytime  
television*

# NBC

## Outlook

### War-shortage fears spur farmer buying

Tractor and implement sales began to lag last year for the first time in 10 years. Manufacturers prepared themselves for a 10% to 30% reduction in 1950 volume. War-shortage fears, however, have spurred farmer buying and manufacturers report sales of everything from plows to corn pickers. Allis Chalmers, Firestone, and other radio advertisers will probably increase their advertising tempo to take advantage of the spurt in sales because "The farmer wants to buy" (see SPONSOR article, 27 February, 1950).

### Food manufacturers puzzled: more money spent on candy than other foods

The average family spends 25.2 cents a week for candy. This compares with 23.7 cents for canned juice; 21.5 cents for cakes; 19.8 cents for shortenings; 18.7 cents for soups; 16.3 cents for white flour. These figures, released by the Bureau of Human Nutrition and Home Economics, have the food makers thinking hard. More use of spot radio in areas where candy consumption is higher than consumption of various foods might be the solution.

### Butter sales decline as production increases; oleo gains

Butter production in the first half of 1950 was up to 750,000,000 pounds. This was 100,000,000 pounds over a 1944-48 first half average. Consumption, however, is waning, with government price support officials taking 185,000,000 pounds off the market. With heavy use of spot radio, oleo manufacturers show a much healthier picture. Margarine makers expect to sell a billion pounds this year as compared to 853,000,000 pounds in 1949. Radio figures prominently in their sales picture with Nucoa (Best Foods); Blue Bonnet (Standard Brands); Jelke's (Lever Brothers); Parkay (Kraft Foods); and others using the medium to keep sales up.

### Big institutional advertisers may stay out of video and rely on radio alone

Most big national manufacturers interested in getting their institutional message across plan to rely solely on radio as their air vehicle. Radio's greater coverage, as compared to video, gives them the large audience they want for institutional messages at minimum cost. Prime examples of the radio-institutional variety are U. S. Steel's *Theatre Guild on the Air* and the Goodyear Tire & Rubber Company's *The Greatest Story Ever Told*. For their commercial messages, Goodyear has *Paul Whiteman's Goodyear Revue* returning Sunday, 8 October on ABC.

### Coffee vs. tea battle increases in tempo; ad budgets up

Coffee sales have been down in recent months while tea sales have spurted upward. To maintain this upsurge, tea manufacturers are hammering hard to increase tea consumption. Some \$5,000,000 will be spent this year for radio, TV and other media, almost double last year's budget. To spur lagging coffee sales, the Coffee Growers Federation in South America has a fund of \$2,000,000 for a U. S. campaign. At present, the Pan American Coffee Bureau sponsors Edwin C. Hill's *The Human Side of the News* (M-W-F, ABC). Regionally, the tea-coffee fray is waged via spot radio.

### Small air conditioning unit latest giant in appliance field

Room air conditioner manufacturers turned out some 100,000 units worth about \$40,000,000 retail this year. It was one-third more than the 1948 figure and three times as high as the best pre-war year, 1941. Now, outside of TV sets, air conditioners loom as the country's fastest growing appliance. The Philco Corporation says air-conditioning business accounts for 5% to 7% of total sales. Air conditioning may soon share the advertising limelight with video.

### Low priced TV sets not impeding rise in radio set sales

Despite low-priced TV sets, radio set sales are expected to be higher in the next five years than in the 1935-39 period. Joseph B. Elliott, vice president in charge of RCA Victor consumer products says: "The novelty of television has worn off and radio holds a very strong daytime position and a substantial evening audience." Radio-Television Manufacturers Association members report they made 5,228,170 radio sets in the first half of 1950, compared with 3,481,858 in the first six months of 1949.

### Differences in regional tastes make spot radio ideal for frozen concentrate advertising

Juice concentrates continue to grow in popularity. The frozen orange concentrate was first on the market. Since that time, lemon concentrate, apple, grape and a mixture of orange and grapefruit have been in various stages of development. With these varieties on the market in the near future, look for spot radio to introduce these juices in regions where taste preferences warrant their sale.

### Cigar sales not keeping pace with other tobacco products; drive launched

The cigar branch of the \$5,000,000,000 tobacco industry is not keeping pace with the sales growth shown by other tobacco products. In the first six months of 1950 about 2,573,000,000 cigars were shipped, a 4.2% decline from last year. To hypo sales, the National Association of Tobacco Distributors has started a two-month radio-news-paper campaign in an attempt to increase sales to \$300,000,000 for the second half of 1950. First half sales amounted to \$220,000,000.



**BOB ATCHER**

"TOP HAND OF THE COWHANDS"

**WLS CHICAGO**

## WESTERN MUSIC PAYS OFF!

**WLS has known and profited by this knowledge for over a quarter century**

The interest in western music and cowboy entertainers that has swept the country is not new or surprising to WLS; it's basic in American life and history. WLS, recognizing this, featured such entertainment from the day of its inception.

Among early WLS stars was Gene Autry, a National Barn Dance favorite in the early '30s. Then came Louise Massey and the Westerners; next, the "Girls of the Golden West." Later, Rex Allen, "The Arizona Cowboy," held the spotlight among WLS entertainers until he joined Republic Pictures in Hollywood as a featured western film star.

And today, at WLS, it's BOB ATCHER

"Top Hand of the Cowhands"—western singer, Master-of-Ceremonies, top audience getter. Bob's a favorite in city, small town and on the farm. Commercially successful, too, with a long list of satisfied sponsors. For western music that pays off in sales results think of WLS's *Bob Atcher*.

For complete details on how western music and WLS can pay off for you, contact your John Blair man . . . or write WLS, Chicago 7, Illinois.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

in the rich West Virginia market . . .

# it's "personality" that counts!

**WKNA**  
WKNA-FM  
Charleston  
950 KC—ABC  
5000 W Day  
1000 W Night

**WJLS**  
WJLS-FM  
Beckley  
560 KC—CBS  
1000 W Day  
500 W Night

**WKWK**  
WKWK-FM  
Wheeling  
1400 KC—ABC  
250 W Day  
and Night



**the famous Personality Stations®**  
**deliver the BETTER HALF! ❁**

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



**50.65% of total population**  
**52.38% of retail sales**  
**56.94% of general merchandise sales**



represented nationally by **WEED & CO.**

# New and renew

# SPONSOR

28 August 1950

## New on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Bird Products Inc	Weston-Barnett	MBS 28	American Radio Warblers; Sun 1-1:15 pm; 22 Oct; 26 wks
Amuro Products Co Inc	O'Neil, Larson & McMahon	MBS 127	Gabriel Heatter; Th 7:30-45 pm; 11 Sep; 52 wks
Chamberlain Sales Corp	BBD&O	MBS 400	Cecil Brown & The News; Sat 7:55-8 pm; 16 Sep; 52 wks
Department of the Army Organized Reserve	Grant	NBC 159	Mindy Carson Sings; T, Th, Sat 11:15-11:30 pm; 17 Aug; 12 programs
Hamm Brewing Co	Campbell-Mithun	CBS 25	Edward R. Murrow; M-F 7:45-8 pm; 4 Sep; 43 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS 173	Arthur Godfrey; M-F 10-10:15 am; 2 Oct; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC 166	Boh Hope Show; T 9-9:30 pm; 3 Oct; 52 wks
Pal Blade Co.	Al Paul Lefton	MBS 131	Rod & Gun Club of the Air; Th 8:30-55 pm; 7 Sep; 52 wks
Pan Am Southern Corp	Fitzgerald	CBS 15	Edward R. Murrow; M-F 7:45-8 pm; 16 Oct; 37 wks
Pet Milk Corp	Gardner	NBC 119	Fibber McGee & Molly; T 9:30-10 pm; 19 Sep; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 31	Edward R. Murrow; M-F 7:45-8 pm; 14 Aug; 52 wks
Reddi-Whip Inc	Ruthrauff & Ryan	CBS 175	Godfrey Digest; Sun 2:30-3 pm; 1 Oct; 52 wks
The American Bakeries Co	Tucker Wayne & Co	ABC 35	The Lone Ranger; M, W, F 7:30-8 pm; 11 Sep; 52 wks
The Block Drug Co	Cecil & Presbrey	ABC 215	Quick As A Flash; T, Th 11:30-11:55 pm; 19 Sep; 52 wks
The Rhodes Pharmaceutical Co	O'Neil, Larson & McMahon	MBS 211	Gabriel Heatter; Sun 9:30-9:45 pm; 20 Aug; 52 wks
The Scrutan Co	Roy S. Durstine Co	ABC 200	News commentary; M 12:25-12:30 pm; 18 Sep; 52 wks

## Renewals on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	CBS 183	Jack Benny; Sun 7-7:30 pm; 1 Oct; 52 wks
Armour & Co	Foote, Cone & Brling	CBS 181	Stars Over Hollywood; Sat 1-1:30 pm; 16 Sep; 52 wks
Carter Products Inc	SSC&B	CBS 141	Sing It Again; Sat 10-10:15 pm; 30 Sep; 52 wks
Coca Cola Co	D'Arcy	CBS 181	Edgar Bergen; Sun 8-8:30 pm; 1 Oct; 52 wks
Cream of Wheat Corp	BBD&O	CBS 154	Let's Pretend; Sat 11:05-11:30 am; 16 Sep; 52 wks
Gold Seal Co	Campbell-Mithun	CBS 174	Arthur Godfrey; M-F 10:30-10:45 am; 28 Aug; 52 wks
Lutheran Layman's League	Gotham	MBS 366	Lutheran Hour; Sun 1:30-2 pm; 24 Sep; 52 wks
National Biscuit Co	McCann-Erickson	CBS 173	Arthur Godfrey; M-F 10:45-11 am; 4 Sep; 52 wks
Philip Morris Co	Biow	CBS 172	Horace Heidt; Sun 9:30-10 pm; 3 Sep; 52 wks
R. J. Reynolds Tobacco Co	William Esty	CBS 163	Boh Hawk; M 10:30-11 pm; 2 Oct; 52 wks
Richfield Oil Corp	Morey, Hunn & Johnstone	CBS 32	Charles Collingwood; Sun 1-1:15 pm; 2 Sep; 18 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	CBS 145	Larry LeSueur; Sat 6:45-7 pm; 2 Sep; 18 wks
The Rhodes Pharmaceutical Co	O'Neil, Larson & McMahon	MBS 211	Sing It Again; Sat 10:30-11 pm; 7 Oct; 52 wks
			Gabriel Heatter; T 7:30-7:45 pm; 52 wks

## New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Chicle Co	Dentyne	Badger, Browning & Hersey (N. Y.)	Scattered regional mkts	Annents; 3 Sep through December
American Wine Co	Cook's Early American grape wine	Hixson & Jorgensen (L.A.)	L.A., St. L., Chi.	Annents; Oct
County Perfumery Ltd	Beylercem hair dressing	Atherton & Currier (N.Y.)	Test campaign	Annents; varied starting dates
Esso Standard Oil Co	Petroleum products	Marschalk & Pratt (N.Y.)	26 stns; Arkansas	U. of Arkansas football games; 23 Sep; 10 wks (Saturdays only)
General Electric Co	Bulbs	BBD&O (N.Y.)	32 mkts	Annents; 11 Sep; 15 wks
Lever Brothers	Silver Dust	SSC&B (N.Y.)	National	One-min ET's; 7 Sep; 8 wks
Ralston Purina Co	Instant Ralston	Gardner (St. L.)	48 mkts	Annents; Oct
Stoppers Inc	Chlorophyll tablets	Walter Weir (N.Y.)	Indianapolis	Test campaign; late Sep

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John P. Altemus	U. S. Polo Assoc, adv mgr of prog book	CBS Radio Sales, N.Y., acct exec
Ted W. Austin	WFMY-FM-TV, Greensboro, N. C., prog dir	WOSC, Fulton, N.Y., gen mgr
James C. Fletcher	KFAR, Fairbanks, sls staff member	Midnight Sun Broadcasting Co (N.Y. office) eastern sls mgr
G. P. Hamann	WBBC, Birmingham, tech dir and mgr FM, TV operations	WBRC-AM-TV, gen mgr
Louis Hausman	CBS, N.Y., head of sls prom and adv dept	Same, vp in charge of sls prom, adv
Gil Johnston	WBWB, Chi., rep on N.Y. sls staff	CBS Radio Sales, N.Y., acct exec
C. M. Meehan	Westinghouse Radio Stations Inc, Phila., dir of pub rel	WBZ-WBZA, Boston, sls mgr
Robert A. Street		ABC, Hlywd., radio, tv acct exec
Harvey Struthers	CBS Radio Sales, Chi.	Same, N.Y., acct exec
John E. Surriek	WFIL, WFIL-TV, Phila., sls dir	WFBZ, Balto., vp, gen mgr
Oliver Treyz	ABC, N.Y., presentation writer	Same, N.Y., dir of sls presentations

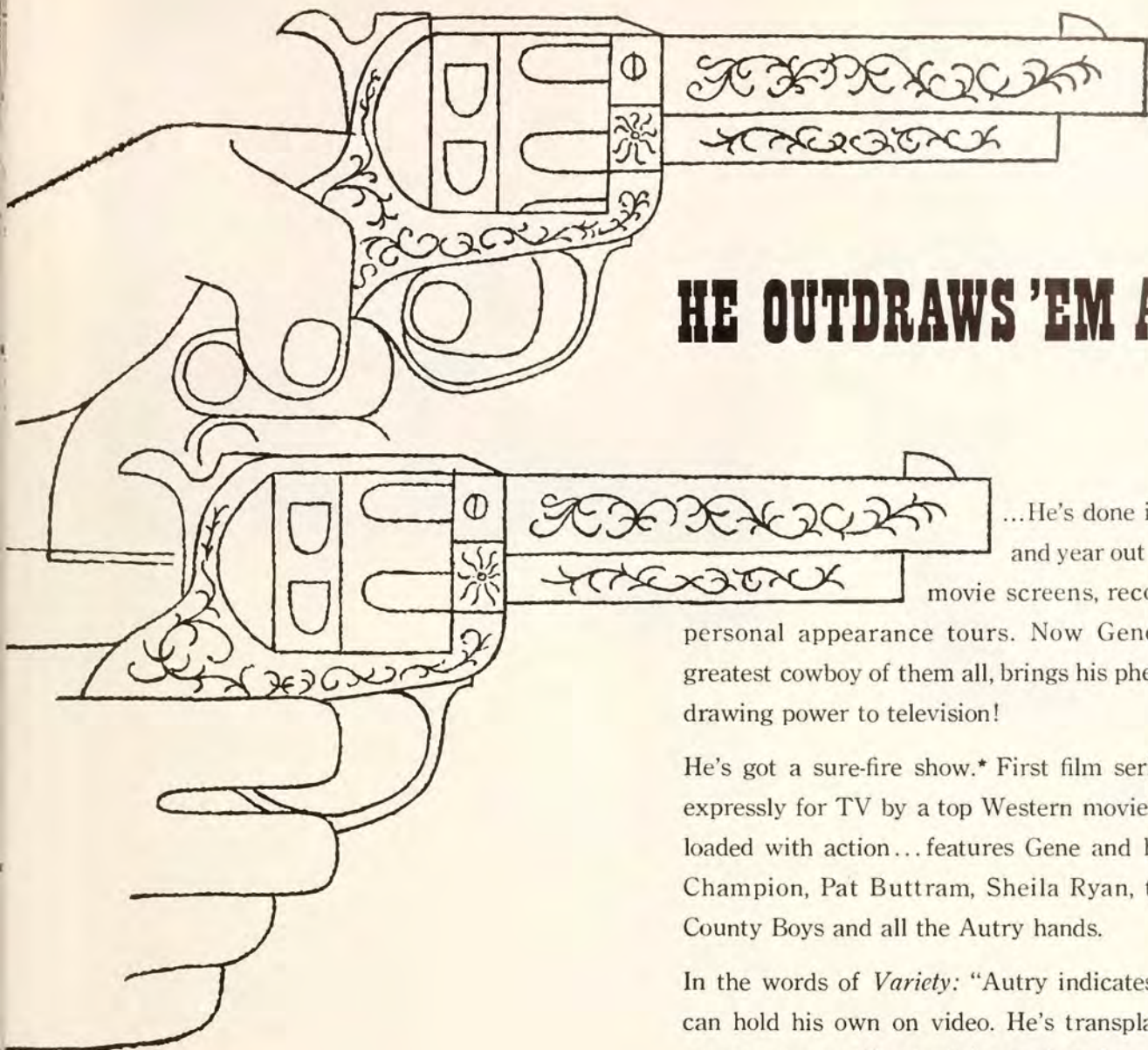
## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Einar Anderson	Tea Bureau, N.Y., research dir	Thomas J. Lipton Inc, N.Y., research dir
Albert Chop	Fuller & Smith & Ross, Cleve.	Storm Windows of Aluminum Inc, Ravenna, O., sls prom mgr
Edward J. Doherty	American Airlines, N.Y., asst pub rel dir	National Airlines, Miami, pub dir
Fred E. Drucker	Newby & Peron, Chi., acct exec	R. Gerler & Co, Chi., dir of sls, adv
Bernard T. Ducey	Van Cleef Brothers, Chi., sls mgr	O' Cedar Corp, Chi., sls mgr
William L. Dye	Young & Rubicam, N.Y.	Liebmann Breweries Inc, N.Y., adv mgr
George Hampton	General Foods Corp, N.Y., gen mgr of Franklin Baker div in Hoboken and the Philippines	Same, ops mgr for Franklin Baker, Walter Baker Chocolate and Cocoa, Diamond Crystal-Colonial Salt & Electricooker divs
John S. Hewitt	Andrew Jergens Co, Cincinnati, vp	Anahist Co, N.Y., gen mgr, vp
Henry J. Norman	Union Pharmaceutical Co, Montclair, N.J. (div. of the Schering Corp), asst sls mgr	Union Pharmaceutical Co & subsidiary Artra Cosmetics Inc, sls mgr
E. J. Schujahn	General Mills, Mpls., dir gen flour sls	Same, vp
Robert E. Smith	O' Cedar Corp, Chi., adv and sls prom office mgr	Same, adv and sls prom mgr
Clifford Spiller	General Foods Corp, N.Y., sls, adv mgr of Franklin Baker div	Same, gen mgr of div
Dr. Hans Zeisel	McCann-Erickson, N.Y., assoc dir research	Tea Bureau Inc, N.Y., research dir

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alves Photo Service Inc, Quincy	Yulecards	Bresnick & Solomont, Boston
American Machine & Foundry Co, N.Y.	Stitching machine div	Fred Wittner, N.Y.
The Baldwin Piano Co of New York	Pianos	Anderson, Davis & Platte, N.Y.
Blatz Brewing Co, Milw.	Blatz beer	William H. Weintraub & Co, N.Y.
C. A. Briggs Co, Cambridge	H-B cough drops	Chambers & Wiswell Inc, Boston
Bymart Inc, N.Y.	Hair dye	Cecil & Presbrey, N.Y.
Custom-Craft Metal Co, Phila.	Juvenile metal furniture	Gray & Rogers, Phila.
A. Gittleman Brewing Co, Milwaukee	Brewery	Hoffman & York, Milwaukee
International Minerals & Chemical Corp (Amino products div), Chi.	"Accent" food seasoning	BBD&O, Chi.
Jamison Bedding Inc, Nashville	"Sweet Slumber" Texlite mattresses	Doyle, Nashville
Jel-Sert Co, Chi.	Gelatin desserts and puddings	Maurice Lionel Hirsch Co, St. L.
Ko-Z-Aire Inc, Red Oak, Ia.	Winter air conditioners	Langhammer & Assoc, Omaha
Leetricovers Inc, N.Y.	Electric blankets	Walter Weir Inc, N.Y.
Mannington Mills Inc, Salem, N.J.	Hard surface floor coverings	Wayne, Phila.
Modern Food Process Co, Bridgeton, N.J.	"Thrivo" dog and cat food	Laub & Keen Inc, Phila.
Nyolene Laboratories Ltd., N.Y.	"Olga" undergarments	O'Brien & Dorrauce, N. Y.
Olga Co, L.A.	Filmasque Facial	J. Walter Thompson Co, L.A.
Pacific Coast Packers Ltd, New Westminster, B. C.	"Kreme Whipt" salad dressing	O'Brien, Vancouver, B.C.
Pearson Pharmaceutical Co, N.Y.	Eunds chlorophyl tablets	Harry B. Cohen, N.Y.
Peerless Mattress Co, Lexington, N. C.	Mattress manufacturer	Piedmont, Salisbury, N.C.
Baah-Meyerhoff Co, Phila.	Shirts	J. M. Korn & Co Inc, Phila.
Backwood & Co, S. F.	Chocolate candy	Platt-Forbes, S.F.
The Simoniz Co, Chi.	All "Simoniz" products	SS&B, N.Y.
Skinner & Pelton Inc, Chi.	"Silavox" earphone attachment for tv	Gouffain-Cobb, Chi.
Stonecutter Mills Corp, N.Y.	Fabrics	Alfred J. Silberstein, Bert Goldsmith Inc, N.Y.
Storm Windows of Aluminum Inc, Ravenna, O.	Combination windows and doors	Howard Swink, Marion, O.
The Herbert Hosiery Co, Norristown, Pa.	Men's Argyle hosiery	John LaCorda, Phila.
Wylar & Co, Chi.	Soup mixes	Weiss & Geller, Chi.





## HE OUTDRAWS 'EM ALL!

...He's done it year in and year out on radio,

movie screens, records and

personal appearance tours. Now Gene Autry, greatest cowboy of them all, brings his phenomenal drawing power to television!

He's got a sure-fire show.\* First film series made expressly for TV by a top Western movie star, it's loaded with action... features Gene and his horse Champion, Pat Buttram, Sheila Ryan, the Cass County Boys and all the Autry hands.

In the words of *Variety*: "Autry indicates that he can hold his own on video. He's transplanted his screen personality to this medium in a manner that will continue to hold a high degree of favor." *New York Daily News*: "Typical Autry entertainment, a compound of action and good humor." *The New York Times*: "Snappy horse opera."

Want to put your brand on it? Just call your nearest Radio Sales representative. He'll give you complete information—and tell you whether it's still available in your area.



\*A CBS-TV Syndicated Film series of half-hour Western films, each a complete drama. Represented exclusively by Radio Sales—New York, Chicago, San Francisco, Detroit, Memphis, Los Angeles.

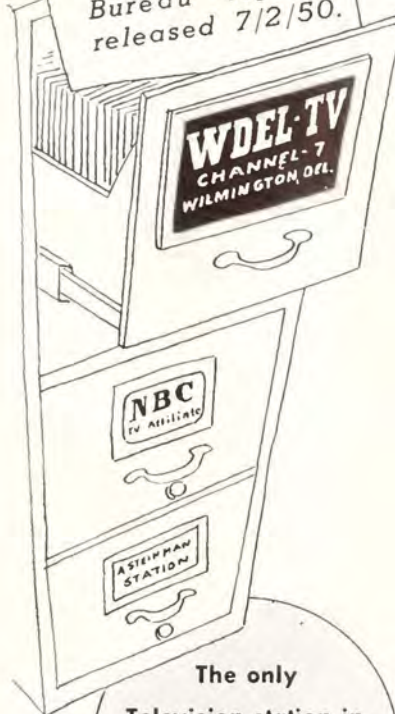
## Television's TOP Sales Opportunity

### WILMINGTON

—first in income per family among all U. S. metropolitan centers of 100,000 or over. Sales Management 1950 Survey of Buying Power.

### DELAWARE

—highest per capita retail store expenditure of any state, topped, only by D. of C. U. S. Census Bureau figures released 7/2/50.



The only  
Television station in  
Delaware — it delivers  
you this buying  
audience.

If you're on Television —

## WDEL-TV

is a must.

Represented by  
**ROBERT MEEKER**  
Associates

New York San Francisco  
Los Angeles Chicago



### **Robert Brenner**

Director of advertising and merchandising  
B. T. Babbitt, Inc., N. Y.

#### **Mr. Sponsor**

"We began using radio on a consistent basis 14 years ago."

This statement by Robert Brenner, director of advertising and merchandising for the B. T. Babbitt Company, is more than a passing remark. It is probably no coincidence that he himself joined the company 14 years ago.

"We have found radio our best bet for advertising," says Brenner.

His office reflects his radio-consciousness. A portable radio sits behind him; a network area map hangs from one office wall. "We want to appeal to the housewife at her housework, and radio does this effectively for us."

Brenner isn't a dabbler in radio. It's big business at Babbitt. The company sponsors two daytime shows, *David Harum* on NBC and *Nona From Nowhere* on CBS. In one form or another, Babbitt has been selling with *David Harum* for 14 years, and today the show is aired over 58 stations Mondays through Fridays, 11:45-12 noon. *Nona From Nowhere*, new this year, is on 149 stations, Mondays through Fridays, 3:00-3:15 p.m. The total cost of the two programs is about \$30,000 weekly. The company also uses a limited number of scattered announcements.

All in all, Brenner now devotes 30% of his ad budget to radio. (Last year it was 75%.) It's estimated that he has a total annual budget of \$2,500,000. For 1949, total sales for Babbitt amounted to \$16,867,366, about \$500,000 more than 1948. Sales have increased steadily since 1940, when they amounted to \$5,596,998.

When Bob Brenner first came to Babbitt as advertising manager there was only one employee in the department. Today there are 14. Previously, he worked for Standard Oil Company of New Jersey as assistant advertising manager; for General Motors in their New York offices. He also did free-lance advertising and writing.

Bob is considered an expert on premiums, constantly uses them in all his advertising. Results have been amazing. When the 114-year-old company made a two-week silk stocking offer, "orders for 100,000 dozen pairs of silk stockings poured into my office," said Brenner, "in 15 working days."

Bob spends 40% of his time traveling, does much of his own station relations work. His is a familiar face to station managers.

**New developments on SPONSOR stories**

**p.s.** | See: "Tips to a news sponsor"  
 Issue: 19 June 1950, p. 30  
 Subject: News programing

Tempo-ture of news programing rises as we pass from a cold war to a hot one.

SPONSOR described, in "Tips to a news sponsor," the trend toward news-program listening brought on by the cold war. Now again, news listening jumps ahead due largely to the war in Korea; and news sponsorship picks up proportionately. All the networks and stations around the country indicate increased activity.

According to ABC, a recent Pulse survey in the New York area found that 16 out of 18 news or commentary programs had advanced. The 18 had an over-all average of 3.0 in July compared to 2.6 for June. Walter Winchell was first among all programs. Drew Pearson's rating at 6:00 p.m. went from 5.7 in June to 6.6 in July.

CBS, in its all-out effort, claims that at least 650 people contribute to each CBS world news roundup. It has added new programs, such as *You and World Trouble Spots* which began 21 August.

Rhodes Pharmacal Company recently signed Gabriel Heatter for a Sunday 9:30 p.m. EDT news program over the Mutual network. ABC is editing and rebroadcasting the highlights of each day's United Nations meeting. These are scheduled for an indefinite period. NBC is currently airing *Public Affairs*, a series of discussions about national defense.

Local stations also report increased interest in and sales of news programs. For example, KJR in Seattle added two major news strips, sold them within three weeks. Its most recent sale, the 6:00 p.m. dinner edition of the news with Dick Keplinger, was sold to the Shell Oil Company on a 52-week basis. The other sale was *A Peek Over the Back Fences of the World* with Sheelah Carter, sold to the Lincoln First Federal Savings and Loan Company of Seattle.

Stations like WDRC in Hartford promote their news programing, use tie-ins on other news programs, spots, and co-op plugs. WNAX in Yankton used a free Korean map offer to its listeners. In a little over two weeks the printing order of 35,000 maps had been virtually exhausted.

**p.s.** | See: "Seward's folly: 1950"  
 Issue: 5 June 1950, p. 28  
 Subject: Radio in Alaska

There's been no sleeping during the long northern nights for the Alaska Broadcasting System.

In "Seward's folly: 1950," SPONSOR reported the mounting interest of national advertisers in Alaskan radio. Now, the ABS announces five more national spot contracts: Pillsbury, Budweiser, Nucoa, Carnation, and Pan American World Airways.

Pillsbury has contracted for a 15-minute world newscast every Sunday on three of the northern group stations. Budweiser is scheduled to use one-minute spot announcements on all stations beginning 2 October. Carnation has contracted for one-minute spot announcements for 22 weeks on all stations.

Best Foods' Nucoa has extended their contract from August, 1950, through 31 June, 1951 on all the ABS stations. Pan American World Airways has renewed its 15-minute newscast on five days a week to run through 20 July, 1951.



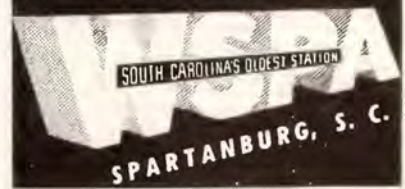
In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!

BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!

AND...This Hooper Report Shows How WSPA Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER



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

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

5,000 Watts -- 950 On Your Dial

**MISTER PLUS  
LOOKS  
UNDER  
A WELCOME  
MAT  
AND  
FINDS A  
FRIENDLY  
KEY**

What set out to be the first full study of radio listening throughout Home Town America has become a measure of a welcome mat one-fourth the size of the entire U. S.

Crossley, Inc., conducted 551,582 telephone-coincidental interviews in 116 cities in 42 states, 10 a.m. to 10 p.m. on weekdays and 2 p.m. to 10 p.m. on weekends, for four consecutive weeks in April, 1950.

The 116 cities were selected as precisely representative of Mutual's 325 "solo" markets—each one served from within by one Mutual Network station alone, and from without by other stations.

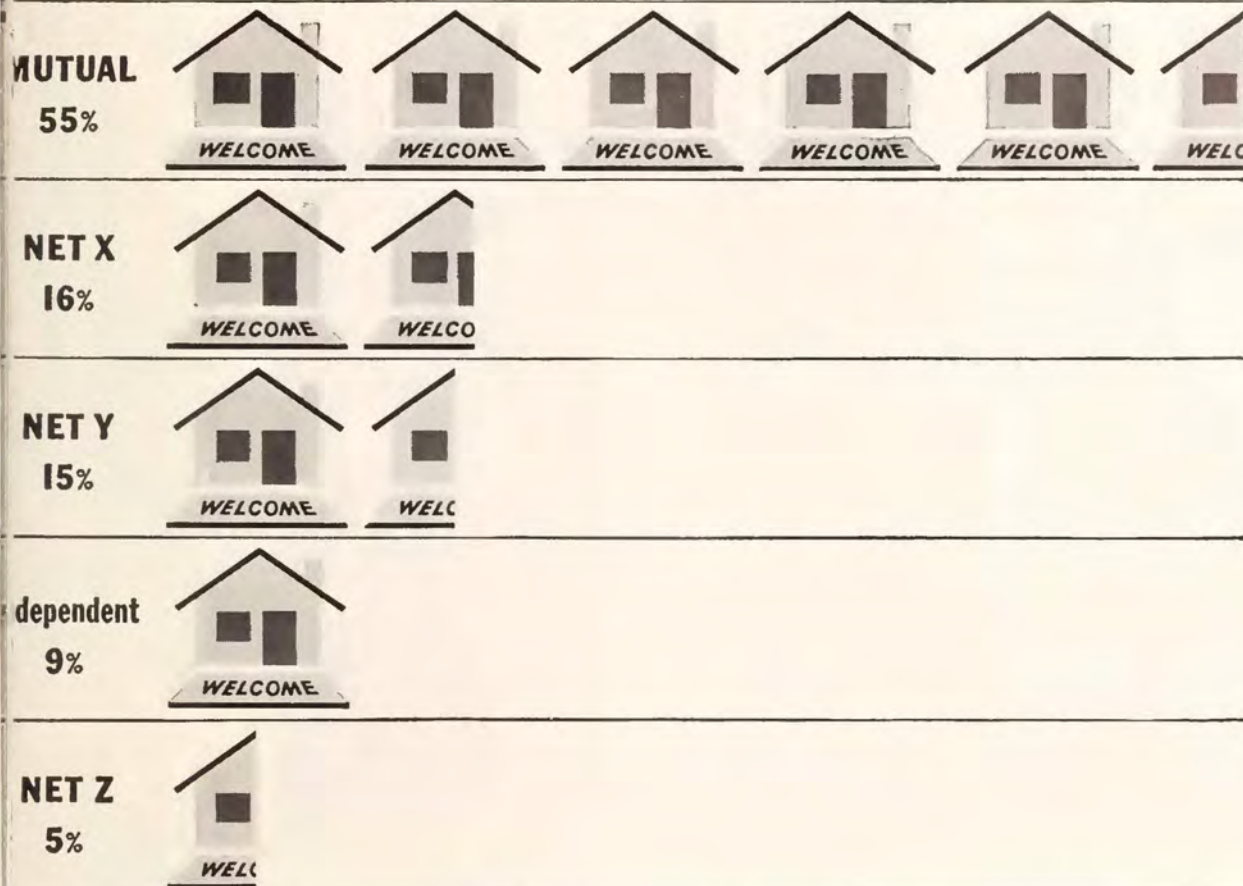
This research reveals overwhelming, continuous preference for Mutual . . . a red carpet of a welcome mat whose dimensions are specified on the opposite page. A thorough analysis of its day by day texture—morning, afternoon and night—is yours for the asking.

Big-city coverage is common to all networks. But the key to Home Town America, where 11,000,000 radio families live and spend and *listen*, awaits you under this mat. Here you are assured a heartier welcome than any other network or any other medium can possibly earn for you . . .

*the difference is Mutual!*



*Share of audience, day and night...*



*TV? Exactly one-tenth of one per cent of all respondents reported any television listening.*

*The Mutual Broadcasting System*





# WEED

A N D C O M P A N Y



**RADIO AND TELEVISION STATION REPRESENTATIVES**

- NEW YORK
- BOSTON
- CHICAGO
- DETROIT
- SAN FRANCISCO
- ATLANTA
- HOLLYWOOD



GIRL MAKES SURE STORE STOCKS PRODUCT WAYZ ADVERTISES. MERCHANDISING BOOST FOR SPONSOR VARIES WITH STATION

# Merchandising is like fingerprints

**There's no standard for the amount or kind the advertiser gets from media, whether broadcast or printed**

**over-all.** Some do and some don't. Some do a great deal of it —others very little. And a thousand variations in between.

We're talking about radio station merchandising for sponsors.

Merchandising by media on behalf of advertisers began with newspapers, then spread to magazines. When radio came along, many advertisers were al-

ready conditioned to the idea of media expanding their activities into wholesale and retail selling operations.

Actually, merchandising by media just grew without plan; proof of this is the complete lack of uniformity of services offered by printed and broadcast media. Advertisers and their agen-

An article on merchandising dealing with specific station services will appear in next issue.

cies themselves are at odds over what is "normal" in the way of merchandising help.

Part of this confusion arises from the failure to recognize the distinction between *merchandising* a product in retail stores and *promoting* the station and its programs. The first is strictly a direct product-push at the retail level; the second is an advertising promotion to build up circulation or audi-

**SPONSOR's survey** of station merchandising revealed disagreements galore. But several oft-repeated opinions stood out pro and con.

### Pro-Merchandising

1. Small advertisers need distribution, primarily. Merchandising convinces retailers "something's doing," makes them stock the product.
2. Advertising is only "half" the job; merchandising is the other half. There's no point in convincing consumers if retailers haven't the goods to sell.
3. Merchandising gives less-preferred stations a bargaining weapon, allowing them to trade more services for less power or audience.
4. By conscientious merchandising, a station can build a valuable reputation for cooperating with national advertisers. This pays off in more billings.
5. Properly handled, merchandising gives local retailers a friendly awareness of the station, may lead to more business.

### Anti-Merchandising

1. Money spent by stations on heavy merchandising tends to come out of higher rates. There is no such thing as a "free lunch."
2. Audience promotion is broadcasting's proper function. Merchandising is another kind of selling—which should be done by the sponsor himself.
3. Stations find it hard to know where to draw a line on merchandising requests. Some advertisers want too much; some very little.
4. A great deal of merchandising service is mere lip-service and puffery.
5. Most advertisers buy a station for its audience, consider merchandising as a "bonus," no more.

**SPONSOR** makes no specific recommendation except that stations keep local wholesalers and retailers abreast of current campaigns in their specific fields. Additional help is a matter between station and advertiser.

ence. By the first definition, merchandising includes window displays of the product, stack cards, post cards and letters to distributors and dealers—anything that ties in directly with featuring the product on retail shelves. Station and program promotion aims, on the other hand, at corraling more loyal listeners.

SPONSOR has just surveyed scores of station managers, advertising agency executives, and advertisers in its quest for common denominators in the complex merchandising picture. It found sound reasons for and against merchandising as it is being done today. Inevitably, the nature of each bird's-eye view depended mainly on whose "tree" the viewer looked from, and how high up he was on it.

Advertisers and their agencies, concerned as they are with all media, are prone to match radio merchandising services against those provided by the printed media. Rather than ignore broadcast advertising's competitors, SPONSOR feels that a straightforward, factual reporting of printed-media merchandising adds perspective to consid-

eration of similar radio practices. Essentially the findings are the same for all media; each is a crazy-quilt of non-conformity.

Neither the Bureau of Advertising of the ANPA, nor the Magazine Advertising Bureau are able to shed much light on what their members are doing. Certainly there is no policy on merchandising; each member publication sets up its own standards. Radio organizations are equally non-committal on merchandising services.

The discreet silence of media associations is echoed by their counterparts in the advertising field. The Association of National Advertisers has not discussed the subject at least for several years; has no general rules. Neither has the American Association of Advertising Agencies. However, the AAAA has a statement of practices which its members are advised to use when dealing with newspapers.

Says the AAAA: "An agency may properly accept any amount or kind of merchandising cooperation a newspaper volunteers. However, it should not demand or encourage free services that

## Pro-Merchandising

### Agencies-Advertisers

"Station merchandising is certainly an important factor in timebuying, though it is not a requisite. Letters to the trade on what the advertisers are going to do radio-wise should be expected from the radio stations; store displays, etc., are appreciated (naturally). So far as we are concerned, stations have done a very excellent merchandising job. They will bend over backwards to try and help you; very few will turn down reasonable merchandising requests."

Head Timebuyer—  
Large advertising agency

"Merchandising is certainly taken into consideration when buying time. Many stations, for example, have merchandising plans with food markets. When you want to make sure that your brand is going to get notice and preference on shelves, it's only good sense to put your advertising on these stations."

Timebuyer—  
Medium-sized advertising agency

"In the case of our company we have a small sales force and can't get around so easily to find out how effective our radio advertising is. In one market we found out after a campaign that we only had 25% distribution. The campaign flopped, of course, and I had to fight to keep that station on our schedule."

Advertising manager—  
Large margarine manufacturer

"We do our part to encourage the stations to merchandise, though generally speaking the main burden rests on the stations. We supply them with suggestions on newspaper ads, publicity stories, house organs, billboards, car cards, commercials, letters to dealers, window and counter displays."

Timebuyer—  
Large advertising agency

"I think a lot of stations could do lots more in bringing buying power to the fore by proper merchandising. WLW, Cincinnati, by its extensive operations, has done an outstanding job in this respect."

Timebuyer—  
Medium-sized agency

### Stations

"Speaking generally, I would say that any station can profit by a sound merchandising plan, scaled in proportion to the facilities of the station and its market. Whatever service is offered must be delivered in full and must be in proportion to the cost of the advertising sold."

General manager—  
5,000-watter, Northeast

"The easiest thing for a timebuyer to do is to buy high Hoopercs. But they don't encourage the retailer to display the product properly or push it. A call from, or a direct mail contact by, the Merchandising Department of a station will do a great deal more toward selling the product ultimately than anything else that can be done in connection with buying radio time."

General manager—  
5,000-watter, Midwest



# Anti-Merchandising

## Agencies-Advertisers

"The trouble with merchandising is that some advertisers and agencies want lots of it and others don't much care. The advertisers who get merchandising are adding costs to the station's overhead. And these additional costs will eventually be reflected in higher rates for all advertisers, whether or not they use the merchandising services. In effect, this amounts to special treatment for one segment of advertisers at expense of all."

Vice-president—  
Medium-sized advertising agency

"We would rather have a station put their money into audience-building promotion, rather than merchandising. We have a 100-man sales force and have had 100% distribution for quite a while. It's fine if the station wants to send out mailings to retailers, especially if there is a special gimmick promotion going on. As for calling on dealers, we find it doesn't mean very much for us."

Advertising manager—  
Large drug manufacturer

## Stations

"I am of the opinion that our station is in the broadcasting business, and that it is not our job to get distribution, set up point-of-purchase displays, nor do anything that is actually foreign to the broadcasting of programs and/or announcements. Of course, a small amount of merchandising is not bad, but once you start, it is hard to stop. The advertiser demands more—pits one station against another, and I have known of cases in competitive markets where the stations actually spent much more merchandising products than they received from the advertising schedule."

General manager—  
250-watter, Middle-Atlantic state

"Broadcasters are in the business of broadcasting. They should stick to it. If a station wants to set up a merchandising service as such, it might be done; but the advertisers should be charged for services rendered—outside of those which are purely broadcasting."

Promotion director—  
50,000-watter, Middle-Atlantic state

"A station that indulges in merchandising help is demeaning its own medium. Its proper function is to provide an audience and to do this it should promote its audience through programing. Merchandising is a different means of selling and has no real connection with radio advertising. Why should radio compete with itself?"

Station manager—  
50,000-watter, Northeast

"I think that a station's efforts with the trade are largely wasted and not efficient. I feel that they are at best simply a gesture to the client. The idea is that futile gestures cost money and will weaken our real and essential job of audience promotion. We spend \$40,000 a year on audience promotion."

Business manager—  
50,000-watter, South



Newspaper supplements, radio, magazines all merchandise advertiser's products with posters

are not a proper function of newspapers or are in excess of what is generally regarded by newspapers as proper service to the advertiser.

"Merchandising costs unfairly shifted to publishers have a tendency to increase rates for all advertisers, whether they use such services or not."

In all fairness, radio and TV should be included in this dictum to advertising agencies. Even if this were done, the question of what is "generally regarded as proper" is exactly the point of the whole controversy. Some advertisers feel that radio is not doing enough for them in a merchandising way. They base this on what they believe the printed media are doing. Although radio practices have not yet been exhaustively examined and each station's activities plotted, the broadcast medium appears to offer about as much as the printed media, no more, no less.

Of the 1,781 daily newspapers published in the United States, the 1950 Yearbook of *Editor & Publisher* lists only 710 as offering merchandising aid. The batting average of radio stations is apparently as good.

What do newspaper services consist of? Deutsch & Shea, Inc., New York advertising agency, made a survey sev-

eral years ago of daily papers in cities of 50,000 persons and over. Of the 377 papers who answered their query, some 80% said they wrote letters to distributors and dealers, informing them of advertising campaigns. Other services, in order of popularity, were: (1) providing an advertiser's sales force with dealer names; (2) giving market data; (3) making personal calls on dealers and distributors; (4) supplying mat service to retailers; (5) preparing local trade surveys; (6) distributing advertisers' sales promotion material to outlets; (7) providing window display space for products; (8) setting up displays in retail stores; and (9) creating sales promotion material. Indicative of how the number of papers performing all these services trails off at the end of the list is the fact that only 17% of the respondents created and produced sales promotion material; only 18% set up retail displays.

Although 62% of the 377 papers covered in the Deutsch & Shea survey do not specify a minimum space contract for advertisers to benefit from merchandising, comments from individual papers all agreed: the amount of advertising placed definitely determines how much help an advertiser gets.

(Please turn to page 66)



COUNTY DEALERS GET ADVANCE PUBLICITY DOPE FROM MILLING DIV. HEAD PAUL RAY ON RADIO SALUTE TO THEIR AREA

# Doughboy knows the farmer

**Wisconsin feed mills boom with radio in experimental stages; now it's full speed ahead using merchandisable programs**

**spot** A farmer doesn't change his feed brand lightly.

It takes a lot more than ordinary selling to get him to switch to a new brand; his choice of feeds is a major selling factor in the healthy, speedy growth of his livestock and poultry, for quick fattening means extra dollars in his pocket. He won't jeopardize his earnings by impulses.

That's why Midwestern feed dealers are rubbing their eyes at the mushroom growth of Doughboy feeds. In three years, the Milling Division of Doughboy Industries, New Richmond, Wisconsin, has more than doubled its business. It has tripled its field force and expanded its dealer outlets (which covered only Wisconsin) to Minnesota, Iowa, Illinois, and upper Michigan. Business this year is already running 52% ahead of last year's record.

This sudden surge followed the company's decision to concentrate its major 1950 advertising budget in radio.

Doughboy had used some radio before, along with newspapers and regional farm journals. That was almost inevitable. Reason: President E. J. Cashman was advertising manager for Hormel before he took over the small Doughboy operation in 1935; he sparkplugged the original Spam and other famous campaigns. At Doughboy, he was eager to try a medium that

could excite people about his products.

Co-owner W. J. McNally, who heads WTCN, Minneapolis, knew radio inside out. Paul Ray, vice president in charge of the Milling Division, and still in his early thirties, came up through the Doughboy ranks. These men all knew that farm families spend more time with radio than with any other form of entertainment.


Publicity streamers such as these brighten the windows of Doughboy feed outlets. Musical programs with

*Listen to*

## THE TOWN HALL DOUGHBOYS

*with* **COUSIN FUZZY**

**EVERY DAY MON. THRU SAT., 12:15-12:30 P.M. WBAY**  
CBS



*The Finest Feeds in the Finest Bags* **Doughboy** **PREMIUM FEEDS**, New Richmond, Wisconsin



Energetic E. J. Cashman, Doughboy president, keeps eye on shows

Modern, highly mechanized feed plant erected in 1947 serves five states

When Cashman came to Doughboy in 1935, he worked on the theory that in many important respects, "farmers like the same things city people like. If clean, modern, conveniently arranged stores appeal to city people, farmers, too, will buy more goods in pleasant surroundings."

He began to help operators set up model feed and farm supply stores. The dealers owned them, but were helped and advised by Doughboy merchandising experts. Today, there are 500 such model stores in the five states where the company has distribution.

The company employed 40 people when Cashman took over in 1935. Its sales area comprised the few counties immediately adjacent to New Richmond. The Milling Division (feeds alone) now employs about 200. The company has expanded its interests to include such diverse products as inflated plastic toys (which get a radio boost as needed) and a printing plant.

World War II made farmers everywhere more conscious of what can be done by tackling feeding problems scientifically. In earlier years, it took up to two years to fatten a hog for market.

Now it had to be done in six months, or the farmer stands to lose money. Doughboy, after the war, was prepared to go full steam ahead with a campaign to popularize scientific feed concentrates.

Hostilities ended, Cashman and his associates prepared to expand their feed outlets. They first tried announcements. These were effective in backing up the company's salesmen in the role of feed experts instead of mere feed peddlers. But progressive farmers were beginning to rely more and more on farm news and market reports as aids in doing business. Almost every station with an important segment of farm listeners had one or more such sessions on the air.

About three years ago the Doughboy strategists decided to allocate additional advertising dollars for five-minute news and market reports on various stations, including nine of the Wisconsin Network. The Wisconsin net programs were on Mondays, Wednesdays, and Fridays.

Previously, the announcements had made themselves felt; but the five-minute programs aimed directly at farm-

ers hit the bullseye. They were easier to sell to dealers, too, when salesmen solicited new accounts. Sales continued to climb swiftly.

Early last spring, Cashman and Ray took careful stock of what they had learned about radio's role in selling Doughboy feeds. They knew it was a potent factor. Not only had their salesmen discovered this from talking to farmers directly; feed merchants were impressed, and they are the backbone of a manufacturer's prosperity.

The Doughboy ad council came to a major conclusion: they should have programs that lent themselves to a greater degree of exploitation, and were therefore easier to sell to dealers than the shows they had been using. They also decided that 15-minute or longer programs would give them more time to tell the Doughboy story of scientific feeding.

This decision tied in perfectly with the Cashman penchant for vigorous merchandising (he's a stickler for the little things that add up to better selling). He discovered that the standard-style Doughboy posters in feed stores (Please turn to page 46)

...ural flavor counterpoint company's farm service programs. Doughboy furnishes all point-of-sale material

KXEL's McGinnis does Doughboy Journals

**The Doughboy**

**BREAKFAST SYMPHONY**  
6:00-6:15 A.M.  
**WKOW**  
CBS

*Listen to*

**Uncle Julius**  
with  
**EVERY DAY MON. THRU FRI.**

**The Doughboy**

**DINNER CONCERT**  
12:00-12:15 P.M.  
**WKOW**  
CBS

**Doughboy PREMIUM FEEDS** New Richmond, Wisconsin  
*The Finest Feeds In The Finest Bags*





RADIO DIRECTOR: dreaming up a new program while perched in his own ivory tower



TIMEBUYER: this is one of the younger specimens of the best of...

# What sponsors think of agencies

**PART TWO**  
OF A 2-PART STORY

**“I trust them as I would my company lawyer,”  
said one; then he took off his velvet gloves**

**over-all** The advertising agency executive with a glass in one hand and a golf club in the other is rapidly joining the traveling medicine-oil hawker and the six-gun-toting cowboy on the list of vanishing Americans. Hucksters, if many ever existed outside Fredric Wakeman’s imaginings, are the rarity today.

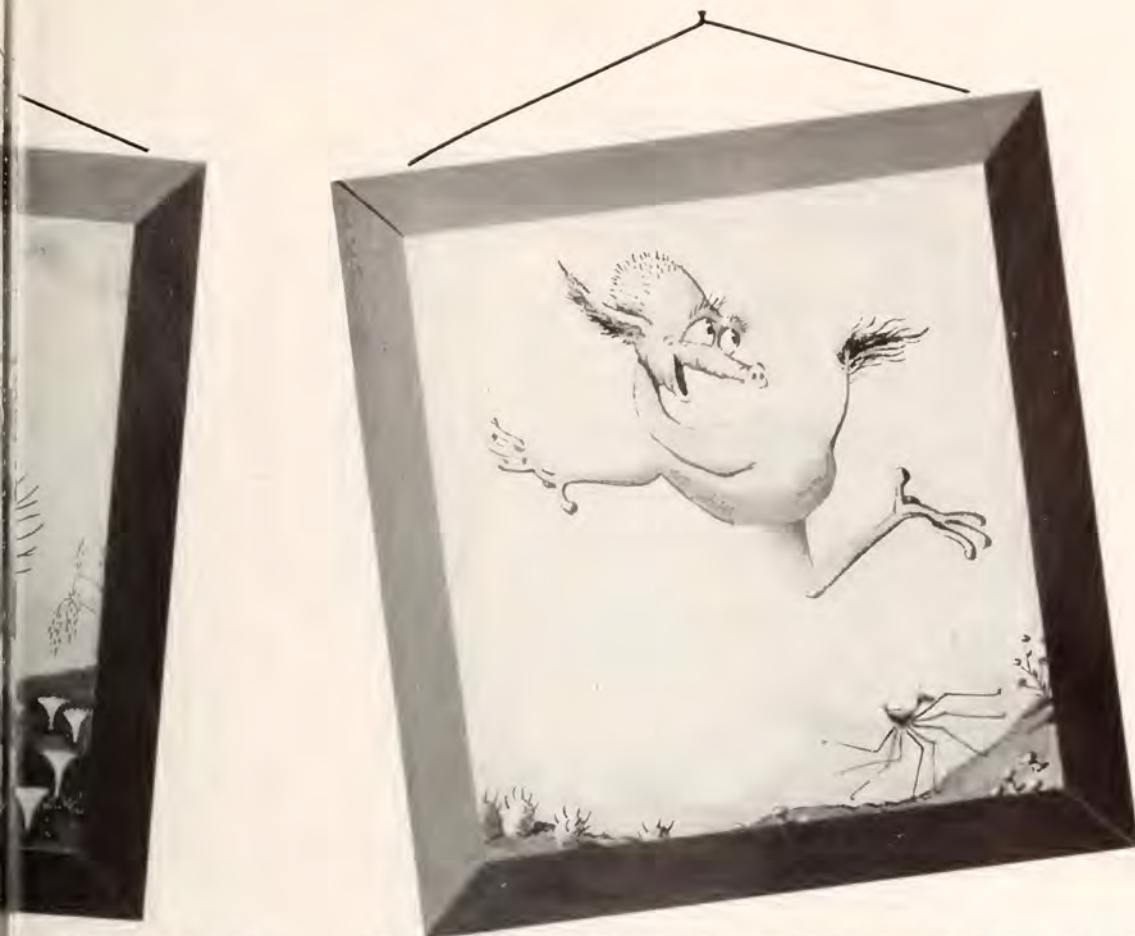
That’s the verdict of advertisers who were asked to tell SPONSOR their key gripes against agencies. Almost all of the executives in the 15 large and medium-sized companies surveyed prefaced criticism of agencies with enthusiastic praise for their over-all performance and integrity.

But, with equal fervor, advertisers lit into agencies for: (1) their failure to equip account executives with broad enough sales and media experience; (2) the suspected weakness of some agency timebuying departments; (3) the agency’s tendency to ease up in its production of fresh ideas once a radio or TV show is safely underway; (4) ivory-tower thinking about radio or TV shows designed to reach a mass market; (5) the agency’s failure to develop adequate merchandising services to push the sponsor’s product and his programs); (6) the agency’s tendency to push whatever medium it is best set up to handle, whether it’s the one best

for the product or not; (7) the agency’s unceasing (and frequently irritating) drive to get the client to spend more advertising dollars.

In its last issue, SPONSOR gave 15 representative medium and large-sized agencies a chance to let their hair down (anonymously) about sponsors (“What agencies would tell clients . . . if they dared”). This article, designed to tell the other side of the story, is based on confidential interviews with advertising managers; and on letters written to SPONSOR in reply to last issue’s article.

Purpose of all this blood-letting: to give executives on both sides of the



**Jaro Hess Caricatures**

The grotesque yet winningly cunning caricatures on these pages poke fun at advertising agency executives. They are part of a series by artist Jaro Hess which includes five key figures of the broadcast advertising world. The set is available free to new and renewal SPONSOR subscribers; cost to others, \$4 each.

past choosing radio stations

ACCOUNT EXECUTIVE: he wouldn't have to flee before a client's wrath if he knew radio

fence new insight into mutual problems; to remind sponsor-firm and agency personnel about old principles of advertising teamwork which may tend to get obscured in the day-to-day press of work.

The great majority of advertisers quizzed stressed the role of the account executive in satisfactory agency-client relationships. Said one hard-bitten, outspokenly critical advertising manager in a firm with a million-dollar budget: "I went through three account men till I got one that was any good. Even a top-notch agency may give you poor service unless you have the right account executive supervising work on your radio or TV show."

What makes an account man bad? Sponsors' answers range from limitations in the account executive's career background to criticisms of his character.

One young advertising manager, who had worked up the hard way, contrasted his personal background with that of many agency account men. "I was a salesman on the road right after  
(Please turn to page 59)

**These are key sponsor criticisms of advertising agencies**

- Many account executives lack sales savvy
- Timebuying is left to inexperienced juniors when top men are tied up
- Agency efforts ease up once client's show is safely launched
- Some radio directors incline to professional pomposity, ivory-tower thinking
- Agency merchandising services are weak
- Agencies have "Don't rock the boat" attitude, reluctance to suggest necessary changes
- It's a "survey" when an agency does it; only "hearsay" when the client gathers opinion informally
- Agencies push too hard to up billings

# All quiet on the union front

**There'll be talent, makeup and wardrobe,  
and scenic contracts negotiated this fall—  
but don't worry, the approach is realistic**



Most TV unions have been realistic in their approach to the medium.

They have been realistic, by and large, in their agreement on wage scales which have permitted the majority of stations to develop satisfactorily and edge into the black.

The fact that three IATSE (International Association of Theatrical Stage Employees) unions—Stage Hands, Wardrobe Mistresses and Makeup Men—in addition to the United Scenic Artists of America, and four talent (performers) unions, will be negotiating new agreements with the networks this fall has given some advertisers uneasy moments. They're fearful that the normally rising program costs of television may be fast accelerated by higher union wages.

Increased union scales are a distinct probability in some categories. This will not necessarily increase program costs in every case. There is, in fact, no certainty that it will significantly

increase costs to the sponsor in the overall picture.

Reports that all unions fear a wage freeze by the government, and are out to get all they can before the freeze clamps down, have developed some sponsor uneasiness. They've been helped along by leaks concerning demands to be made. This despite the fact that anybody who knows anything at all about union-management negotiations over wages and working conditions knows that the *real* offers and demands don't come until after weeks of lusty sparring. TV networks and unions are no exception to this time-honored system.

One ad manager who will spend a young fortune in network TV starting this fall asked SPONSOR:

"Suppose the military situation forces up the cost of things like paint and wood that it takes to air my show. Then suppose labor costs zoom. Where do we stand?"

This is symptomatic of the kind of

alarm that can cause one advertiser to hesitate while a competitor walks away with a prize time slot. The competitor will have taken a closer look at the status of union wage negotiations.

The wardrobe and makeup people, who handle costumes, makeup and hair dressing of actors, were organized within the last year. The network contract which will probably be signed this fall will be their first. It will not necessarily mean an increase in total cost of programing, though there will be wage increases. This is because the salaries set will be minimums. Under present scales, some people already get more than such a minimum will call for. Only some 35 people will be covered in these categories by September.

Working conditions in almost all cases form an important part of union demands; wage demands up to a certain point will often be traded for desired "conditions." This makes it difficult to predict the effect of possible

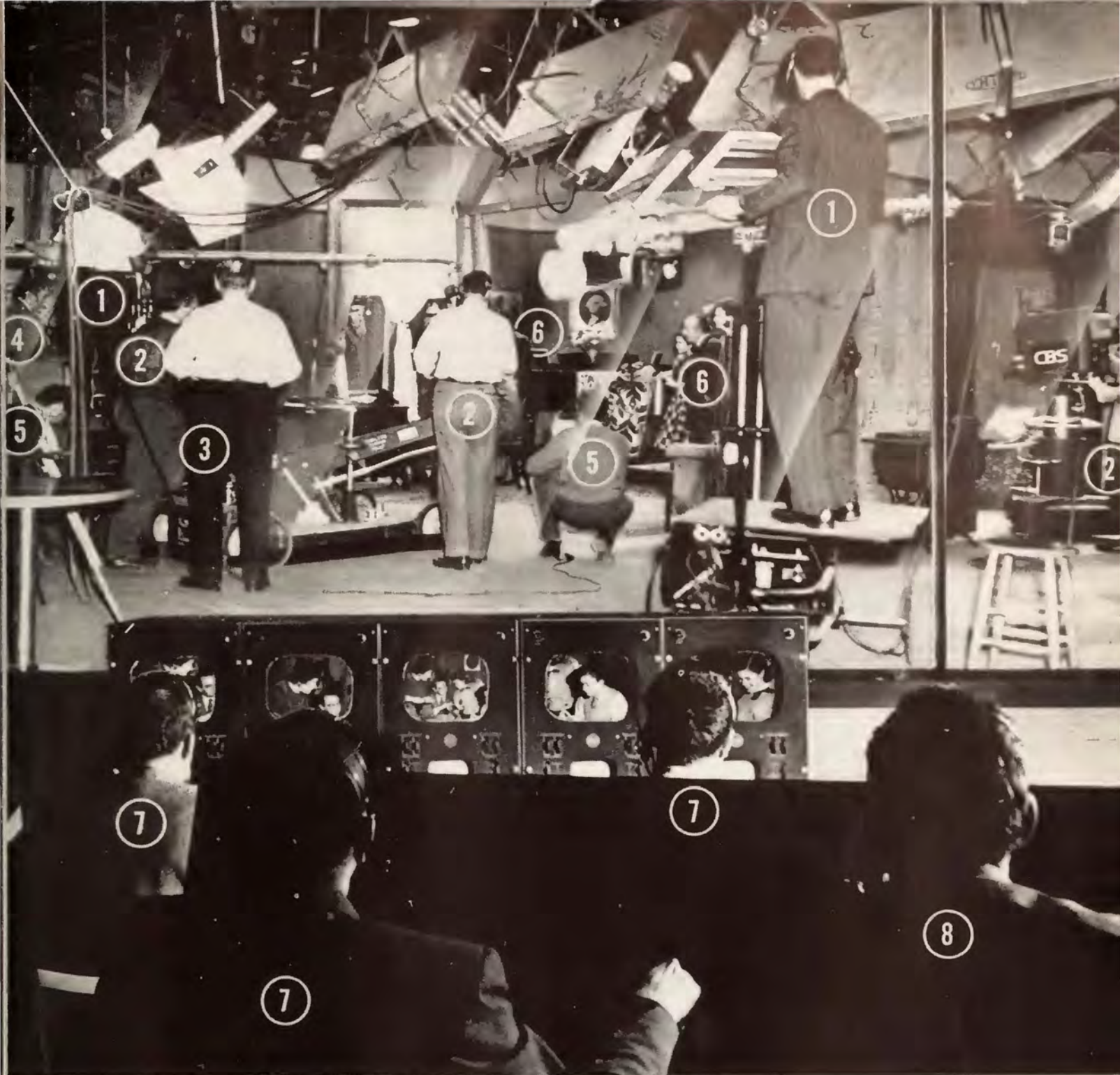
*(Please turn to page 48)*

9. Makeup technicians recently organized, joined TV union family



10. Scene painters prepare NBC-TV set (union designations, right)





### ***Some of the unions\* involved in TV production***

- 1.** Boom Operators—IATSE, IBEW, and NABET.
- 2.** Cameramen (and Asst.)—IATSE, IBEW, and NABET.
- 3.** Dolly Operator—IATSE, IBEW, and NABET.
- 4.** Lighting Technician—IATSE, IBEW, and NABET.
- 5.** Floor Manager—UOPWA, IATSE, and Radio and Television Directors' Guild.
- 6.** Actors—AFRA, Actors Equity, Chorus Equity, Screen Actors' Guild, Screen Extras' Guild, AGVA.

- 7.** Video Control Engineers—IBEW, IATSE, and NABET.
- 8.** Director—Radio and Television Directors' Guild, Screen Directors' Guild.
- 9.** Makeup Men and Assistants—IATSE.
- 10.** Property Men—IATSE; Scenic Artists—USAA.

\* Stations have contracts with only one union covering any one craft. The unions listed cover staff men at different networks, with only one union in each category working at CBS, the studio illustrated.



PETE DILEO'S ROPPOLOVILLE PHARMACY INCREASED ITS BUSINESS 400% VIA WJBO (BATON ROUGE) PROGRAM SCHEDULE

**A SPONSOR roundup**

# Drug stores on the air

**Local independents, big chains use radio/TV for low-cost sales job. In Peter Dileo's case store traffic jumped 1,000%**

**over-all** Peter Dileo, of Dileo's Roppoloville Pharmacy, Baton Rouge, loves to give Easter parties for the kiddies.

They've always been a whopping success. But in 1948 Pete added a new ingredient—he decided to broadcast them over WJBO—and now customers are flocking into his store from 100 miles around.

Each year now Pete uses radio for his parties and his day-in-day-out drug store business. Last year he wrote the station: "Since we opened our new store, gross sales have increased almost five times. We feel that your radio station has helped make this possible."

Pete Dileo of Baton Rouge is typical of the numerous druggists throughout the nation who are discovering the power of radio. A SPONSOR survey, just completed, finds an awakening interest that augers heavier usage in the fall of 1950.

The air is coming into prominence among retail druggists for many reasons: (1) the sales effort is improv-

ing; (2) increased co-op advertising; (3) proofs of low-cost-per-thousand; (4) the example of key firms like Walgreen's, People's, Rexall, Whelan's; (5) the snowballing use of TV.

According to a recent report by the Broadcast Advertising Bureau of the National Association of Broadcasters, "Drug manufacturers like Whitehall, Block, Emerson, Norwich, and Sterling spend about 14% of their gross sales on advertising." But on the retail level the situation is vastly different with an average of 1.2% for chains, and slightly lower for independents.

Chains are, by far, the most aggressive merchandisers and promoters. A chain's organization is usually important enough to command the attention of the drug manufacturers. The manufacturer will chip in plenty to advertise his product through the chain's name. Current best examples are two hour-long television shows on the DuMont network, *Cavalcade of Stars* and *Cavalcade of Bands*.

Both were created as cooperative deals between drug manufacturers and retail chains throughout the TV listening areas: the *Stars* a year ago last June, and the *Bands* the middle of January 1950. Each show costs approximately \$18,000 a week, is handled through the Product Advertising Corporation. About 23 drug manufacturers alternate sponsorship on the two, and share the total cost of each show (four participants per show). Latest figures from the PAC office in New York City indicate 19 drug chains totaling 2,117 stores in 20 major markets tying in with the programs. The largest chain in each area had first crack at such local tie-in.

Whelan's, a typical participant, affords a good example of how a chain blends into the *Cavalcade* programs. According to Axel Gudmand, live-wire advertising and sales promotion manager, "Our \$3,500 is all invested in five or six film strip commercials. We are allowed a half-minute before the

(Please turn to page 50)





DRUG STORE ADVERTISING ACTIVITY AROUND THE COUNTRY: Chains and independents show widespread usage of radio and TV. (Top, left) Pantaze Drug Company on WMP, Memphis; (Middle) Whelan's, N. Y., TV tie-in with WABD; (Bottom, left) contract signing for transcribed "Rexall Rhythm Roundup"; (Top, right) Gray Drug Co. on WHK, Cleveland; (Bottom, right) Rexall on KNX, Los Angeles



## *Hitch your newscast to a star*

Yes, Willie WISH, the #1 Newsboy in Indianapolis, is busy adding extra news programs to the daily schedule. He's advising you to hurry and join the list of accounts already anchored with news programs on WISH. Take a look at this list of accounts sponsoring news programs:

- Italian Swiss Colony Wine
- Kraft Southside Baking Co.
- Gaseteria, Inc.
- Abels Auto Company
- Sterling Brewers, Inc.
- Mid-Continent Petroleum Corp.
- Geo. Weidemann Brewing Company
- Bruce Savage Realty Company
- Frank Fehr Brewing Company

For complete details on these extra news programs consult any Free & Peters Colonel.

*that powerful puller in Indianapolis . . .*



*wish*

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

### Automotive and Lubricants

Co-op advertising	16 Jan.	p. 31
Charles Erwin Wilson, General Motors Corp., profile	13 Feb.	p. 11
Tide Water Assoc. Oil Co.'s sportcasting success	13 Feb.	p. 15
Auto advertisers can do better	13 Feb.	p. 24
W. Alton Jones, Cities Service Co., profile	13 Mar.	p. 16
Donald W. Stewart, Texas Co., profile	5 June	p. 16
Automotive advertisers turning more to radio and TV	19 June	p. 18

### Broadcasting Problems and Developments

Critique on co-op advertising	16 Jan.	p. 34
Lightning that talks, industry film	30 Jan.	p. 37
How to sell radio as effective medium	30 Jan.	p. 56
Factors contributing to increased use of spot	13 Feb.	p. 36
Will out-of-home audience entitle stations to increased rates?	27 Feb.	p. 38
Radio abounds in awards of questionable value	27 Mar.	p. 28
What broadcasters think of NAB	10 Apr.	p. 26
Tools of the trade for people in radio & TV	10 Apr.	p. 34
Radio rates: which way should they go?	24 Apr.	p. 28
What organizations assist sponsors most effectively?	24 Apr.	p. 36
Foreign language listeners	8 May	p. 23
Summer doldrums a myth in Minneapolis	8 May	p. 34
Why sponsors should stay on the air in summer	8 May	p. 41

### Clothing

Co-op advertising	16 Jan.	p. 34
Ida Rosenthal, Maiden Form Brassiere Co., profile	8 May	p. 20
Lee Hats sales up in Montgomery shift	5 June	p. 26
Furrier uses air 22 years without mentioning price	5 June	p. 42
Robert Hall \$1,500,000 air effort leads field	19 June	p. 21

### Commercials and Sales Aids

Singing commercials, hottest thing in radio	2 Jan.	p. 26
Favorite commercials of TV Critics Club revealed	2 Jan.	p. 32
How well does your TV commercial sell?	16 Jan.	p. 32
Commercials with a plus	30 Jan.	p. 24
TV commercial demonstrated outside studio	13 Feb.	p. 15
TV commercials that sell	13 Mar.	p. 18
The disk jockey's responsibility	13 Mar.	p. 30
How to ad lib TV commercial for refrigerators	5 June	p. 42

### Confections and Soft Drinks

Walter S. Mack Jr., Pepsi-Cola Co., profile	16 Jan.	p. 16
"Life With Luigi," Wrigley package on CBS	16 Jan.	p. 22
Soft drink leadership study	27 Feb.	p. 17
How Grapette grew; half million for spot radio helped	8 May	p. 28
Peter Paul's newscast advertising	5 June	p. 17

### Contests and Offers

Are giveaways declining?	13 Mar.	p. 38
Local giveaways growing	10 Apr.	p. 20
Mail order pulls for RCW Enterprises	22 May	p. 28
Social security pays off for sponsors	19 June	p. 38

### Drugs and Cosmetics

Resistab, antihistamine drug, clicks	2 Jan.	p. 18
Norwich Pharmacal Co. sponsors "The Fat Man"	16 Jan.	p. 22
Co-op advertising	16 Jan.	p. 34
Toni's new radio campaign	13 Mar.	p. 18
Lydia Pinkham's radio recipe	27 Mar.	p. 30
Amni-dent picks radio	19 June	p. 18

### Farm Radio

The farmer wants to buy	27 Feb.	p. 19
Station farm service features	27 Mar.	p. 6
Fowler McCormick, International Harvester Co., profile	27 Mar.	p. 16
Farm tours promoted by WOW	22 May	p. 42

### Food and Beverages

Leroy A. Van Bornel, Nat'l Dairy Products Corp., profile	2 Jan.	p. 16
How radio sold peaches in Cedar Rapids, Iowa	30 Jan.	p. 43
Radio credited with selling milk in San Francisco	30 Jan.	p. 48
Chiquita expands use of banana market	13 Feb.	p. 20
Tumbo pudding cracks N.Y. market with premium offer	27 Feb.	p. 22
Radio's record coffee sales for Isbrandtsen	13 Mar.	p. 28
Chiquita Banana on CBS-TV	22 May	p. 22
Maxwell House Coffee gets an airlift	22 May	p. 32
Harry W. Bennett Jr., Jelke Good Luck Products, profile	19 June	p. 16

### Insurance and Finance

Louisville Savings and Loan Assn. credits radio with growth	2 Jan.	p. 28
Prudential's radio success	30 Jan.	p. 52
Leroy A. Lincoln, Metropolitan Life Insurance, profile	24 Apr.	p. 12
Prudential Life's Jack Berch pulls enormous mail	24 Apr.	p. 34
Massachusetts Insurance Company sells safety	24 Apr.	p. 35

### Miscellaneous Products and Services

Railroads need better radio	2 Jan.	p. 30
Airline use of broadcast advertising	16 Jan.	p. 28
U.S. Steel's ad budget goes to win friends	13 Mar.	p. 24
Foreign language listeners are loyal	27 Mar.	p. 24
Lewis H. Brown, Johns-Manville Corp., profile	10 Apr.	p. 18
Intercollegiate Broadcasting System function	10 Apr.	p. 20
Moore Paints' seasonal network show pays off	10 Apr.	p. 32

BINDERS are available to accommodate six-month supply of issues indexed. Cost is \$4.00 per binder.

Magazines on the air	24 Apr.	p. 14
"Housewives' Protective League" sells women	24 Apr.	p. 19
Quaker Rugs spends entire budget on broadcasting and clicks	24 Apr.	p. 24
Mohawk Carpet Mills builds employee good will by radio	24 Apr.	p. 31
Big name testimonials help sell storm windows	8 May	p. 42
Leroy A. Wilson, A.T.&T., profile	22 May	p. 18
\$900,000 worth of toy-balloons through mail order radio	22 May	p. 28
Bobby Benson sells 40 products without benefit of sponsor	22 May	p. 34
How to sell a candidate	22 May	p. 38
National advertisers flocking to Alaska	5 June	p. 28

### Programing

Singing commercials are hot	2 Jan.	p. 26
Sport program clicks for Nat'l Brewing Co. on TV	16 Jan.	p. 18
Package programs return to networks	16 Jan.	p. 21
Co-op programing	16 Jan.	p. 34
After-midnight programing	13 Feb.	p. 28
Keep your program natural	13 Mar.	p. 26
The disk jockey's responsibility	13 Mar.	p. 30
Baseball, bigger than ever	10 Apr.	p. 30
Live or film TV programing?	10 Apr.	p. 48
Early morning programs	24 Apr.	p. 14
WRVA's recipe for low-budget advertisers	24 Apr.	p. 34
Programing for summer selling	8 May	p. 38
Summer programing needn't be threadbare patchwork	8 May	p. 40
Baseball continues to grow in radio and TV	22 May	p. 22
Television program costs are up	22 May	p. 25
Should crime programs on air be reduced?	22 May	p. 44
The Great Godfrey	5 June	p. 21
Feature films sensational but scarce	5 June	p. 30
Good music sells goods in many markets	5 June	p. 34
Tips to a news sponsor	19 June	p. 30
How to use TV films effectively	19 June	p. 32

### Public Service

Massachusetts Insurance Company sells safety	24 Apr.	p. 35
Mohawk builds employee relations through broadcasting	24 Apr.	p. 35

### Publicity and Promotion

Hot weather promotion for summer selling	8 May	p. 38
Station and department store's joint promotion	5 June	p. 43

### Radios, TV Sets, Electrical Appliances

Co-op advertising	16 Jan.	p. 34
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### Research

Who listens to FM in Washington, D. C.?	16 Jan.	p. 18
BBM works in Canada	16 Jan.	p. 26
How well does your TV commercial sell?	16 Jan.	p. 32
Radio facts culled from Lightning That Talks	30 Jan.	p. 40
Daytime listening varies by localities	13 Feb.	p. 19
New BMB study makes 1946 statistics obsolete	13 Feb.	p. 26
Radio's big plus measured accurately at last	27 Feb.	p. 24
Three top questions on how to use new BMB measurement	27 Feb.	p. 28
How many radios in your home?	13 Mar.	p. 21
New TV research gives accurate number of impressions	27 Mar.	p. 34
TV influences choice of brands	10 Apr.	p. 36
Radio's uncounted millions	24 Apr.	p. 22
Basic differences between TV and radio	24 Apr.	p. 26
No summer hiatus	8 May	p. 25
No hiatus on summer sales	8 May	p. 30
Will TV repeat radio's summertime error?	8 May	p. 32
Is Hooper short-changing radio?	22 May	p. 30
Schwerin proves psychologically compatible messages best	5 June	p. 21
McCann-Erickson technique for estimating station's share of audiences	5 June	p. 36

ARBI technique proves radio pulls better than newspapers	19 June	p. 24
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### Retail

Joske's in San Antonio sells via radio despite rains	2 Jan.	p. 25
Victor M. Ratner, R. H. Macy & Co., profile	30 Jan.	p. 20
How TV sells women	27 Feb.	p. 26
Department stores discover radio	27 Mar.	p. 21
Department store TV	24 Apr.	p. 30
Sears sale breaks records in Spokane	24 Apr.	p. 35
Grossman's radio experience	5 June	p. 43

### Soaps, Cleansers, Toilet Goods

Applause to P & G's media policy	2 Jan.	p. 62
Pears soap: the soap that slept for 9 years	19 June	p. 26

### Television

Lennen & Mitchell's TV commercials	2 Jan.	p. 21
Favorite TV commercials	2 Jan.	p. 32
TV program clicks for Nat'l Brewing Co.	16 Jan.	p. 18
How well does your TV commercial sell?	16 Jan.	p. 32
Can advertising support national TV coverage?	16 Jan.	p. 42
Eliminating cost of TV station previews	13 Feb.	p. 15
TV dictionary for sponsors	13 Feb.	p. 22
How TV sells women	27 Feb.	p. 26
TV commercials that sell	13 Mar.	p. 18
TV dictionary for sponsors	13 Mar.	p. 34
How many viewers are you selling?	27 Mar.	p. 34
TV influences choice of brands	10 Apr.	p. 36
Live or film program best for sponsor?	10 Apr.	p. 48
Basic TV-radio differences	24 Apr.	p. 26
Department store TV	24 Apr.	p. 30
Will TV repeat radio's summertime error?	8 May	p. 32
Chiquita Banana on CBS-TV	22 May	p. 22
Television program costs	22 May	p. 25
Feature films do extremely well, but are scarce	5 June	p. 30
How to use TV films effectively	19 June	p. 32

### Timebuying

How Lennen & Mitchell radio/TV department functions	2 Jan.	p. 21
Spot, network or both - how to decide	13 Feb.	p. 17
What broadcast advertisers want to know	10 Apr.	p. 38
So you think timebuying is easy	19 June	p. 28
Basic yardsticks used by timebuyers in selecting stations	19 June	p. 36

### Tobacco

"Queen For A Day," Philip Morris package on MBS	16 Jan.	p. 22
Oliver P. McComas, Philip Morris & Co., profile	27 Feb.	p. 16
Mail Pouch Tobacco's "Sports for All"	27 Mar.	p. 6
Pall Mall summer sales increase	8 May	p. 31

### Transcriptions

Can national advertiser build profitable program by using transcription library?	2 Jan.	p. 36
Music library shows, low cost blessing to sponsors	27 Mar.	p. 26

### Transit Radio

Transit radio wins D.C. decision	2 Jan.	p. 18
Markets on the move	27 Feb.	p. 30
Transit radio chalks up new gains	5 June	p. 17

### Watches, Jewelry

Bretton watchband using radio effectively	16 Jan.	p. 24
Co-op advertising	16 Jan.	p. 34
Radio sells diamonds	30 Jan.	p. 46

*FROM NOW ON, WWJ-TV's  
advertisers can take audience  
for granted. With the number  
of sets now well beyond the  
quarter-million mark, television  
in the booming Detroit market  
has emerged completely from the  
experimental stage and reached  
the age of full productivity.*

# Stabilized!



*WWJ-TV supports its belief  
in the stability of television in  
Detroit with its new rate card  
(#8) which is guaranteed to  
advertisers for one full year!*

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

**WWJ-TV**

NBC Television Network

# Attention!

Here's the World's Champ hypo for

For further details on **tello-test**, consult the radio stations below, or get in touch with America's "hep" radio representatives who know that TELLO-TEST hypos ratings, and is a fertile field for national spot business.

For **tello-test's** SUCCESS STORY, write Walter Schwimmer, Pres.  
Radio Features, Inc., 75 E. Wacker Drive, Chicago 1.

## tello-test stations (by the time this goes to press, we will most likely have added a dozen more!)

Albany, N. Y.....	<b>WROW</b>	Cartersville, Ga.....	<b>WBHF</b>	Fulton, N. Y.....	<b>WOSC</b>
Allentown, Pa.....	<b>WKAP</b>	Casper, Wyoming.....	<b>KVOC</b>	Gainesville, Fla.....	<b>WRUF</b>
Altoona, Pa.....	<b>WJSW</b>	Cedar Rapids, Iowa.....	<b>KCRG</b>	Grand Forks, N. D.....	<b>KILO</b>
Ames, Iowa.....	<b>KASI</b>	Charleston, So. C.....	<b>WUSN</b>	Grand Rapids, Mich.....	<b>WFUR*</b>
Asbury Park, N. J.....	<b>WJLK</b>	Chicago, Ill.....	<b>WGN*</b>	Grand Rapids, Mich.....	<b>WOOD</b>
Asheville, N. C.....	<b>WWNC</b>	Chicago, Ill.....	<b>WGN</b>	Green Bay, Wis.....	<b>WDUZ</b>
Atlanta, Ga.....	<b>WAGA</b>	Cincinnati, Ohio.....	<b>WKRC</b>	Greenville, S. C.....	<b>WMRC</b>
Atlantic City, N. J.....	<b>WJW</b>	Cleveland, Ohio.....	<b>WJW</b>	Honolulu.....	<b>KPOA</b>
Augusta, Ga.....	<b>WGAC</b>	Cloquet, Minn.....	<b>WKLK*</b>	Hattiesburg, Miss.....	<b>WHSY</b>
Augusta, Maine.....	<b>WRDO</b>	Columbus, Ga.....	<b>WGBA</b>	Hayes, Kansas.....	<b>KAYS</b>
Austin, Minn.....	<b>KAUS</b>	Concord, N. C.....	<b>WEGO</b>	Hornell, N. Y.....	<b>WWHG</b>
Baltimore, Md.....	<b>WITH</b>	Crookston, Minn.....	<b>KROX</b>	Hudson, N. Y.....	<b>WHUC</b>
Bangor, Maine.....	<b>WLBZ</b>	Dayton, Ohio.....	<b>WING</b>	Hartford, Conn.....	<b>WONS</b>
Battle Creek, Mich.....	<b>WELL</b>	Denver, Colo.....	<b>KFEL</b>	Indianapolis, Ind.....	<b>WIBC</b>
Beaumont, Texas.....	<b>KPBX</b>	Des Moines, Iowa.....	<b>KRNT</b>	Jackson, Miss.....	<b>WRBC</b>
Beckley, W. Va.....	<b>WVNR</b>	Detroit, Mich.....	<b>WJBK</b>	Johnstown, Pa.....	<b>WCRO</b>
Benton Harbor, Mich.....	<b>WHFB</b>	Duluth, Minn.....	<b>WDSM</b>	Kansas City, Mo.....	<b>WHB</b>
Biddeford, Maine.....	<b>WIDE</b>	Durango, Colo.....	<b>KIUP</b>	Kingston, N. Y.....	<b>WKNY</b>
Biloxi-Gulfport, Miss.....	<b>WLOX</b>	Eau Claire, Wis.....	<b>WBIZ</b>	Kittanning, Pa.....	<b>WACB</b>
Binghamton, N. Y.....	<b>WENE</b>	Elizabeth City, N. C.....	<b>WGAI</b>	Knoxville, Tenn.....	<b>WROL</b>
Birmingham, Ala.....	<b>WSGN</b>	El Paso, Texas.....	<b>KTSM</b>	LaCrosse, Wis.....	<b>WLCS</b>
Bloomsburg, Pa.....	<b>WCNR</b>	Evansville, Ind.....	<b>WJPS</b>	Lafayette, La.....	<b>KVOL</b>
Boston, Mass.....	<b>WNAC</b>	Fargo, N. D.....	<b>WDAY</b>	Las Vegas, Nevada.....	<b>KLAS*</b>
Bridgeport, Conn.....	<b>WICC</b>	Flint, Mich.....	<b>WBBC*</b>	Laurel, Miss.....	<b>WLAU</b>
Bristol, Tenn.....	<b>WOPI</b>	Flint, Mich.....	<b>WTAC</b>	Lewistown, Pa.....	<b>WMRF</b>
Buffalo, N. Y.....	<b>WKBW</b>	Fort Wayne, Ind.....	<b>WKJG</b>	Liberty, N. Y.....	<b>WVOS</b>

\* broadcasting TUNE-TEST, the show that gives TELLO-TEST a terrific run for the money!

† Don Lee Network.

# TIME-BUYERS ABOUT TO PLACE SPOT RADIO BUSINESS FOR FALL-

spot radio

**results!**

## tello-test

syndicated on over 250

radio stations coast-to-coast, is the radio show with America's top listenership ratings, plus a record for sales results that will knock your eye out!

TELLO-TEST is the granddaddy of all telephone quizzes—the show that started the craze for give-aways.

If you are buying spot radio programs or spot announcements for fall—check the following radio stations first before you complete your schedules. If there are availabilities in TELLO-TEST in any of these markets, you're lucky . . . and your sales will hit the jackpot!

Little Rock, Arkansas.....**KARK**  
 Lock Haven, Pa.....**WBPZ**  
 Logansport, Ind.....**WSAL**  
 Los Angeles, Calif.....**KHJ†**  
 Louisville, Ky.....**WKLO\***  
 Louisville, Ky.....**WLOU**  
 Lebanon, Pa.....**WLBR**  
 Macon, Ga.....**WNEX**  
 Madison, Wis.....**WISC**  
 Marion, Ill.....**WGGH**  
 Martinsburg, W. Va.....**WEPM**  
 Memphis, Tenn.....**WMPS**  
 Merrill, Wis.....**WLIN**  
 Miami, Fla.....**WGBS**  
 Michigan City, Ind.....**WIMS**  
 Milwaukee, Wis.....**WISN**  
 Minneapolis, Minn.....**KSTP**  
 Minot, N. D.....**KLPM**  
 Moline, Ill.....**WQUA**  
 Montgomery, Ala.....**WMGY**  
 Montreal, Canada.....**CFCF**  
 Mt. Carmel, Ill.....**WVMC**  
 Muskogee, Okla.....**KBIX**  
 Nashville, Tenn.....**WLAC**  
 Neenah, Wis.....**WNAM**  
 Newburgh, N. Y.....**WGNY**

New Orleans, La.....**WDSU**  
 Newport News, Va.....**WGH**  
 New York, N. Y.....**WOR**  
 Ogden, Utah.....**KOPP**  
 Oklahoma City, Okla.....**KOMA**  
 Ottumwa, Iowa.....**KBIZ**  
 Oneonta, N. Y.....**WDOS**  
 Orangeburg, So. C.....**WRNO**  
 Peoria, Ill.....**WIRL**  
 Philadelphia, Pa.....**WIP**  
 Pine Bluff, Ark.....**KOTN**  
 Pittsburgh, Pa.....**KDKA**  
 Portland, Maine.....**WCSH**  
 Portland, Oregon.....**KGW\***  
 Portland, Oregon.....**KPOS†**  
 Pottsville, Pa.....**WPAM**  
 Poughkeepsie, N. Y.....**WKIP**  
 Providence, R. I.....**WEAN**  
 Reading, Pa.....**WRWA**  
 Roanoke, Va.....**WSLS**  
 Rochester, N. Y.....**WHAM**  
 San Francisco, Calif.....**WFRC†**  
 St. Louis, Mo.....**KXOK**  
 Saginaw, Mich.....**WSAM**  
 Salt Lake City, Utah.....**KUTA**  
 Savannah, Ga.....**WTOC**

Seattle, Wash.....**KVI†**  
 Shamokin, Pa.....**WISL**  
 Sheboygan, Wis.....**WHBL**  
 Shreveport, La.....**KTBS**  
 Sioux City, Iowa.....**KSCJ**  
 Sioux Falls, So. D.....**KSOO**  
 Spokane, Wash.....**KHQ**  
 Springfield, Mo.....**KTTS**  
 Springfield, Ohio.....**WIZE**  
 Steubenville, Ohio.....**WSTV**  
 Syracuse, N. Y.....**WSYR**  
 Topeka, Kansas.....**WREN**  
 Tulsa, Okla.....**KTUL**  
 Valley City, N. D.....**KOVC**  
 Victoria, Texas.....**KNAL**  
 Vineland, N. J.....**WWBZ**  
 Warsaw, Indiana.....**WKAM**  
 Washington, D. C.....**WWDC**  
 Washington, D. C.....**WWDC\***  
 Watertown, N. Y.....**WATN**  
 Wheeling, W. Va.....**WWVA**  
 Wichita, Kansas.....**KFH**  
 Worcester, Mass.....**WAAB**  
 York, Pa.....**WSBA**  
 Youngstown, Ohio.....**WFMJ**  
 Zanesville, Ohio.....**WHIZ**

plus complete Don Lee Network.

## HOSIERY

SPONSOR: The Aquila

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This exclusive women's ready-to-wear store received 500 pairs of new nylon hose. The store decided upon one announcement to tell the women about the "seamless hose with a clock up the back." The announcement and description of the hose was made on the Polly The Shopper program. As a result, they were completely sold out. About \$750 gross for about \$12.50 in advertising cost.*

KOIL, Omaha

PROGRAM: Announcement

# RADIO RESULTS

## REALTY COMPANY

SPONSOR: Havener Realty Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The company had an undeveloped subdivision and wished to test public reaction to the location. They offered the lots at one-half of the price to be fixed after development. A series of announcements were used for three days at a cost of \$100. As a result, 51 lots were sold in three days, 18 more lots the following week without further advertising. A total of 69 lots sold on a \$100 investment.*

WBBQ, Augusta, Ga.

PROGRAM: Announcements

## BOOKS

SPONSOR: Greystone Press

AGENCY: H. B. Humphrey Co.

**CAPSULE CASE HISTORY:** *Two programs, Mr. Fix It and Do It Yourself, were broadcast on alternate days for 13 weeks. Four different Greystone Press books were advertised and, all told, pulled 3,006 orders at an average sale price of \$3.95; better than 123 orders per program. To put it another way, the client spent \$5,460 in time cost and grossed sales amounted to \$29,690—all as a result of 65 broadcasts.*

KNBC, San Francisco

PROGRAM: Mr. Fix It & Do It Yourself

## DEPARTMENT STORE

SPONSOR: Hill's

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Hill's decided to test this farm and home show for response. Future advertising budgets would be determined by the result. Three announcements were bought for one day offering a double amount of the store's savings stamps to purchasers hearing the commercials. As a direct result of the program, over \$500 worth of purchases were traced at a cost of less than \$20 to the department store.*

WIBX, Utica, N. Y.

PROGRAM: Ed Slusarczyk's Farm & Home Show

## JEWELRY

SPONSOR: Helbros Watches

AGENCY: Mail Order Network

**CAPSULE CASE HISTORY:** *The plan was to sell Helbros watches over the air through telephone queries and mail. Four 10-minute recorded music shows a day were used. Programs offered the watch on a seven-day free trial. After that listener paid \$34.95 for the watch. In seven days, 371 watches were sold for a sales gross of \$12,966.45 as compared to under \$1,000 for programing and time costs. Washington Helbros outlet completely sold out its stock.*

WWDC, Washington, D. C.

PROGRAM: Recorded music

## AUTOMOBILES

SPONSOR: Frank Elliott

AGENCY: Marcus

**CAPSULE CASE HISTORY:** *This Bedford, Ohio, auto dealer averages two car sales weekly via his newscast sponsorship. Mr. Elliott has sponsored a news program for three years. Currently, he conservatively grosses in excess of \$350,000, aided by a \$6,000 advertising investment. One additional advertising gain for Frank Elliott: every time radio sells a new automobile, he also gets a new Service Department customer.*

WSRS, Cleveland

PROGRAM: Newscast

## CLOTHING

SPONSOR: Tot-to-Town Shop

AGENCY: Direct

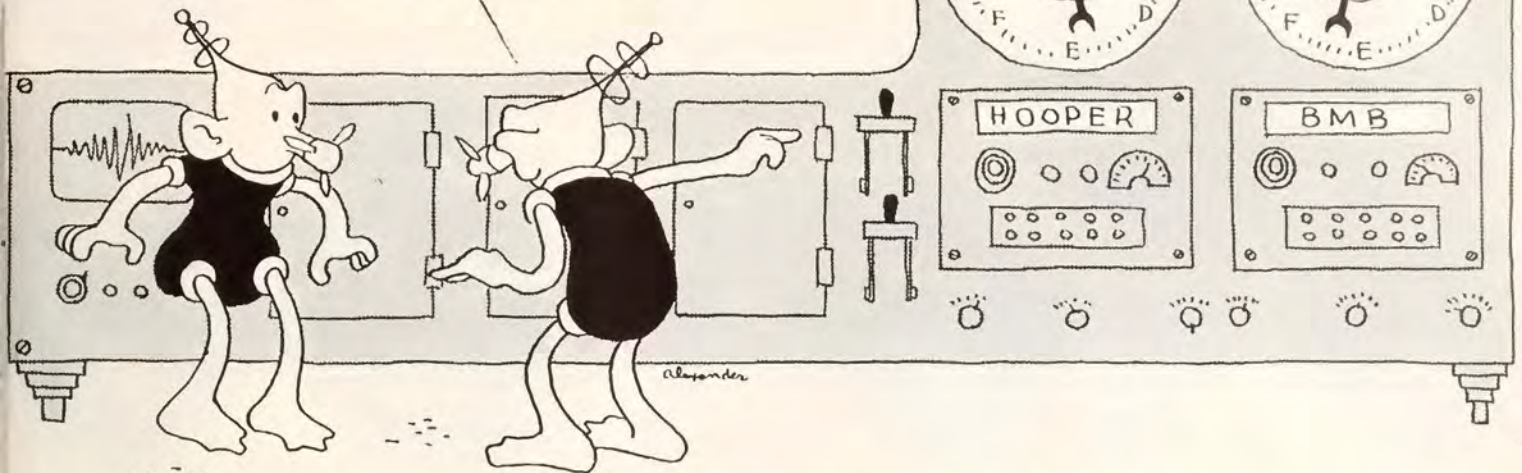
**CAPSULE CASE HISTORY:** *This store, located outside of Flint's downtown shopping district, had a fire in the rear of its building. A large stock of spring and summer clothing for children suffered smoke damage. The store decided to advertise discounts on the clothing via radio. Eight one-minute announcements for approximately \$120 just about sold out the store's entire stock of children's clothing amounting to many thousands of dollars.*

WFDF, Flint

PROGRAM: Announcements



# both Hooper and BMB report a change in Houston!



SHARE OF RADIO AUDIENCE, April-May, 1950

TIME	SETS IN USE	KTRH	B	C	D	E	F	G	H	OTHER AM & FM	HOMES CALLED
Mon. thru. Fri. 8:00 A.M. - 12:00 Noon	15.1	<b>22.3</b>	8.3	4.3	2.2	19.4	18.3	5.0	16.2	4.0	2,525
Sun.-Sat. Eve. 6:00 P.M. - 10:30 P.M.	24.1	<b>27.1</b>	10.6		3.5	10.4	21.0	10.4	14.5	2.5	7,769

according to  
**C. E. Hooper Inc.**

SHARE OF RADIO AUDIENCE, May-June, 1950

TIME	SETS IN USE	KTRH	B	C	D	E	F	G	H	OTHER AM & FM	HOMES CALLED
Mon. thru. Fri. 8:00 A.M. - 12:00 Noon	15.1	<b>21.5</b>	10.4	6.3	2.2	13.0	17.4	8.1	17.0	4.1	2,508
Sun.-Sat. Eve. 6:00 P.M. - 10:30 P.M.	21.1	<b>23.1</b>	16.4		4.6	10.4	18.4	10.7	13.9	2.4	7,740

according to  
**Broadcast  
Measurement  
Bureau Inc.**

KTRH showed an 11.2% increase in 1949 BMB over Study No. 1 making KTRH the leading station in Houston with 341,940 total BMB families. KTRH BMB coverage includes 71 Texas counties and Western Louisiana parishes (network station B has 23, network station C has 57.)

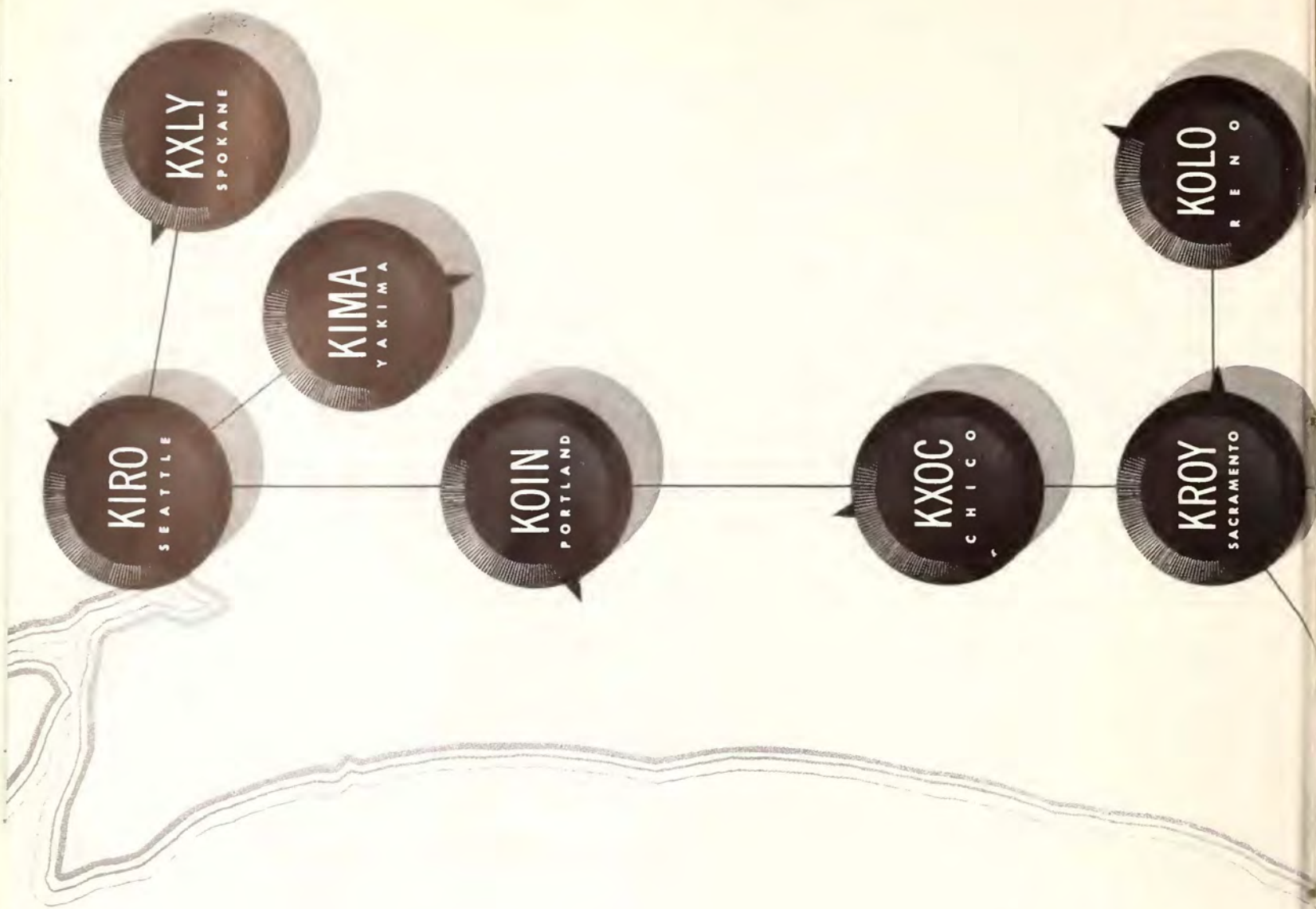
Population-wise, today KTRH serves 2,629,600\* people as compared to a coverage population of 2,283,700\* in 1943. This increase of 345,900 potential listeners comes to you at NO INCREASE IN RATES.

# KTRH

HOUSTON

50,000 watts • CBS • 740 KC  
Represented Nationally by John Blair & Co.

\*Sales Management Survey of Buying Power, 1943 & 1950



*The Coast listens most  
to Columbia Pacific*

You can reach more families  
on Columbia Pacific than on any  
other Coast network.

Columbia Pacific reaches more  
people during the day . . .  
more people at night.

And . . .

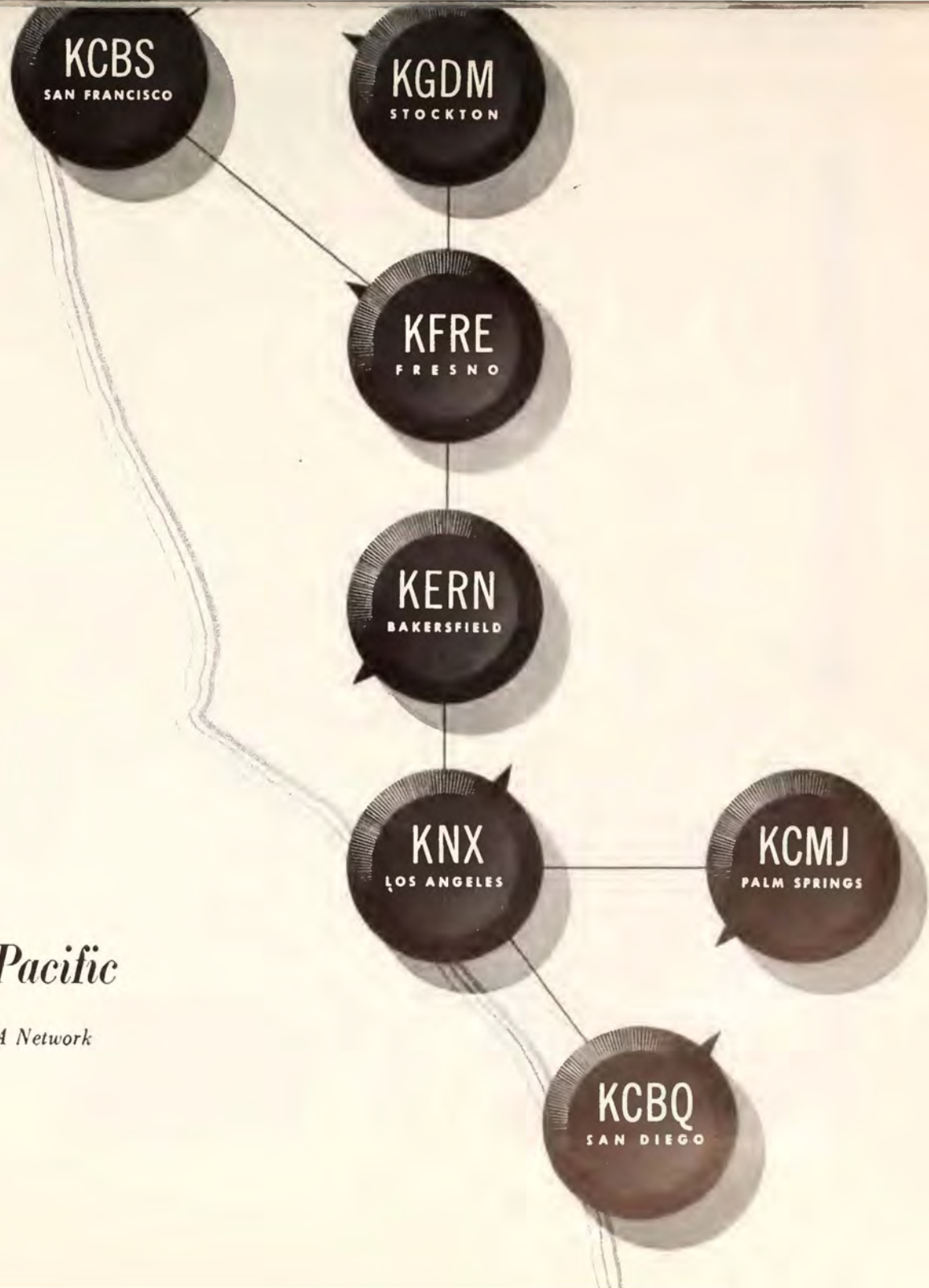
Columbia Pacific delivers higher  
average ratings — for both regional  
and coast-to-coast programs —  
than any other Coast network.\*

Any way you look at it, the Coast's  
most effective network is . . .

*\* Pacific Nielsen Ratings, May, 1950.*

## *Columbia Pacific*

*. . . the IDEA Network*



Represented by  
RADIO SALES,  
Radio and  
Television Stations  
Representative . . . CBS



**The  
picked panel  
answers  
Mr. Dietz**



Mr. Seebach

The difference between radio and TV in union considerations is, of course, a matter of men and time. What it boils down to is this: it takes more men and more time to produce a TV pro-

gram than it does to produce a radio show.

You can do a radio program, for instance, with one engineer and one announcer or director representing the station—on a minimum staff basis.

Your minimum for a TV show is something else again. You need two or three camera men, two boom men, an audio man, a switcher, a shaver and several others. In addition, to complicate the picture, there are the matters of lighting and scenery. Again—more men and more man hours.

One of the reasons for more man hours in TV is so obvious that it might well be overlooked by someone not actively in production. It's this: TV equipment is generally large and cumbersome. Because it's hard to handle, the productivity of one man in a TV show is less than for a similar man in a radio production.

Extra man hours come into the picture in a most striking way when you consider the simple problem of connecting the scene of a "remote" broad-

**Mr. Sponsor asks...**

**What factors are present in the television union picture with which radio was never concerned?**

**Harold R. F. Dietz** | Sales promotion manager  
Emerson Radio & Phonograph Corp., New York

cast or telecast with master control. For radio, setting up your remote connection can be done in a matter of five minutes. In TV allow about six times as long. It takes a half hour or more to hook up both voice and picture lines.

The actual process of doing a "remote" is another matter again. We used to be able to handle a baseball radio broadcast with one engineer. The crew on a WOR-TV telecast of a Dodger game at Ebbets Field numbers ten. This in addition to extra personnel needed for TV master control.

So there it is. . . . Adding picture to sound might at first be expected only to double the problems of personnel and the time needed for operations. But in actual practice these problems are in the ratio of six or ten to one.

**JULIUS F. SEEBACH, JR.**  
*Vice President in charge of  
program operations  
WOR, WOR-TV  
New York*



Mr. MacDonald

management must aim.

Television broadcasting, combining as it does the practices, personnel and equipment employed in radio, motion picture production and the theatre and its many related forms of entertainment, may naturally be expected to

present jurisdictional difficulties at the outset. Some of these have already been resolved and the others will be settled in due course through the processes of negotiation, supplemented from time to time by mediation and, where necessary, by referral to the National Labor Relations Board.

Most prominent of the jurisdictional questions now posed is that raised by the Screen Actors Guild and the Screen Extras Guild on the one hand and, on the other, the Television Authority which is composed of virtually all performers' unions other than the two Guilds. Each side concedes a large area to be the other's exclusive domain but the area of overlap, essentially that of films made especially for television, is so important to both unions and to the industry, that its resolution is not easy. Negotiation having been thus far unsuccessful, both unions have taken the matter to the National Labor Relations Board where some good preliminary work has already been done to facilitate the resolution of the matter at what it is expected will be an early date.

Equally important, though not in the viewer's eye, are the groups of specialists behind the scenes—scenic artists, engineers, production directors, stagehands, projectionists, writers and many others who contribute essential parts to the whole. Negotiations with some of these groups involve questions of jurisdiction but in every case the fundamental problem is the establishment of sound, efficient, working conditions and reasonable rates of pay.

As they are attained, the results of negotiation should be embodied in contracts of reasonably long duration so that program producers may know what the rules and rates are for a period long enough so that they may obtain an appropriation, prepare and test the show and know that they can have at least one season's run at those

rates. This means that no contract should be less than 18 months in length, with two years as probably the most desirable term from all angles.

The sponsors need the assurance of peaceful labor relations and readily projectible cost figures. And we all need sponsors. Without them, it would be very much like playing a night game of baseball without the field lights.

JOSEPH A. MACDONALD  
*Vice President and General Attorney  
 American Broadcasting Co.  
 New York*



Mr. Swezey

I believe that the prime differences between union situation in TV and that in AM may be summarized as follows:

1. In TV the industry is to some extent dealing in areas and techniques with which it is not familiar, such as set design and construction, lighting, camera and stage production, wherein scales and work patterns have been crystallized in the theatre and motion pictures and which cannot be made readily and fairly applicable to TV.

2. There are many more job classifications in TV than exist in AM.

3. There is tendency on part of unions to set up water-tight compartments of specialization within the operating departments and to restrict required duties of personnel in each category with a resultant loss in flexibility of operation and increased expense.

4. Closer jurisdictional questions arise with respect to performance of new and necessary jobs many of which are interrelated.

5. The requirements for finished production in TV are obviously much more difficult than in radio, and there is a tendency on the part of unions to request wage scales on a much higher level than can be reasonably paid by the industry in this stage of its development.

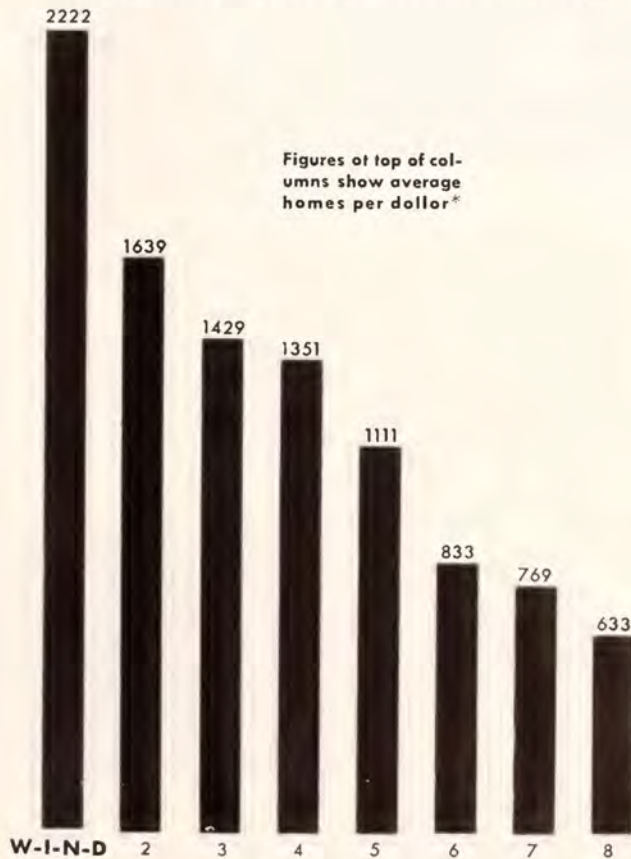
ROBERT SWEZEY  
*Executive Vice President  
 and General Manager  
 WDSU  
 New Orleans*

# FIRST IN CHICAGO

homes per dollar

# W-I-N-D

6 MONTHS • JANUARY - JUNE, 1950  
 6 AM - MID • SEVEN DAYS A WEEK



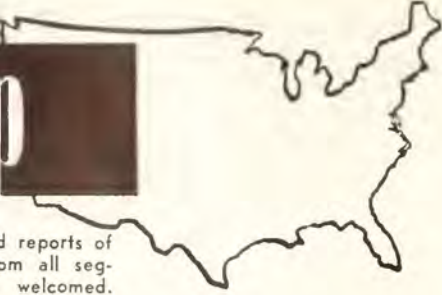
Figures at top of columns show average homes per dollar\*



\*50-word spot, maximum frequency discount, SRDS PULSE, Jan.-June, 1950, Metropolitan Chicago radio homes, all nets and leading independents included above.

560 KC-5000 WATTS • 24 HOURS A DAY  
 CHICAGO, ILLINOIS • KATZ AGENCY, REP.

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

**Store that "talks" scores sales successes on WEBR**

For years, department stores and printed media were as inseparable as ham and eggs. Some big retail stores totally ignored what radio could do for them. Some still do.

Hence we submit the profitable tale of the department store that "talks" and sells.

Adam, Meldrum, and Anderson



Gloria Swanson brings charm to Amanda show

Company of Buffalo took their first plunge into radio nine years ago, a step they've never regretted. They decided to use radio to stress store advantages for discriminating women. Their program, *Today With Amanda*, on WEBR features music, news, advice and information to women plus interviews with celebrities.

A little black book is kept on radio results and many of the store's buyers have said they get better results from Amanda's broadcasts than they do from newspaper ads. Sell-outs are commonplace following an Amanda commercial. Fast radio results include disposal of 500 pairs of plastic curtains at a dollar a pair. A complete stock of Nancy Didee pants sold after a representative of the company appeared on the program.

Often, too, buyers will get a "hot item" something that comes in unexpectedly and can be advertised on the air within 24 hours. Other quickie sales include 4,350 jars of deodorant cream; hundreds of anklets and a complete clearance stock of slow-mov-

ing thrift dresses. Radio also accounted for 576 coats being brought to the department store's fur storage.

Miss Dorothy Shank who plays Amanda is a merchandising expert. She writes all of her own copy. Amanda spends her days at the store visiting with department personnel and checking on sales objectives. She establishes and maintains a friendly cooperative atmosphere between the customer and the sales personnel.

As a result of program sponsorship, there has been added impact in areas already served. Through Amanda and the show the store has become identified as a center for hard-to-get items, specific name brands, and in-demand merchandise. The program also eases shopping problems for busy housewives by promoting telephone orders and encouraging the use of charge accounts. And, incidentally, the name Amanda taken from the initials of the store insures high sponsor identification. ★ ★ ★

**Radio covers fashions at N. Y. Dress Institute show**

Radio's fashion editors keep thousands of their women listeners well-informed and up-to-date on the latest



Mrs. O'Dwyer greets radio fashion editors

styles. Among the many attending the New York Dress Institute during Fashion Week in New York was CKLW, Detroit, fashion editor Mary Morgan, who was greeted at the showing by the wife of New York's recently-retired Mayor William O'Dwyer. ★ ★ ★



**READY BUYING POWER**

+

**WRNL**

=

**MORE SALES THAN EVER IN RICHMOND**

Your advertising dollars go further and sell more on WRNL. That's vitally important in this Rich Richmond trading area, where progressive industry, established farming and sound economics make for lots of Ready Buying Power.

**COMPLETE COVERAGE**

That's the key to success on WRNL. Modern Facilities, simultaneous FM Broadcasting and ever increasing eager-to-buy audiences mean more sell from WRNL.

**WRNL**

5000 WATTS  
NON-DIRECTIONAL  
910 KC  
ABC AFFILIATE



EDWARD PETRY & CO., INC.  
NATIONAL REPRESENTATIVES

## Radio advertising boosts storage business 95%

Radio got a big boost by sheer coincidence on the front page of the Mayflower Aerogram, monthly paper for the transportation-storage firm.

The trade paper carried a story of radio time being purchased by New-Bell, the Norfolk agency for Mayflower. It added: "For the past few months the corporation has sponsored three nightly news broadcasts over WNOR."

The present programing schedule includes the newscasts, alternate New

York Yankee baseball games in 1950, and all special events.

Right alongside the radio sponsorship story was a story featuring sales standings for the first quarter of 1950. New-Bell Storage Corporation of Norfolk had "sold its way into the top bracket in the 100,000 to 250,000 population group."

The corporation reports business up over 95% over the same period last year and radio is given full credit.

★ ★ ★

## Disks and chatter reap dollars for eight sponsors

A disk jockey show flavored with household hints has provided a sales pay-off for eight International Harvester dealers.

Cooperatively sponsored, the show was presented on KGEM, ABC affiliate in Boise. Household hints were read between records and listeners were invited to vote for the hint they liked best. The contestants were encouraged to bring their votes personally to their nearest International Harvester dealer. The response was overwhelming, amounting to some 30,000 cards and letters.

For the listener submitting the most popular hint for the week there was a

free electrical appliance. At the close of the contest, which ran two months, a grand prize winner was awarded a choice between a freezer and a refrigerator.

For the eight co-sponsors there was increased floor traffic in their stores. And, as a result, the International Harvester dealers had a busy and profita-



Co-op show pulls in 30,000 cards, letters

## Ford dealer sponsors woman editor's vacation

Drive a Ford and feel the difference.

The Alexander Motor Company of Durham believes in that slogan and they've added a new touch to their radio advertising to put it across.

This Ford dealer has bought part of the vacation time of Frances Jarman, editor of WDNC's *Women's News Letter*. For 15 minutes each day Miss Jarman will present an on-the-spot report of the places she visits.

She'll travel in a Ford Tudor and program commercials will be built around her experiences with Ford's driving comfort, performance and economy of operation.

The program itself, *Vacationing With Frances*, will feature word picture reports from North Carolina, Tennessee, Alabama, Louisiana, Mississippi and Georgia. The show will be taped and airtailed to WDNC for presentation the following day. ★ ★ ★

ble time converting their radio listeners into owners of IH refrigeration.

★ ★ ★

## Briefly . . .

Nearly 26,500 copies of "You Can Play The Ukelele" by WCBS program director Don Ball have been sold in the past six weeks. The current ukelele craze was started by CBS' Arthur Godfrey through his radio and TV shows.

\* \* \*

Hooper, Nielsen and others please note. A commercial notice in the 14 August *New York Times* reads: "If you're having 50 women at a club meeting before Sept. 1, you can earn money for your favorite charity by having members give their opinions of a radio program. Telephone PL 3-4565 for details."

# KVOO

OKLAHOMA'S GREATEST  
STATION FOR 25 YEARS

## Reaching More People At Lower Cost

The 1946 Broadcast Measurement Bureau Study gave KVOO a total of 347,450 daytime and 378,520 nighttime families.

The 1949 BMB Station Audience Report showed increased KVOO coverage as follows: daytime BMB families, 411,380; nighttime 455,920.

With no increase in rates since 1946 these increased KVOO BMB families mean increased coverage at lower cost per family. An added factor of great importance is that 64% of KVOO BMB families report 6 and 7 day per week listing to Oklahoma's greatest Station!

This important bonus comes to advertisers as a direct result of KVOO's 25 years of dominance in Oklahoma's number one market.

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

NBC AFFILIATE  
50,000 Watts

# KVOO

BLANKETS OKLAHOMA'S  
NO. 1 MARKET

# THRIFTY Coverage

of the South's largest  
Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our

**MAGIC  
IN THE  
MID-  
SOUTH**

Swami  
W. H. BEEQUE

MUTUAL

# WHBQ

Represented Nationally By WEED & Co.

The advertisement features a cartoon character, Swami W. H. Beeque, wearing a large, ornate turban and a dark suit, sitting on a globe. To the right of the character, the text reads "MAGIC IN THE MID-SOUTH". Below the character, the name "Swami W. H. BEEQUE" is written. The word "MUTUAL" is printed in small letters below the character. The large letters "WHBQ" are prominently displayed in the center. Below the letters is a map of the Southern United States, with the WHBQ service area highlighted in the Memphis, Tennessee region. At the bottom of the advertisement, it says "Represented Nationally By WEED & Co."

## DOUGHBOY

(Continued from page 25)

often got dirty and torn from having sacks of feed stacked against them. So he had new modern posters designed in cartoon style. One series shows older animals praising the merits of Doughboy feeds to their young. Other series are takeoffs on famous campaigns in other fields. Example: a hen holding up a fine-looking egg is captioned, "Harriet Hen\* has switched to Doughboy."

He ordered frames for the posters made from Philippine mahogany. Merchants now hesitate to spoil the effect by stacking feed bags against them.

With the Cashman proclivity for merchandising, the kind of radio campaign the company embarked on last spring was inevitable. He allocated \$160,000 to radio out of a 1950 advertising appropriation of approximately \$200,000. A like amount goes for point-of-sale and other promotional material.

Cashman and Ray decided on big "name" farm service shows on WCCO, Minneapolis, and KXEL, Waterloo, Ia., both 50 kw giants. They chose two musical programs with big rural followings on WBAY, Green Bay, and WKOW, Madison.

These programs not only gave more intense coverage in the areas where Doughboy had dropped (early in August) the successful nine five-minute news and market reports they'd been using: they reached farther into Doughboy's first belt of expansion in Minnesota, Iowa, Illinois, and upper Michigan.

The company had already proved that both early morning and noon farm programs had audiences they could sell. But Cashman believed that the right combination of entertainment and educational farm program would command a nighttime audience. This job was entrusted to the WCCO program department and Larry Haeg, popular farm service director.

WCCO came up with a show, *Doughboy Country Journal*, made to order for the Cashman brand of exploitation. It's built around Larry Haeg and broadcast on Tuesday nights at 9:30-10:00. Each week, farm families of one county are saluted, and a "farm family of the week" is singled out for special recognition.

\*Takeoff on the Calvert campaign.

Two top Northwest vocalists, Mary Davies and Tony Grise, and a male quartette, "The Doughboys," provide the lighter note of the show, They do no hoe-downs or Western ballads. It's all strictly popular. Doughboy discovered, as other advertisers have before them, that in many areas farm listeners hum and whistle the same tunes that city dwellers do.

Exploitation of the show grows out of the program's ingredients. Each week, Haeg interviews the county agent and the editor of the county's leading weekly newspaper. They talk about the area's major farm products, distinctions in the field of agriculture: about events of both historical and current news interest that have occurred in the county. Haeg also interviews a prominent agricultural expert, usually from one of the state agricultural schools in the Northwest, on some timely phase of farming.

Two weeks before a county is to be saluted on the program, the promotion wheels begin to turn. Doughboy dealers from the county, the county agent, and the newspaper are invited to a dinner. Here they meet Paul Ray, Haeg, and Charles Sarjeant of the WCCO news and special events staff, who scripts the program.

"This gives me another personal contact with our dealers," explains Ray, "and that's important to both of us."

Plans are laid at this meeting for publicizing the broadcast throughout the county. Presence of the local editor usually insures a front-page story, including names of the Doughboy dealers present. Dealers buy space in their home town newspapers, plant additional news stories, and mail postcards about the broadcast to every farm family in the area. Banners featuring an 8 by 10 picture of Haeg are placed in dealer stores. Haeg also does a *Sunday Country Journal* for Doughboy on which he brings listeners up to date on upcoming farm meetings and sums up other farm news of the week.

The KXEL program, which started 14 August, is in a different pattern, although it also bases its primary appeal on a popular station farm authority, Dallas McGinnis, KXEL Farm Director. McGinnis broadcasts a 15-minute program Monday through Saturday mornings, 6:15-6:30. Dubbed *Doughboy Daily Farm Journal*, it provides headline news, market, and weather reports, application of new farm discov-



eries, recorded interviews with farmers and farm authorities.

Starting last spring, the company added its current musical type shows on WBAY, Green Bay, and WKOW, Madison. These shows represent a parallel line of thinking: that farmers can be sold when listening to entertainment alone as well as to programs with educational content. The announcer may not be a farm authority—but he can remind farmers that Doughboy salesmen are all college-trained agricultural specialists who spend much of their time talking feeds directly with farmers, helping him analyze his feeding problems and giving him expert counsel and WBAY.

On WBAY it's the *Town Hall Doughboys*, Monday through Saturday, 12:15-12:30 p.m. The four THD's headed by "Cousin Fuzzy," play a mixture of popular and Western music and engage in slapstick antics. They are the core of a troupe known as the Townhall Players who put on one night stands in the Greenbay area.

"Uncle Julius," a sportscaster turned musician and comic, holds forth on WKOW, Madison, with a 15-piece orchestra. "Uncle Julius" features Schottishes and Polkas on both his *Doughboy Breakfast Symphony* and *Doughboy Dinner Concert*. Both are 15-minute shows, the breakfast stint at 6:00, the dinner session at 12 noon.

Dealers are constantly brought into the merchandising picture. They display series of window streamers calling attention to Doughboy programs. When certain feeds are being featured on the air during a given period, they may arrange for one or more of their customers who have used that feed successfully to write a few words about his experience. With the customer's permission, the statement is used in a personal postcard mailing to other farmers in the county.

The company introduced premium coupons with Doughboy feeds in 1948. "Radio has proved an ideal medium for this promotion," says Cashman. The redemption rate has been high, so far. Generally speaking, a 35% redemption after five years is considered good. Doughboy passed that within the first 18 months.

Radio works to promote nearly all Doughboy promotions. But Doughboy shows themselves are the biggest promotional tool for persuading new feed merchants to come into the Doughboy fold. A special campaign to increase

## AMERICA'S NEWEST AND TOPMOST WESTERN SINGING GROUP

### FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures, have chalked up ratings of 13.5 in Kansas City, 16.6 in Omaha, 14.1 in Des Moines, 15.1 in Peoria. This truly fine singing group, using musical arrangements that are unsurpassed, will corral that receptive Western Music audience for you.

The following transcribed shows now available:—

- TOM, DICK & HARRY  
156 15-Min. Musical Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- JOHN CHARLES THOMAS  
156 15-Min. Hymn Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- BARNYARD JAMBOREE  
52 30-Min. Variety 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.  
Phones CRestview 67238—BRadshaw 21447

**COMING!**  
**5000 WATTS**  
**ON KLX** **910 ON YOUR DIAL**

TRIBUNE TOWER OAKLAND, CALIFORNIA  
Represented Nationally by Burn-Smith

dealers by 40% during the next 12 months will use the firm's radio shows as the main persuasion.

WCCO, KXEL, WBAY, and WKOW form the nucleus from which Doughboy will expand its radio coverage as distribution becomes denser and spreads geographically. The 20% of the advertising budget that now goes to newspapers, regional farm journals, and direct mail won't be reduced. Radio will get new money. Doughboy is out to build a feed empire—with its roots in the air. ★ ★ ★

## TV UNIONS

(Continued from page 28)

wage increases on program costs.

About 75 scenic designers and artists are involved in fall negotiations for a new network contract. They failed in an abortive 10-day strike last year. Scenic people design sets, paint scenery, and design costumes. With the improvement in quality of TV programs, TV set designers have become more important to a production.

The legitimate theater once could

claim the only "experts" in this field. There is a definite trend in television now toward developing real experts in TV set designing. In only a few cases, however, is it possible for one designer to devote his entire time to a single show. This is understandable when you remember that one network alone has over 100 TV shows on the air.

The union seems confident that it will get increases this fall (but what union would enter negotiations with the advance notice that they don't expect to get what they ask for?). Assume they do. When such possible increases are pro-rated among the shows on the air, the effect in this case must be negligible.

The stagehands are the largest group to be negotiating contracts with TV networks this fall, with some 200 members involved. Their dollar demands, according to the grapevine, are not "too terrific," but they want important concessions in working conditions. The stagehands include carpenters, property men, electricians, swing men, roving prop men, luggers.


In the theater, shops never work on Saturdays and Sundays except on an overtime basis. In television, since it's necessary to keep programs on the air seven days a week, Saturday and Sunday work has been normal. This will probably be one of the "conditions" up for negotiation this fall.

One of the biggest single unit costs in putting a show on the air embraces engineering, or technical people. For example, a minimum average crew includes three cameramen, one sound man, one video man, one technical director or switcher, one mike boom man, two or three dolly men. (If lighting men were counted as part of the technical crew, as some unions do, this minimum would be increased by two.)

There are some 2,000 of these technical people in three unions (NABET, IATSE, IBEW) involved with TV. But their contracts do not come up for renewal until the fall of 1951.

Contract renewals for other unions come up at various dates during 1951, or later. For example, both the Radio and TV Directors' Guild and Screen Cartoonists' Guild renewal dates are in the spring of 1951. AFM agreements run through February, 1951. Broadcasting Studio Employees have a contract running through May, 1952.

But it is obviously impossible to



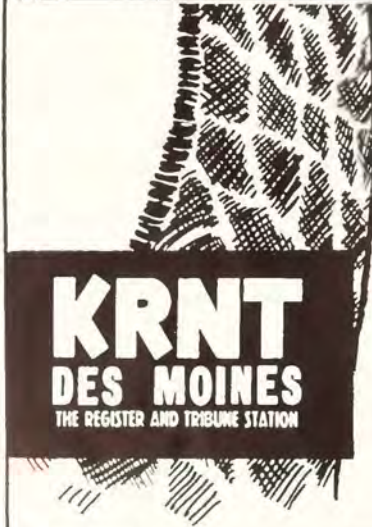
# HIGHEST

## in Des Moines, Hooper-wise!

MORNING, AFTERNOON, EVENING., SAT., SUN.

**C. E. HOOPER SHARE OF AUDIENCE**

MAY-JUNE, 1950	DES MOINES, CITY ZONE					17,474 CALLS
Time	KRNT	B	C	D	E	
Morning	42.0	2.4	9.1	21.8	18.7	
Afternoon	43.3	4.8	10.6	10.8	25.8	
Evening	27.0	12.6	7.8	23.3	25.7	
Sat. daytime	29.5	9.2	17.2	20.0	17.2	
Sun. afternoon	24.5	18.3	13.1	15.3	14.8	
TOTAL RATED TIME PERIODS.	34.3	8.7	9.9	18.6	23.3	



# LOWEST

## PER-IMPACT COST!

BUY THAT  
Very highly Hooperated  
Sales results premeditated  
ABC Affiliated  
Station in Des Moines

Represented by the Kalz Agency

**KRNT**  
**DES MOINES**  
THE REGISTER AND TRIBUNE STATION



in  
charleston  
west virginia

one  
will  
get  
you  
more  
than  
all  
the  
other  
four

wchs

## BMB reports the Charleston, West Virginia Market . . .

As the latest BMB figures below prove, WCHS audiences are *larger* and *cost less* to reach than those of **all the other** four Charleston stations combined.

**WCHS** has **28% MORE** night-time listeners than the *combined* listener total of the other four stations.

**WCHS** has **15% MORE** daytime listeners than the *combined* listener total of the other four stations.

**WCHS** rate is **LESS** than half of the *combined* rates of the other four stations . . . daytime or night.\*

\* 260 time chainbreak rate as published SRDS

**WCHS** 6 or 7 days per week radio family total 83,500  
Four station total 72,340

**WCHS** 6 or 7 nights per week radio family total 66,480  
Four station total 51,780

**WCHS**  
**Charleston, West Virginia**  
**580** KC **5000** W FULL TIME  
**CBS**

Represented by The Branham Company

*Simple  
Arithmetic!*

in the great  
**MIAMI**  
market area  
13 AM STATIONS  
DIVIDE 121,000  
RADIO HOMES

but  
THE ONE  
EXCLUSIVE TV  
STATION HAS  
32,000  
FAMILIES  
ALL TO  
ITSELF

Programmed  
by all four  
major networks

**WTVJ**  
Channel 4  
**miami**

FREE and PETERS-Nall Representatives

speculate on what conditions will be then, the world military situation being what it is.

It was anticipated by some network officials in the early days of TV that jurisdictional disputes might interfere with programs going on the air. This has not proved to be so. The most important jurisdictional disputes remaining to be settled involve TV actors. These have prevented working out contracts with the networks which would set minimum wages, and define working conditions.

The battle is sectional — Eastern against Western unions. The West Coast unions were concerned mainly with motion pictures until the advent of TV, and are worried about losing their control of the movies.

The West Coast performers' union, Screen Actors Guild (SAG), claims jurisdiction over all persons, extras excepted, performing on film or sound track. Screen Extras Guild (SEG) claims jurisdiction over extras.

They are contesting jurisdiction with the American Guild of Musical Artists, American Guild of Variety Artists, Actors' Equity Association, American Federation of Radio Artists.

The parent union of all these unions is the Associated Actors and Artistes of America. The AAAA has appointed a "Television Authority" to make recommendations on wages and working conditions, but SAG and SEG have called it "illegal" and refused to have anything to do with it.

The question of jurisdiction is now before the National Labor Relations Board for settlement. It will take probably another year to settle and could easily take two, optimistic reports to the contrary.

Another situation which has prevented setting of minimum salaries and working conditions is an internal dispute (not jurisdictional) within the overall writing union as to who shall represent TV writers. The parent of all the writing unions is the Authors' League. Its unions include the Radio Writers' Guild, Television Writers' Group, Screen Writers' Guild, Dramatists' Guild. The Authors' League itself hasn't solved the question of which of its unions will represent writers in television.

SWG, for example, wants representation where TV film is concerned. RWG seeks control of all live programming, as does TWG, which has worked closely

with television longer than the others.

The Authors' League has appointed a temporary body called the National Television Committee to act informally for all its groups until the question of representation is settled. The NTC will present its package of demands to the networks this fall.

If the NTC succeeds in its demands, the chief results will be to set minimum salaries. This will affect only the second echelon of talent.

Musicians of the AFM (American Federation of Musicians — Petrillo's union) are still generally forbidden to make sound tracks for TV films. But live network rates have been set at 90% of radio rates and local rates at 80% of radio rates. Current agreements run through 1950.

The overall TV union picture is relatively simple now because only three areas, New York, Chicago, and Los Angeles, are concerned. This is because TV unionization is presently concentrated largely in those areas. For all practical purposes network sponsors have only network-union relations to contend with, and each network has thus far managed to keep jurisdictional differences on a workable basis.

There have been a few instances of unions' insisting that the networks use more men than actually needed; but this has not been a significant factor in the bill to the sponsor.

TV unionization of individual stations throughout the country has made negligible progress thus far, so local problems have been few. But there have been exceptions.

The big hope for the future is that networks, individual stations, and unions will continue to devise production shortcuts. Since the whole production operation is still in a state of vigorous experimentation, there are yet unimagined savings in time—the biggest single consumer of production dollars — to be worked out. ★★★

## DRUG STORES ON THE AIR

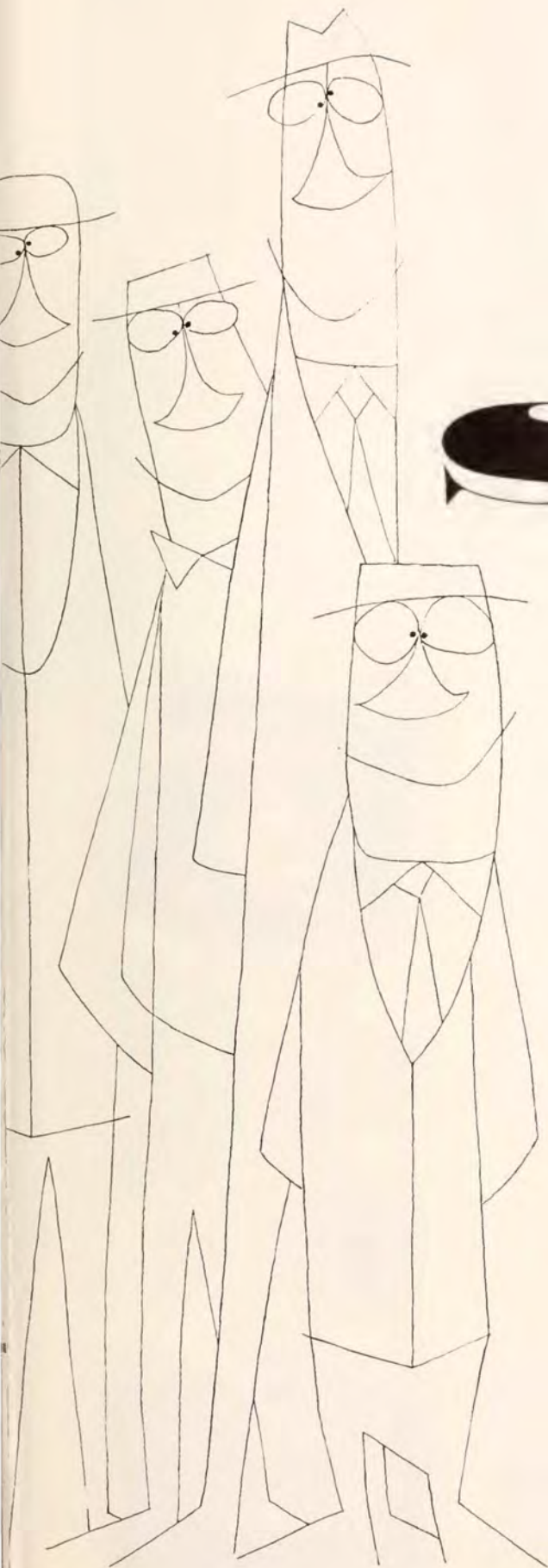
(Continued from page 30)

show, and a minute at the end. Our punch is in 'Get it at Whelan's,' 'Get it at Whelan's,' 'Get it at Whelan's'; and we feature low prices, high quality and friendly service."

Whelan's sent the following memo (illustrated) to its store managers:

"Mr. Store Manager: It is most im-

SPONSOR



# S.R.O.

*Standing Room Only*—means the show's a hit!  
And it's beautiful, *beautiful* at the box office! Here at KTTV we've hung out the SRO sign to stay. Our program schedule is jampacked with talent from beginning to end—CBS-TV stars like Godfrey, Sullivan, Murray, and sponsors like Chesterfields, Lincoln-Mercury, and Budweiser. And the schedule is interlaced with local shows of equally strong impact—like Los Angeles' only TV newsreel presenting local and international news on the same day of occurrence, prepared by a 12-man full-time staff at the Los Angeles Times...including KTTV's own newsreel correspondent in the Far East. Advertisers realize that KTTV's SRO schedule means SRO sales for them. If you don't mind crowds, you'll want a place on KTTV yourself. Ask us or Radio Sales.

**KTTV**

*Los Angeles Times • CBS Television*

# Best Buy in SOUTHERN NEW ENGLAND WTIC

Families  
in the WTIC  
BMB\* Area  
spend each year \*\*  
**\$2,317,525,000**  
in retail outlets \*\*  
**\$606,589,000**  
in food stores  
alone!

SUGGESTION — For complete  
WTIC-BMB Study call  
Weed & Co.

PAUL W. MORENCY  
Vice President — General Manager  
WALTER JOHNSON  
Assistant General Mgr.-Sales Mgr.  
WTIC's 50,000 Watts  
Represented nationally by  
WEED & COMPANY

\*BMB Study # 2, 1949  
\*\*Copyright Sales Management Sur-  
vey of Buying Power, May 10, 1950



portant that the televised items are backed up to the fullest by good prominent interior displays and are shown in your television windows. Photographs on this sheet indicate how you should make your counter displays and how your television window should look. Do not deviate from the set-up given you here. Follow instructions exactly as outlined." Need we say more?

Whelan's also use institutional display cards that bear statements like these: "As advertised on television": "This item advertised on the two entertaining television shows, *Cavalcade of Bands* (Tuesdays), *Cavalcade of Stars* (Saturdays)"; or "Television Special."

Until recently, Whelan's carried both productions. Now, the Druggists of America have taken over sponsorship of the *Cavalcade of Stars* in the New York area, also in Boston and Atlanta. There is a move on at the present time to change the tie-ins for the *Stars* in all areas from chains to independents. It's likely that the National Association of Retail Druggists will tie in completely with the *Cavalcade of Stars* sometime in October.

Generally, the chains around the country sponsoring the two TV shows are just as active in radio. Rexall has had one major network show, the Sunday *Harris-Faye*. (It is reported that the show, on hiatus for the summer, will not return in the fall because of the network's desire to shift it out of its present time slot. *Richard Diamond*, on NBC at the present time, may be the permanent replacement.)

The Rexall Drug Company also has signed for 260 transcribed 15-minute open-end Western shows, *Rexall Rhythm Roundup*. These will be used exclusively for independent franchised Rexall dealers known as Rexallites (there are 10,000 from coast-to-coast). Plans call for using *Rexall Rhythm Roundup* in 400 to 650 local markets on a three-a-week to five-a-week basis. The show is produced by the Counselors Advertising Agency in Hollywood. According to Frank Miller of Counselors: "The initial contract while calling for only 260 shows provides an option and it is expected *Rexall Rhythm Roundup* will develop into a continuous series of 1,040 shows. A number of stations will begin airing *Rexall Rhythm Roundup* 1 September."

Individual Rexall stores have used

radio locally for a number of years. For example, WKBZ in Muskegon, Michigan, reports that it airs *This is Your Doctor*, a "transcribed feature sponsored by Fritz, the Druggist (Rexall), every Sunday afternoon at 12-12:15, in tribute to actual American medical men and with a strong appeal against socialized medicine. Holmes Rexall Drugs . . . takes a quarter-hour record show with us before Sunday baseball broadcasts with the Detroit Tigers."

KGLO in Mason City, Iowa, states that "The Casey-Rexall Drug of Mason City has been a regular spot advertiser on KGLO for many years, including the sponsorship of occasional athletic events. They feature prescriptions, with minimum attention to other items in the store." It is estimated that Casey's spend about half their ad budget on radio.

Other major chains operate much like Rexall. Walgreen ties in with the TV *Cavalcades* (Memphis, Louisville, Chicago), and is strong in local and



regional radio. Their work in Memphis is typical. Here the company has advertised over WMPS for the past four years. It's estimated that they spend about \$35,000 a year with the station, have always used news broadcasts of five-minute duration throughout the day (approximately 43 newscasts each week). The commercials plug departments, special products, and also promote the entire store as a shopping center.

WOOD in Grand Rapids states, "Walgreen's have used WOOD in the past. The last show was *Weekend Reporter*, scheduled 8:15-8:45 a.m., Saturdays. This went off the air 4 March, 1950. The program, still broadcast in Chicago, is a combination music and shopping feature, and plugs five different items for sale at Walgreen's stores. We are currently negotiating with Walgreen's for another show. Nothing is definite as yet."

Also, "Walgreen Drug Stores," the BAB reports, "use radio as an important phase of their opening ceremonies, employing either spot announcements or newscasts."

Smaller chains are often just as big radio users locally as are the larger ones. In Memphis, where Walgreen's employ the use of newscasts, the Pantaze Drug Stores (six stores) use a full hour musical program on the same station (WMPS). This is a Saturday morning program featuring the top tunes of the week, costs about \$6,000 a year. As in the case of Walgreen's, Pantaze has been on WMPS for the past four years.

Osco's, a super-market type of drug store that operates in connection with a small chain, has used KGLO in Mason City, Iowa, since 1940. The company has used daily announcements or script programs throughout the years, has spent consistently \$100 to \$150 weekly. They currently use 10 announcements a week, plus sponsorship of special events when they occur. Osco's has featured for the benefit of its farm audiences, its "Animal and Poultry Care Department," which increased over 40% in volume through the use of radio. In addition, KGLO reports that, "Osco Drug has also had notable success in years past in moving carload shipments of coffee, using two-thirds of its advertising budget on KGLO."

Radio has played a big part in the advertising set-up of the Standard



*WGR  
likes  
Farmers*

Ask any of the 32,000 prosperous, radio-owning farmers in Western New York who Don Huckle is. They'll tell you he's the fellow they have been listening to every morning for years . . . on WGR. Thousands know Don personally, for he travels from farm to farm, recording interviews for his broadcasts.

Here's a rich farm market with a \$160,000,000 annual income for advertisers on WGR's early morning farm information programs . . . 7 days a week. Rural level of living is high above the national average in the eight counties blanketed by WGR! Make a test . . . and see!

*In Buffalo WGR's ratings are higher than ever*

Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry



550

*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

COLUMBIA NETWORK

**COTTON BELT GROUP**

**mail pull!  
rural sales!**

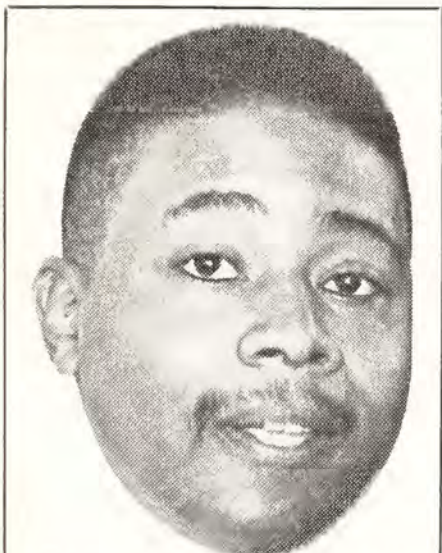
SEPTEMBER 18 IS  
THE OPENING  
DAY OF THE

**COTTON BELT GROUP**

Programming for the rural trade area, PLUS terrific "sky wave" between the early morning hours of 5:00-6:00AM CST. SELL from East Texas to the Delta on **WGVM-KDMS-KTFS**, the COTTON BELT GROUP

LOW RATES —  
ASSURED RESULTS

**COTTON BELT GROUP**  
BOX 1005 TEXARKANA TEXAS  
**COTTON BELT GROUP**



This round-faced boy is Ford Nelson, whose nimble piano playing and smooth chatter offer one more good reason for **WDIA's** high Hooper's listener loyalty and thus, advertisers like these:

- \*Sealtest
- \*Bromo Quinine
- \*Ex Lax
- \*Pepsi-Cola
- \*Stag Beer
- \*4-Way Cold Tabs

HOOPER RADIO AUDIENCE INDEX  
City: Memphis, Tenn. June-July 1950

Time		SETS		WDIA	
M-F 8AM-6PM		17.5		25.9	
A	B	C	D	E	F
19.9	15.0	14.4	10.1	7.8	6.1

\*WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l Mgr., John E. Pearson, Rep.

**A cross-section of drug stores on the air**

SPONSOR	STATION	PROGRAMING	SCHEDULE
Goode's Drug Store; ASHEVILLE, N. C.	WWNC	anncmts	18 a wk
Marshall Pharmacy; SPRINGFIELD, OHIO	WIZE	5-min prog	3 a wk
Stoick Cut Rate Drug; MISSOULA, MONT.	KGVO	15-min prog	6 a wk
Diamond Drug Co.; JOHNSTOWN, PA.	WARD	15-min prog	3 a wk
Knoxville Drug Club; KNOXVILLE, TENN.	WNOX	60-min prog	1 a wk
Osco Drug Store; MASON CITY, IA.	KGLO	anncmts	10 a wk
Pantaze Drug Stores; MEMPHIS, TENN.	WMPS	60-min prog	1 a wk
Fritz, the Druggist; MUSKEGON, MICH.	WKBZ	15-min prog	1 a wk
Thames Drug Co.; BEAUMONT, TEX.	KFDM	15-min prog	21 a wk
Hook's Drug Store; INDIANAPOLIS, IND.	WIRE	30-min prog	1 a wk
Kent County Rexall Druggists; GRAND RAPIDS, MICH.	WOOD	15-min prog	3 a wk
Holland's Drug Store; MANCHESTER, N. H.	WMUR	1-min anncmts	9 a wk
Valley Cut Rate Drug; ALAMOSA, COLO.	KGIW	15-min prog	1 a wk
Katz Drug Store; OKLAHOMA CITY, OKLA.	KTOW	15-min prog	5 a wk
Lane Drug Stores; ATLANTA, GA.	WAGA-TV	Cavalcade	1 a wk
Liggett Drug Stores; BOSTON, MASS.	WNAC-TV	Cavalcade	1 a wk
Peoples Drug Stores; WASHINGTON, D. C.	WTTG	Cavalcade	2 a wk
Read Drug Stores; BALTIMORE, MD.	WAAM	Cavalcade	2 a wk
Sun Drug Stores; PITTSBURGH, PA.	WDTV	Cavalcade	2 a wk
Walgreen Drug Stores; CHICAGO, ILL.	WGN-TV	Cavalcade	2 a wk

Drug Company (54 stores) in Cleveland. The company has used the air for the past five years, and sponsors the 7:00 a.m. newscast on WHK in Cleveland. The Gray Drug Company (77 stores) has sponsored shows or purchased spot time on WHK for the last seven years. Both companies plug all national brand merchandise by de-

partments on a cooperative basis. The station itself aids in promotion work.

According to WHK, "The radio station's product promotion directly utilizes all drug outlets which includes not only personal contacts by station representatives, but point-of-purchase sales reminders, direct mail, our merchandising display guide, display cases





**1** out of every **10** radios  
in the United States  
is in the **WMAQ** area

**... Where more people  
listen daily to WMAQ  
than to any other station**

In the vast, thriving Midwest area blanketed by WMAQ, almost 9,000,000 radios are in use . . . more than ten percent of all the radios in the nation.

This mighty area also is the home of one out of every ten families in the United States . . . earning one out of every ten pay checks earned in the United States . . . and spending one out of every ten dollars spent in the United States.

Dominating this great Lake Michigan States Market is WMAQ—*which delivers a daily audience not only larger than that of any other station, but larger than that of any other advertising medium.*

Place your advertising schedule on WMAQ . . . Master of the Lake Michigan States Market. Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales Office *now* for assistance in planning a campaign that will mean *greater sales* of your product in a *great market*.

Sources: Daily Listening—BMB Study No. 2, 6-7 Days per Week; No. of Radios—BMB Study No. 2 and Caldwell-Clements Publishing Co.; All Other Statistics—U. S. Bureau of Census.

**MASTER OF THE LAKE MICHIGAN STATES MARKET**

**WMAQ**  
CHICAGO

  
*Time Buyers!*

**FOR YOUR  
NEW FALL  
SCHEDULES . . .**

**You cannot afford to overlook Houston, Texas, the South's Largest Market, and the Nation's Fourteenth Largest.**

**Nor can you afford to overlook the Best Dollar Buy\* in that Market — Radio Station K-NUZ.**

*\*Current Hooper-Cost Ratio.*

*And, by the way . . .*  
**Hats Off to these  
New K-NUZ  
Advertisers . . .**

Dentyne  
Mrs. Tucker's Products  
Ipana  
Lone Star Fiesta Ice Cream  
Trans-Texas Airways

CALL, WIRE OR WRITE  
FORJOE: NAT. REP.  
DAVE MORRIS, MGR.  
CE-8801

**k-nuz**

(KAY-NEWS)

9th Floor, Scanlan Bldg.

**HOUSTON, TEXAS**

within the station, streamers and courtesy announcements."

Other stations, too, have seen the advisability of getting into the act. WING in Dayton states, "Monthly we mail Druggists Briefs to over 200 druggists in our listening area. We also give them a bonus program every week entitled, *Good Neighbors*. On this program we advertise general drug merchandise. The druggists are informed of these items in the Druggists Briefs previously mailed out. They cooperate by building displays on these items and thus WING and the druggists work together. We tie this in with the national and network advertisers."

WNOX in Knoxville, Tennessee, originated the idea in 1946 of having members of the Knoxville Drug Club sponsor *The Saturday Matinee*. They have sponsored the hour-long musical ever since. The club itself, composed entirely of independent retail drug store owners (about 60), was organized more than 50 years ago. The *Saturday Matinee* is the only promotion or advertising in which the club has engaged in recent years. Participation on the part of the druggists is voluntary: 26 members are signed up. The retail druggists pay half the program's cost; wholesalers and manufacturers pay the other half. The program does not promote medicines.

"If we had been willing to promote medicines," says one leading Knoxville druggist, "we would have had more money (from manufacturers) than we would have known what to do with."

The name and address of each sponsoring druggist is mentioned during the program. Also, once every 26 weeks, each has his store featured on a broadcast. WNOX promotes the program almost exclusively by courtesy announcements on the air. "The best way to get cooperation is to give some," WNOX told the druggists. "This is the time to plan vital active efforts to do a better business and support the cooperation of your wholesale supplier with aggressive selling behind every counter in every neighborhood store in the community."

It is difficult to determine accurately how much radio advertising is actually done by the independent druggists. Although BAB reported relatively small activity, the recent SPONSOR survey showed widespread usage

among the independents; and a great deal of optimism regarding further use. There were several instances of planned promotional work reported to SPONSOR.

Peter Dileo's parties are only one example. He is radio-minded and has been a consistent user of the medium. He has spent as much as \$245 a month for announcements and programs on WJBO. For one thing, when the *Lucky Social Security Numbers* program was being heard over WJBO he purchased a five-minute segment across the board. When interest in this program reached its peak, his store traffic jumped up 1,000%.

Dileo devotes about 2% of his gross sales to advertising; 30% of this to radio. In addition to his radio-promoted Christmas and Easter parties, he runs a continuous spot program throughout the year. Other advertising (like newspaper) is tied in to his radio promotions. His parties are not hit-or-miss affairs. For instance, 10 days prior to the Christmas party (which is held one week before Christmas), he will gradually build the number of announcements promoting the party, toys, and gifts for the whole family. He will use the same system for the Easter party. Results: Last Christmas he sold completely out of toys twice; and last Easter, he sold completely out of Easter candies three different times; and all Easter toys, rabbits, baskets were sold down to the last plastic Easter egg and chocolate candy rabbits. When special promotions are not in effect, Dileo uses radio for plugging city-wide, free pick-up and delivery service on prescriptions and drug needs. His gross sales have increased over 400% annually since he moved into his new location in 1948, and began the use of radio.

There are other Dileo's around the country, like Goode's in Asheville, N. C., and Holland's in Manchester, N. H., druggists with sound consistent radio work. A *Wall Street Journal* report showed that in 1948 Goode's Drug Store sold about \$500,000 worth of merchandise. In that year he devoted about \$6,000 to advertising. His advertising for the past several years has been divided between radio and newspapers, with about 30% of the budget going for radio. Dr. John A. Goode, owner of the store, himself carefully selects the adjacencies for his commercials and uses spot announcements ex-

# Have your Salt Lake City Sales jumped up 232%?



They should have bounced way up and stayed there. Because retail sales in the entire Salt Lake City wholesale distribution area (which coincides almost exactly with KSL's primary listening area) are now 232% higher than they were ten years ago. A whopping \$761,645,000!

Retail sales are not only way up in Intermountain America, they're going up faster (at a 14.8% higher rate of increase) than the rest of the nation. And so is population. Today more than a million people live in KSL territory . . . 25% more than a decade ago. And still more are moving in twice as fast as the average national rate of growth.

If your sales have not jumped as high as they should in Intermountain America, the thing to do is to buy 50,000-watt KSL, the one and only station you need. For all week long, KSL delivers many more listeners than any other Intermountain America station or regional network. And can SELL them for you at the **LOWEST COST** per customer!

## KSL

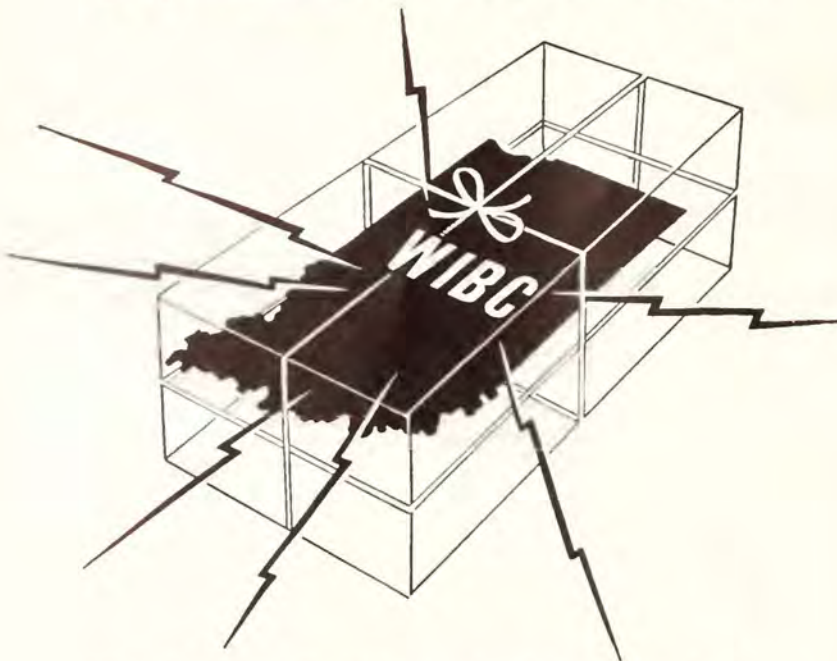
SALT LAKE CITY

50,000 WATTS

CBS

REPRESENTED BY RADIO SALES  
All sources available on request

# WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state “bonus” coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families\* . . . with total buying power of \$4,985,952,850.00.\*\*

\*1949 BMB

\*\*1950 Sales Management Survey of Buying Power

Ask your John Blair  
man about valuable  
time, big coverage,  
low rates at...



clusively. He uses both chain breaks and one-minute announcements preceding newscasts on WWNC in Asheville. He will not consider any other adjacency. Dr. Goode has used WWNC for over 10 years; his current schedule, 18 announcements a week.

In a recent letter to the station, Dr. Goode wrote, “All in all we are a pleased customer and expect to renew our contract when the present one expires.” Goode’s have varied their commercial copy from plugging the photo developing department in the summer (the store has one of the largest developing departments, if not the largest, of any drug store in the country), to pushing prescriptions during the winter.

Holland’s Drug Store in Manchester has advertised with WMUR for the past two and a half years. It has steadily increased its radio advertising from originally three supper-hour announcements per week to a present schedule of nine per week, day and night. The one-minute commercials air prescription department institutional copy only. About 60% of the store’s ad budget goes for radio. A year ago Holland’s found it necessary to expand its prescription department by a third because of increased volume of prescription business.

Transcription companies report that both independents and chains use their transcribed shows or announcements. Ziv has 10 drug stores using major shows like *Wayne King*, *Guy Lombardo*, *Meet The Menjous*, *Boston Blackie*, *Easy Aces*. The World Broadcasting System has 21 drug store sponsors using its shows and jingles, including *Dick Haymes Show*, *Lyn Murray Show*, *Homemaker Harmonies*, time jingles, weather jingles.

Harry S. Goodman Productions has been particularly successful with its two transcribed shows made to order for the druggist: *Baby Days* and *Doctor’s Orders*. *Doctor’s Orders* was released the first of the year and is in about 50 markets. The 15-minute show dramatizes the average family’s need for up-to-date medical service, and tells people about modern medical practice in words they can understand. There are two and a half minutes of commercials interspersed throughout the program; a perfect tie-in is created for the drug store pitch. Costs for the production range from \$3.50 a show in markets under

15,000 population, to \$65 a show in cities like New York. Goodman reports that 35 drug stores now use it.

The old-time prescription filler is a thing of the past. The 49,325 independent drug stores in the United States and the 3,978 chain drug stores sold \$3,611,000,000 worth of merchandise last year, most of it other than drugs; chains did about 30% of the business.

*Drug Topics* (1949) lists the following categories with respective importance in sales volume for most drug stores:

Categories	% of Total Sales
Prescriptions	14.76%
Drugs, medicines, chemical compounds	17.70
Rubber goods	.71
Surgical, hospital supplies	2.57
Cosmetics, toilet articles	14.38
Fountain, meals, bottled soft drinks	17.70
Confectionery and nuts	5.23
Tobacco products and supplies	11.40
Beer, wine, liquor (forbidden in some states)	2.26
Stationery, books, periodicals	5.37
Other sales	7.92

Advertising is geared to the departments in respect to the importance of each, and the druggist can often use the air at relatively little cost. Co-op advertising is prevalent in the drug industry; so is good organization. The combination of the two is conducive to sound industry-wide promotional progress. The small druggist is becoming a larger operator, is modernizing his business. Modern merchandising calls for planned promotion and advertising. From the point of view of co-op advertising, or from that of a low-cost-per-thousand basis, the use of the air is becoming increasingly important among drug store advertisers. ★ ★ ★

## OPINIONS ON AGENCIES

(Continued from page 27)

I got out of college," he said. "That taught me what this country is like, gave me a feel for various-sized communities. But many account men lack that kind of broad experience. Frequently, they're products of the big cities, and the Ivy League colleges. Their experience is limited to the silver-spoon-in-the-mouth crowd."

In practice, such narrowness of social background weakens the account man's judgment about sales appeal to a mass market. The young advertising

manager cited this example.

"Recently, an account executive from one of our agencies came to me with some commercial copy for use on our radio quiz show. It went something like this. 'Socially and in business, too, you can look your best if you. . . .' The flaw in that line is the word 'socially.' To the guy who works in a steel plant, 'socially' is just a word out of the society column referring to the doings up in the big houses on the hill. We changed the copy to read, 'With your best girl, and on the job, too.' . . ."

Narrowness in agency experience as well as social background handicaps account men. Many of them work their way up in the agency as specialists in one medium only. Rounded experience in all media is rare.

"When an account man knows only black and white, for example," one ad manager explained, "he's at the mercy of his own agency radio assistants. He can't supervise them when he knows nothing about radio. Moreover, he may get his radio department in trouble by making promises it can't keep. In a meeting with the client, he may be asked, unexpectedly, for an estimated price on a certain type of show. Suppose he's off by a large margin. Then he has to come back the next day and say the radio department can't do it. There's friction, inevitably, on both sides. I know of at least two major accounts which changed agencies for just this reason."

In some cases, account executives aren't even experts in one medium. They may merely be hail fellows, heroes of the lunch table and golf course. Account executives of this school tend to bring along a crew of radio, copy, or art specialists when they meet with the client for discussion of a campaign. This can be stimulating, but it is also a cumbersome procedure.

When the hail-fellow account executive leaves his experts at home, he must personally absorb the advertiser's point of view well enough to be able to instruct them. But a man who's short on real knowledge of a subject makes a poor instructor; and he may not even make a good messenger.

This all paints a pretty black picture about account executives. But things aren't that bad, actually. All of the advertising managers who told tales about the peccadillos of account men hastened to add that they were mainly talking about extreme cases. Still, it



To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-TEL Repts., Inc. and regionally by BUMER-JOHNSON, Inc. Mpls.



was a rare advertiser who didn't get around to account men at some point in his discussions with SPONSOR.

Another key figure in the agency who came in for criticism was the timebuyer. The feeling was not so much that top timebuyers are unskilled; rather, it was that too much of the actual station selection is done by comparatively unskilled assistants because the top men are perennially over-burdened.

"Just this morning," said an advertiser. "I got a letter from one of our distributors in the Midwest. He com-

plained that the most important city in his territory had been left out in a TV announcement campaign we're running. What's happened is that some girl in the agency timebuying department couldn't clear a slot on the major TV station in that city. So she skipped the city without giving consideration to the fact that we'd rather buy the second-best station than leave this city out entirely."

Another sponsor was caustic about the stay-in-New-York propensities of some timebuyers. As a heavy radio-TV spot buyer, this man's always on

the lookout for a good bargain. "I know that in my home city one of the small stations has a large and loyal Swedish-American audience," he said. "Housewives who listen to that station are ideal for the message I'm trying to put over. But the agency, if left alone, would pass up that station because its timebuyers haven't gotten out in the field enough to know individual markets."

Apparently, the root of this trouble lies within the agency organization itself. Few agencies have enough real experts to go around. Or at least that's the way the sponsor who's left holding a bag of second-best time buys gets to feeling.

Advertisers were less prone to criticize radio-TV directors in the agency; account men and timebuyers got the major lambasting. But several advertisers ticked off these flaws in some radio-TV specialists: (1) "an inclination to be professionally pompous"; (2) "some of them lose touch with the country and get ivory-tower when they propose a program."

Professional pomposity was epitomized by a radio director several years ago when he went before the top brass of one of the nation's largest companies. He was there to help explain the agency's thinking about a series of detective shows. In the midst of his pitch, a senior member of the corporation questioned his reasoning about the use of horror over the airwaves. The radio man eyed the executive contemptuously. "My good man," he said, tensing up and down in his suede shoes. "do you realize that I was the first director to bring the sound of a crunching skull to the American public." (Or words to that effect.)

The radio man, by citing his own supposedly vast knowledge of detective programs so sneeringly, left a bad taste in everyone's mouth. The firm's executives were willing to admit they weren't experts on radio; but they felt that their ideas were at least worth a few minutes' calm discussion. Though the ease of the skull-crunching expert is one of those atypical extremes, it does represent a general failing of some radio men. Sponsors resent it when they aren't given a chance to use their own heads. They feel that cooperative thinking leads to the best results.

The second big fault of radio directors is their tendency to become big city provincials. An advertising man-

## Why do it the hard way?

- Let's look at the facts devoid of any hokum. Of course you can reach a large part of this market without buying WSM. There is nothing to prevent you from selecting a complicated combination of newspapers and small radio stations throughout the Central South Area.
- But, still looking at the facts, that's the hard way to do it. That's the expensive way.
- The simple, economical method is to choose the one medium that gives full coverage of this rich market. And that one medium is WSM.
- The reasons are these: WSM operates on a I-A Clear Channel taking your sales story to the Central South Market with the greatest power permissible under today's FCC regulations. To hold the interest of its millions of listeners WSM specializes in producing local originations with particular appeal to this section of America. Through 24 years of live-talent broadcasting this station has developed a staff of entertainers that is unique both in its quality—some of the country's biggest names, and quantity—over 200 people.
- Yes, WSM is different. WSM is the one medium that offers both the coverage and programming facilities to sell your products throughout the Central South Market.

CLEAR CHANNEL  
50,000 WATTS  
Basic NBC Affiliate



IRVING WAUGH  
Commercial Manager  
EDWARD PERRY & CO.  
National Representative

ager whose product can be seen in practically every drug store in the country told this story. "To push our product, we have to reach the broadest possible audience. All agency personnel know this. Yet, recently, the radio director proposed a show to us which couldn't possibly go over outside New York or Hollywood. It was one of those night-club style varieties that only New Yorkers can enjoy—after they've had three scotches and paid a four-dollar cover charge."

This advertising manager brought up another generally cited failing of agencies. "Once a show has been on the air for several years," he said, "the agency tends to ease up. They feel the business is secure and don't bother to do any new thinking about it. Last year I was so concerned about our agency's attitude that I was seriously considering a request that they reshuffle their personnel. Then, by chance, a small agency came along and sold us a low-cost TV show. Once that happened, our first agency snapped wide awake and has been that way ever since. Proves the value of competition."

For large companies, particularly, sponsors said that a split of the billing between several agencies is always healthy. A vice president in a large pharmaceutical firm felt that at the point when a firm's billing reached five millions annually several agencies should come into the picture. Others specified a slightly lower figure.

All advertisers interviewed were as quick to praise agencies as they were to criticize them—except for one branch of agency activity. Product merchandising is the step-child of agencies, according to the advertisers. "We've learned," said a tobacco company ad manager, "that you have to take advantage of every opportunity to reach the public. A radio show has to be backed up with point-of-sale promotion of the product. But the agencies have small merchandising staffs which tend to stick to one formula for every client. That's why separate merchandising firms have been sprouting up."

Merchandising of the radio show itself by agencies came in for criticism. One advertising manager who had been an agency account man until recently said that account executives frequently fail to put the proper push behind program promotion. "They don't seem to know whose responsibility it is

In poker, a novice will win a hand now and then

...but a proven player will win out most often in the end

day after day... year after year

## WMC STAYS OUT FRONT

You don't have to gamble when you select a radio station in Memphis. When you choose WMC, you are following the example of hundreds of other "blue-chip" advertisers who have made WMC a continuing investment for years.

**EACH YEAR, FOR THE PAST FIFTEEN YEARS, WMC HAS CARRIED MORE LOCAL, REGIONAL AND NATIONAL SPOT BUSINESS IN TERMS OF DOLLAR VOLUME THAN ANY OTHER RADIO STATION IN MEMPHIS.**

For more than 11 CONSECUTIVE YEARS —a "selective" automobile advertiser has broadcast 52 weeks each year, for a total of 1,716 quarter hour programs over Station WMC.\*  
\*(Name furnished on request.)

**WMC**

**NBC-5000  
WATTS-790**

**MEMPHIS**

**WMCF**

260 KW Simultaneously Duplicating AM Schedule

**WMCT**

First TV Station in Memphis and the Mid-South  
National Representatives, The Branham Company  
Owned and Operated by The Commercial Appeal

# GROWING GROWING GROWN

*Now First in Mobile*

MORNING PERIOD\*

## PLUS...

a 14.8 Over-all Audience  
Increase Since 1949

## ANOTHER BONUS FOR ADVERTISERS...

Special merchandising  
department for extra  
promotion of sales.

\*January, February, 1950 Hooper

**WABB** AM 5,000 Watts  
FM 50,000 Watts  
AMERICAN BROADCASTING  
COMPANY

OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

## Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas

to see to it that stations are approached for local publicity and poster cooperation. They may leave it all up to the network and fail to have the art department work up proposals for posters and so forth."

One relatively minor irritation is the tendency of some agencies to push whatever medium they are best set up to handle. Advertisers said they knew of a few agencies which were accustomed to black and white but chary of using the air. But that's a vanishing condition. Even in agencies with well developed radio departments, however, there's a tendency to try and sell the client on the easy way out. "They give you other reasons," said one sponsor. "but I've seen them try to push a network program rather than announcements to avoid all the detail of a spot campaign."

Several years ago, Elmo Roper, under the auspices of AAAA, made a study among top management on attitudes toward advertising agencies. One of the key criticisms then was that agencies seem to be primarily interested in increasing appropriations. SPONSOR finds that this feeling persists today. Advertisers say that their agencies, gently or otherwise, maintain a steady pressure on them to increase budgets. The following quoted comments speak for themselves.

"If you ask for a low-cost TV show, the agency first brings in an expensive production, just on the chance you might fall in love with it and up the appropriation. We appreciate their initiative, but the loss of time turning down the high-cost proposals gets irritating."

"Once an account executive came to me with a plan for a new campaign. Before he had a chance to get his bearings I stabbed a question at him. 'Just what do we need this campaign for?' The reply: 'Because the agency needs the money,' he answered, and that was actually the truth of it. The agency had just lost a big account. That's a classic slip of the tongue by an account executive, but it actually happened just that way."

Advertisers temper their criticisms, however, with these observations.

"It's only human for an agency to push for more billing when its profit comes out of the amount clients spend. But the commission system in general works out best for everybody."

"The pressure on you to spend more gets to be a nuisance at times. But

it's also a good thing. Sometimes advertisers are inclined to be a little too conservative in their appropriations. Where the agency comes up with facts that show a definite benefit coming out of an extra program or announcement campaign, it's to our advantage to reconsider the budget."

In the first article of this series, agencies were quoted on their key gripes against sponsors. In general, these centered around: (1) the sponsor's lack of faith in his agency; (2) the client's tendency to base opinions about his program on the opinions of non-professionals (his wife, for example); (3) client tendency to pooh-pooh the time element in requests to the agency; (4) failure of clients to let agencies in on the long-range plans of the firm; (5) client ignorance about TV and the new problems it presents; (6) client failure to go through channels where instruction of talent is concerned; (7) over-attention to detail and over-supervision by the client.

What do sponsors say in reply? Surprisingly, they agree with the agencies in general—with reference to sponsors other than themselves, that is. But, with apparent sincerity, they say that many of the faults agencies mentioned are not typical of executives in well run companies; and that other faults cited by agencies aren't faults at all but necessary evils.

"Over-supervision," for example. "It would be nice," said a sponsor, "if we could let our good friends in the agency take a program through from start to finish without our close supervision. But human nature doesn't work that way. We have found that unless we demand it, we don't get the best of service. Then, too, we feel that we can make some valuable contributions along each step of the way."

Advertisers feel that close supervision of agency activity is necessary for another big reason. No matter how well the agency understands the account, it can't hope to know a company's policies as well as the advertising manager does. Without cooperative supervision, *faux pas* are inevitable.

On one of the better known TV shows recently, a topical skit kidded the ambassador of a foreign country. The company sponsoring the program happens to have important trade dealings with that country. In the mail the next morning were protests from a number of important trade representa-



tives of the nation involved. Explained the advertising manager: "I couldn't attend rehearsals that week and so our irrepresible MC worked that one in. Wasn't his fault; just an indication of why the sponsoring firm must constantly supervise and work with the agency."

Several advertisers turned the tables on agencies by picking on them for the same flaws they laid to sponsors. They said that agencies sometimes left delivery of commercial copy or other items for the last minute, then demanded an instant okay. And, as for knowledge of the new problems of TV, one ad manager said: "We were the ones who pushed our agency into television. Agencies may know far more than sponsors about radio. But in TV everyone is starting out even." Another comment: "I know several supposedly well versed agency executives who don't even own TV sets. They say they can keep up with it by reading the trade press."

As for the point that sponsors often bring in the opinion of non-professionals like their wives, one sponsor said: "If an agency man can't out-argue my wife, then maybe she's got something."

A particularly hard-working ad manager added this sidelight. "A year ago I took several days off my vacation to visit the farm country in my home state. I was anxious to find out how well our network quiz show was doing among farmers. I spoke to farmers in muddy fields and inside barns. I learned that they didn't listen to network stations, were more interested in local independents. When I got back to New York, I felt I had a little grain of truth in my hand. But the agency tried to talk me out of it. They said the sample was too small and the area probably wasn't representative. But that's an old legal trick, beating down the opposition's evidence. Agencies will try to do it every time."

Probably attitudes as much as anything else prevent an agency from doing the best possible job for its clients. One of the worst is summarized by these familiar sayings. "Let sleeping dogs lie," and "Don't rock the boat." Even the best of account men will hesitate to make constructive suggestions to a client when they know that the agency top men have adopted these mottos. Rather than suggest a survey to determine the effectiveness of a program, they'll let it ride until the client presses for it.

## 50,000 WATTS COVERING A 17,000,000 POPULATION AREA!



**The DETROIT Area's Greater Buy!**  
—at the lowest rate of any major station in this region!

CKLW with 50,000 watt power is hitting an audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This mighty power, coupled with the **LOWEST RATE OF ANY MAJOR STATION IN THIS REGION** means that you get more for every dollar you spend in this area when you use CKLW. Get the facts! — plan your Fall schedule on CKLW now!

# CKLW

ADAM J. YOUNG, JR., INC.  
National Rep.

J. E. CAMPEAU  
President

Guardian Building • Detroit 28

To people who have radio-tv time to sell:

# How to profit by your



# trade paper advertising

*New booklet—"The Happy Medium"—of interest to*

- station managers • agency account executives
- copy writers • buyers and sellers of radio and tv time
- (and other trade papers)

*Want to see examples of successful trade paper ads?*

*Want suggestions for station campaigns?*

*Want some advice about production costs?*

*Want a gratuitous peek at some advertising success stories?*

*(and some subtle sell for SPONSOR?)*

Some of the subjects discussed in "The Happy Medium":



Size of production budget



Identification



Basic themes



Long vs. short copy

**SPONSOR . . . shortest distance between buyer and seller**

*just you-know-what with this coupon*

SPONSOR  
510 Madison Avenue  
New York 22, N. Y.

Please send me a copy of "The Happy Medium."

(name)

(address)

(city)

(zone)

(state)

# BMI

## PERFORMINDEX

A terrific time-saver for any program director, disc jockey or broadcaster who programs music . . . and for the TV producer.

PERFORMINDEX is an important section of the entire BMI repertoire. It is a careful compilation of BMI-licensed music titles that have been performed most consistently in recent months.

PERFORMINDEX contains the songs you've used on your own shows. They're arranged by title, alphabetically for convenience and simplicity. And for the station that uses phonograph records, PERFORMINDEX has the necessary record data.

If PERFORMINDEX has been misplaced in your station library, write immediately to BMI for another copy.

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



To keep abreast of the ever-increasing interest in sports, KQV has signed Len Casanova, new Pitt coach, for a series of Football Forecasts. Casanova in the Fall — and Pie Traynor throughout the year — form a top pair of sports celebrities who help make KQV a better buy. Ask Weed and Company for details.

# KQV

**Pittsburgh, Pa.**  
MBS — 5,000 Watts — 1410

Despite all of these grounds for criticism of some agencies, all of the advertisers questioned said that, basically, they had real faith in their own agencies. A vice president in one of the top ten national sponsoring firms said: "We trust the agency the way we do our company lawyers."

The best summary of the way most important advertisers feel was provided by a top-ranking, multi-million spending SPONSOR reader who wrote a letter in reply to last issue's article. A portion of it follows.

" . . . I think the agency should become a member of the sponsor's company. Not in fact, but in attitude. The sponsor should invite the account supervisor to actually sit in with the policy-making committee of the company. Furthermore, the agency should solicit the sponsor's ideas for their coming campaign *before* not *after* the presentation. The agency should drown the fear that they will lose the account if they don't keep perpetually selling the sponsor their own ideas. If they have this "one-company" philosophy, then may the best man come up with the best idea and let the rest of the company judge the idea. I've seen agency men stand up and tell a sponsor his latest brainstorm is a wash-out and tell him with logic and facts. And I know the sponsor appreciated the criticism, fought back with the best arguments he could command, and lost his point gracefully.

"One-company philosophy is the key to better relations between agency and sponsor and better selling for the product advertised."

Those are SPONSOR's sentiments, too, based on its talks with dozens of agency and sponsor-firm executives.

*Reprints of this two-part series on advertiser-agency relations are available free to subscribers on request. SPONSOR invites rebuttal letters and other comments bearing on this subject.* ★ ★ ★

## MERCHANDISING

(Continued from page 23)

Admitted leader in merchandising services rendered by newspapers is the Hearst chain. Each of the 10 Hearst papers has its own merchandising department, with a centralized staff in New York to coordinate operations. The *New York Journal-American*, for instance, has 22 men in its Research

and Marketing Department who continually make personal calls on chain and independent grocery stores.

The Hearst organization does its merchandising job as a basic aspect of its operation (WLW is its radio counterpart). No other papers even come close. Some, like the *Chicago Tribune*, were heavy merchandisers in the past but have sharply curtailed their efforts. The *Chicago Tribune's* principal services consist now of letters to retailers, at cost, and a Consumer's Panel of 500 housewives. Every three or four months, regular advertisers get a rundown on the Panel's preferences in the grocery, drug, and clothing fields.

Often papers do much less. Says one former newspaper man: "During my 10 years in the newspaper business, I learned that merchandising in this field is simply a subtle way of cutting rates. Much of this so-called "merchandising" by newspapers is simply puffery and lip service.

"I recall a great to-do that was made over a simple window display. A dozen 3 x 10 glossy prints of this single display, accompanied by a puffed-up letter, were sent out to the space buyer, account executive, and practically every officer of the client's company. I mention this simply as an example of the extremes to which such merchandising is usually carried."

Magazines, since they aim at a national audience, cannot give the same personal merchandising service as newspapers and radio stations who are actually in the market area. But the large consumer magazines do mail out varying amounts of material. In a Directory of Magazine Merchandising Services, the Rockmore Co. (New York advertising agency) lists the aids given by 47 national consumer magazines. Services offered range in number from the 14 by *Esquire* to the four by *Boys' Life* (all at cost).

*Boys' Life* provides imprinted tags for attachment to merchandise, display cards, cover folders for sales letters and promotion material, and reprints. All these items must be paid for by the advertiser.

*Esquire*, the most ambitious magazine reported on, sets up seasonal window displays in selected retail stores; mails out letters to salesmen, distributors, and retailers; and provides two inch logotypes for retail mat blocks. These three services cost advertisers nothing; *Esquire* charges for the other 11 services. These include: statuettes

of "Esqy," the *Esquire* trademark, mass mailers, cover folders, standard reprint cards, die-cut counter cards, platform display cards, *Esquire* merchandise tags, window stickers, blow-ups of the ad, small stickers, and ad reprints.

In general, magazines appear to give much less local market information than newspapers; much more printed merchandising matter. They also are more prone to charge for it.

Merchandising is a handy auxiliary to lagging or sparse magazine circulation. The circulation of even large magazines like *Life* and the *Saturday Evening Post* is skimpy in any given market, when compared with local radio and newspaper coverage. Part of this slack is taken up by strategically placed merchandising posters and reprints. *Saturday Evening Post* trade advertising stresses the heavy merchandising tie-ins made with advertisers. How much of it is paid for by SEP is not clear; the biggest aids given retailers appears to be copy and pictorial ideas.

Although SPONSOR's second article on this subject will be devoted entirely to merchandising services rendered by radio stations, one example points up the contrast between the aids given by different media. More is often asked of radio. This is a summary of suggestions made by the sales promotion department of a large company. Radio stations carrying their schedule are expected to do the following:

1. Send letters to all dealers, announcing the program.
2. Give a dinner for district salesmen and management just before the first broadcast.
3. Pay for swivel posters at the rate of \$.75 each.
4. Paste up stickers at several points around each retail outlet. (A roll of 80 costs \$4.00.)
5. Give theatre or baseball tickets to the dealers: pairs of tickets to four or five dealers a month.
6. Send out a merchandise mailing to dealers about once every two months.
7. Have the program personality make informal visits to three or four dealers every week.
8. Support the program with regularly scheduled courtesy announcements and newspaper advertising.

In summing up, the company says: "All of this merchandising has been

**OUR TRANSMITTER SCRAPES THE SKY**



**BUT OUR FEET ARE ON THE GROUND**

With 28 years of top flight sales effort on behalf of America's leading advertisers, WGY continues to dominate the vast Northeastern market covering upper New York State and western New England.

Here are the facts:\*

**WGY's** total weekly audience is 2½ times greater than the next best station *day and night*.

**WGY** has 40% more total audience than a combination of the *ten top rated stations in the area*.

**WGY** covers 54 counties daytime — 51 at night. The next best station covers 14 day — 13 night.

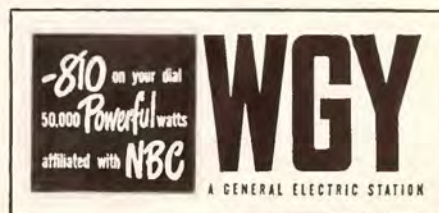
**WGY** has almost *twice* as many counties in its *primary coverage* as any other station in the area has in its *entire coverage*.

**WGY** has 9 counties in its primary area which are *not reached at all* by any other Capital District station.

**WGY** — and only WGY — can deliver audiences in 21 major metropolitan markets with coverage in 5 northeastern states.

\* Source Broadcast Measurement Bureau Study #2, Spring 1949.

All in all, your best dollar for dollar value is WGY covering more markets — more audience — with more power than any station in its area — at lower cost than *any* combination of those stations to reach the 21 markets.





## As he sews, so his sponsors reap

Skillful in direct selling as well as in prestige-building, he stitches a sturdy fabric from the news. His "needlework" is heard by approximately 13,500,000 listeners weekly.

As Mr. P. K. Smith of P. K. Smith & Co. wrote to Station WTSP, both of St. Petersburg, Florida:

"We feature a cross section of merchandise which appeals to the masses of the people. On numerous occasions we have introduced or offered new items exclusively through the Fulton Lewis, Jr. program. Therefore, we feel qualified to state unconditionally that this medium of advertising is highly effective..."

"It is our firm belief that this is one of the finest prestige programs on the air today."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1110 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

done for us by radio stations entirely at their expense. For most part, these projects are inexpensive and usually run about 5% of any one program."

Some radio stations do even more than this for the majority of advertisers. Three stations in or near Cincinnati are leaders in merchandising: WLW and WSAI in Cincinnati; WING in Dayton. Every section of the country has its outstanding merchandisers.

In general, networks are more concerned with program promotion than with merchandising advertisers' products. Louis Hausman, CBS v.p. in charge of advertising and sales promotion, expresses one network opinion this way: "A medium's prime responsibility is to deliver circulation. Therefore, a network should promote two things: the station and its programs. Merchandising, most properly, is a function of the advertiser. If a station has enough money, staff, and energy to do a merchandising job, fine—let them go ahead."

The other nets were less candid, but all indicated that their primary concern was station promotion. This attitude is logical, since any effective merchandising would have to be done locally by individual affiliated stations.

Opinions from advertisers, agencies, and stations are more varied. Often advertisers agree with stations, although usually for different reasons. Advertisers favor merchandising—for one reason because it is a "bonus" which makes them feel they are getting more for their money. The advertising manager of a tobacco company puts it this way: "We make up our list of stations on a cold-blooded appraisal of the size audience they can deliver for the cost involved. Then we ask them what kind of help they would be willing to give us if we bought time. The idea is pretty much to get whatever we can in the way of merchandising."

Some advertisers are more interested in the merchandising than they are in the advertising. They're mainly interested in getting distribution first. The president of a medium-sized advertising agency says: "An advertiser with less than \$150,000 a year to spend is wasting his money if he aims primarily at consumers. But this much of a budget can be used as a spearhead for merchandising. It can convince buyers, distributors, and retailers that they are being 'backed-up' by national advertising—and get them to stock the product."

The media director of a medium-sized advertising agency feels that merchandising services should be given as an inducement in the competition between media. "Merchandising should be a surplus or bonus. Today, with the impact of TV, something extra is needed to keep advertisers. More money in merchandising might make the matter of rate reductions less pressing."

Other advertisers look on merchandising as more than just an "extra." They consider an advertising campaign without merchandising to be a job only half done. The timebuyer of a large ad agency gave this example: "One client we know of sponsored 15 announcements a week on a dominant station in a big test market for a year and a half. The station did not merchandise the client's product. Result: little or no results were evident in this area, so the client cancelled his schedule." The moral drawn from this by the timebuyer was that "good advertising comes first, but good advertising isn't enough. You have to have good merchandising too."

These remarks sum up the advertisers' reasons for wanting merchandising help. Some radio stations added reasons of their own in favor of merchandising. Even stations which are generally set against merchandising conceded that in cases where a new product is starting out they can help the advertiser get distribution by plugging his cause with dealers. As the general manager of a Midwestern 5,000-watt station explains: "I believe that merchandising is a great help, especially in launching a new drug or food product on the market. It's the added boost sponsors need."

One station looks on merchandising as a kind of self-promotion with local retailers. "We merchandise a sponsor's products for purely selfish reasons. We make retailers aware of the station and products advertised over it. They are more apt to think of us when asked about good effective advertising media," says the merchandising manager of the 50,000 watt station in the far West.

Larger stations were most candid in pointing out the biggest, though least talked of, argument advanced in favor of merchandising by many stations. This is the obvious fact that the amount of merchandising offered is a competitive weapon frequently used by weaker stations to get business. Since

# SEEKING AN AUDIENCE WITH KENTUCKY KING (Ky.)?

If you want to count Kentucky King (Ky.), it *can* be done via radio—but *not* by WAVE. The courtiers around that throne are outside our boundary line. . . .

As it is, we use up all our influence in the 27-county Louisville Trading Area. And this, *but only this*, is the *one* regal market in all Kentucky. It buys and sells almost as much stuff as the rest of Kentucky combined.

At WAVE we give you an entree not to Kentucky King, but to the *treasury* of the State. Give us the nod, and we'll be glad to announce you — by radio!

## LOUISVILLE'S WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES



# Oh, Doctor!

## The 4 Equations

$$g_{ik;l} = 0; \Gamma_i = 0;$$

$$R_{ik} = 0; g_{,s}^{is} = 0$$

No, we aren't entirely conversant with the good Doctor Einstein's latest theory *either*, but we do know that the simplest arithmetic will prove the effectiveness of KATL's new 5000 Watt Coverage in the South's richest market area. Call or write Jack Koste, Independent Metropolitan Sales, for the **FACTS**.

Houston's Oldest Independent

# KATL

HOUSTON, TEXAS

ask

## JOHN BLAIR & Co.

about the

## HAVENS & MARTIN

## STATIONS

## IN

## RICHMOND

## WMBG-AM

## WCOD-FM

## WTVR-TV

First Stations of Virginia

this is the case in other media, there is nothing unusual about finding more "cooperation" from the smaller or less preferred stations.

An equal number of compelling reasons are advanced by those advertisers and stations who do not approve of merchandising. One reason shared by both was the feeling that merchandising eventually is paid for out of higher rates. The advertiser's point of view is represented by the vice president of a medium-sized ad agency who said: "The trouble with merchandising is that some advertisers and agencies want lots of it and others don't much care. The advertisers who get it are adding costs to the station's overhead, and these additional costs will eventually be reflected in higher rates to all advertisers, whether or not they use the merchandising services."

Many national advertisers are in the comfortable position of not needing merchandising at all. The advertising manager of a large drug manufacturer uses his company as an example: "We have a 100-man sales force and have had 100% distribution for quite a while. It's fine if the station wants to send out mailings to retailers, especially if there is a special gimmick promotion going on. As for calling on dealers, we find it doesn't do very much for us."

More than one manufacturer *asks* stations please not to meddle with their retailers. They prefer to do the job themselves. One watch manufacturer had to do this, after being bedeviled by local retailers who asked for personal plugs along with the company's announcements.

Still other advertisers and agencies object to merchandising simply because they recognize how tempting it is for stations to give lip service, yet not do a bang-up job. One outspoken advertiser, the advertising manager of a margarine company, says: "Lots of stations are doing merchandising that isn't worth a darn. They send post cards to dealers which end up in the waste basket. My distributor does that much anyway. Then the station thinks up some impressive stuff to send to the agency as proof of its cooperation." This company would appreciate instead, a better picture of their product distribution from the local station.

Stations often feel that merchandising is little more than a gesture. The business manager of a 50,000 watt Southern station writes that money

spent on merchandising is wasted, because "... a station's efforts with the trade are largely wasted and not efficient. These futile gestures cost money and weaken our real and essential job of audience promotion—on which we spend \$40,000 a year."

Some stations also admit that extensive merchandising eventually raises rates. And they aren't too happy about it. Says the promotion director of a 50,000 watt Mid-Atlantic State station: "There is no such thing as free merchandising, actually. Eventually it will show up in increased station rates. Since radio is in the business of radio, rates charged should not include anything other than broadcast activities." His suggestion: "Perhaps a special addition could be made to the rate card so that an advertiser could separate in his own mind the money he pays for air advertising and the money he pays for merchandising."

Another station executive is actively opposed to merchandising for still another reason. His attitude is that "a station which indulges in merchandising help is demeaning its own medium. Merchandising is a different means of selling and has no real connection with radio advertising—why should radio compete with itself?"

Despite the vigorous opinions expressed by SPONSOR's respondents, there were several points of agreement which can be pointed out. They represent, as far as can be learned, the true state of affairs in the merchandising picture. In speaking for publication many advertisers and radio stations disagree; but this is what both sides really think:

1. Stations are chosen for the audience they provide; merchandising aid is a secondary consideration.
2. Smaller stations are more apt to give merchandising help than larger ones. The 50,000 watters can afford to be more independent.
3. Merchandising, in the final analysis, represents a rate cut. It's a bonus for advertisers which comes out of media's profit.

### V. S. BECKER PRODUCTIONS AVAILABLE

Women's appeal, musicals, serials, dramas, comedies and children's shows completely packaged for television. Representing talent.  
562 - 5th Ave., N. Y. Luxemburg 2-1040



4. Any substantial merchandising budget must eventually boost rates.
5. Advertisers expect some minimum aid from all radio stations. At the least, this could be mailings to retailers informing them of the station's advertising schedule, acquainting them with accounts and programs of special interest to them.

Even before this much common agreement was discovered, SPONSOR asked if there was some standard which could be set up to govern merchandising. Most advertisers and stations who had suggestions (there weren't many) thought that a fixed percent of the advertising money spent should go into merchandising by the station. Five percent was the figure mentioned by the few who suggested this approach.

Some stations have minimum service which goes to all advertisers, regardless of how much they spend; all other aid is charged for at cost. This plan undoubtedly appeals to the more independent stations.

There seems to be little chance that either plan will be adopted for the whole broadcast industry. The reason is simply that stations and advertisers have a multitude of different problems. If a new product asks for merchandising will a station looking for new business refuse its full cooperation? Probably not. Neither would a standard prevent one station from offering more merchandising cooperation to swing an account away from a competitor.

SPONSOR's suggestion on the first page of this article was directed primarily at radio stations. It has an equally important one to make to advertisers: be specific and practical about what you want in a merchandising way. Don't ask for too much. Have your advertising agency provide copy and fancy artwork, if this is necessary. Most stations have neither the personnel nor money to do a specialized job.

And, summing it all up, the best guide through the merchandising maze is a well-proved business adage: you get what you pay for. ★ ★ ★

### Top Producer

Now heading radio-television department of New York agency seeks change. 28, married, thoroughly experienced dramatic shows, E. T.'s, etc. Money secondary to opportunity. Arrange interview. Box 34A.

## 510 MADISON

(Continued from page 6)

will participate cooperatively with local dealers? This information will be very much appreciated.

Incidentally, SPONSOR's FALL FACTS edition was tops. It contained many new ideas as well as forecasting future trends in radio and TV for the coming season. Keep up the good work!

MILTON LAWRENCE  
WRLD  
West Point, Georgia

• The BAB keeps a running file on co-op advertisers for the benefit of NAB members.

You should be complimented upon what I think is a very neat and effective treatment of my Hofstra Study on TV Sales-Effectiveness, in your 17 July issue. Indeed this whole FALL FACTS issue is unusually pertinent and well put together.

THOMAS E. COFFIN  
Supervisor, TV Program Research  
NBC  
New York

### TOOL FOR TIMEBUYERS

May we have your permission to reproduce the article entitled "Tool for timebuyers" which appeared in the 5 June issue of your publication. It will be distributed to our entire membership list.

C. J. FOLLETT  
The Bureau of Broadcast  
Measurement  
Toronto

### SPECIAL SPONSOR RATES

Some time ago, perhaps a year or more after SPONSOR was started, we received a letter from you suggesting special student rates for SPONSOR. At the time, our course was so far along that the offer would have had little interest to the students for that year. I am wondering, however, whether you still make such an offer and, if so, what the rates would be for student subscriptions beginning the first of our school year in September? Also, do you have a special educators' rate on my own subscription?

H. A. CONNER  
Associate Professor  
Department of Marketing  
New York University  
New York

• Educational rate is \$4 per yearly subscription.

# 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**  
50,000 WATTS OMAHA BASIC CBS

Extra  
KNOW HOW  
Better  
RESULTS

**KDYL**  
NBC Network  
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.



**Biggest home medium**

Announcing its new Consumer-Franchise Plan, the *Chicago Tribune* states: "Selling at the retail level today is creating new, difficult conditions for the manufacturer. With little personal selling in the stores and an accelerated trend toward self-service, retailers are not interested in stocking brands their customers are not interested in buying. *The critical stage of selling has moved out of the store and into the home.*"

We agree with the *Tribune*.

And the questions that follow should give the advertiser something to think about.

1. How much of your selling must

be done in the home ?

2. Do you know which advertising medium does the best selling in the home?

3. Do you know how to use that medium?

**Do you love your agency?**

"What agencies would tell clients . . . if they dared" caused quite a stir among the men who foot the bills when it appeared in SPONSOR, 14 August issue.

But did we plan to leave it at that? Not on your tintype.

Examine pages 26 and 27 of this issue and you'll note our roundup of the other side of the argument. This time the sponsor gets his innings, and we guarantee that some of the things he says will make many an account executive's hair stand on end.

But don't get us wrong. The sponsor insists that he loves his agency. And then he remembers a few gripes like: (1) why doesn't my account executive know more about sales and media? (2) why does my agency go into idea-hibernation as soon as our new show is launched? (3) why is my agency so weak on merchandising? (4) how can I persuade my agency to stop urging me to double my appropriation? (5) how do I get my account executive to understand how the people who buy my product live?

SPONSOR hopes that its frank expose of the innermost thoughts of some of advertising's most important people will be received as we intended—as a constructive contribution to advertiser-agency relations. Naturally, we'll welcome letters which we will be happy to publish, anonymously or otherwise.

**WCAU-TV hypos attendance**

Alert television stations are convincing sport promoters that, far from being a drag on attendance, the broadcasts are a blessing.

In Philadelphia, WCAU-TV telecasts the red-hot, league-leading Phils once weekly. Normal attendance for a Phillies game at Shibe Park is 13,000. But on the telecast night of 16 August, 24,000 jammed the rafters.

True, it was the last night of a victorious home stand. That was on the plus side for good attendance. But the weather was threatening; the Phillies management expected empty bleachers—plenty of them.

When they saw the sellout crowd, they were quick to credit the TV station and its aggressive promotion of "Let's say goodbye to the Phillies night". Besides plugging the event for two nights and one day on all WCAU programs, radio and TV, the station paid for a sizable tie-in ad signed by Don Thornburgh in the *Philadelphia Bulletin*.

**Applause**

**Million dollar BAB**

After 15 months of super-salesmanship on an individual basis, the Broadcast Advertising Bureau is being readied to do a full, big-business job for a big medium.

On 7 August, the NAB Board of Directors put its approval stamp on a new and independent BAB for radio to begin full operations 1 April, 1951. In doing so it agrees with the Special BAB Committee that "The organization should be geared to reach an annual operating budget of at least a million dollars."

SPONSOR has long felt that one million dollars invested in a solid effort to tell advertisers what they should know about radio will reap a rich harvest. In our 22 May 1950 issue we editorial-

ized, "radio is being pushed around in the competitive struggle. Despite the valiant efforts of Maurice Mitchell and his several assistants, the outmanned, outgunned BAB closely resembles the Bureau of Advertising in its infant days. The inherent greatness of radio and TV have brought them business the easy way. But for every advertiser who knows what broadcast advertising can do, how to use it, many others know little beyond what other media tell them.

"What's needed is approval of a specific long-range plan of action, and the resolve and funds to carry it out."

We like the new plan. We like practically everything about it.

We like its scope, its radio exclusivity, its divorcement from NAB, its in-

centive to NAB members, its welcome to non-NAB stations.

We particularly like the generosity and long-range vision of the Special BAB Committee and the NAB Board that gets it on its way. Far from hurting the NAB, we think this decision marks an upward trend for the faltering industry association.

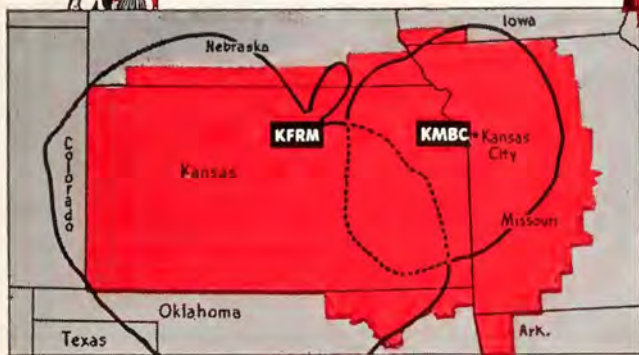
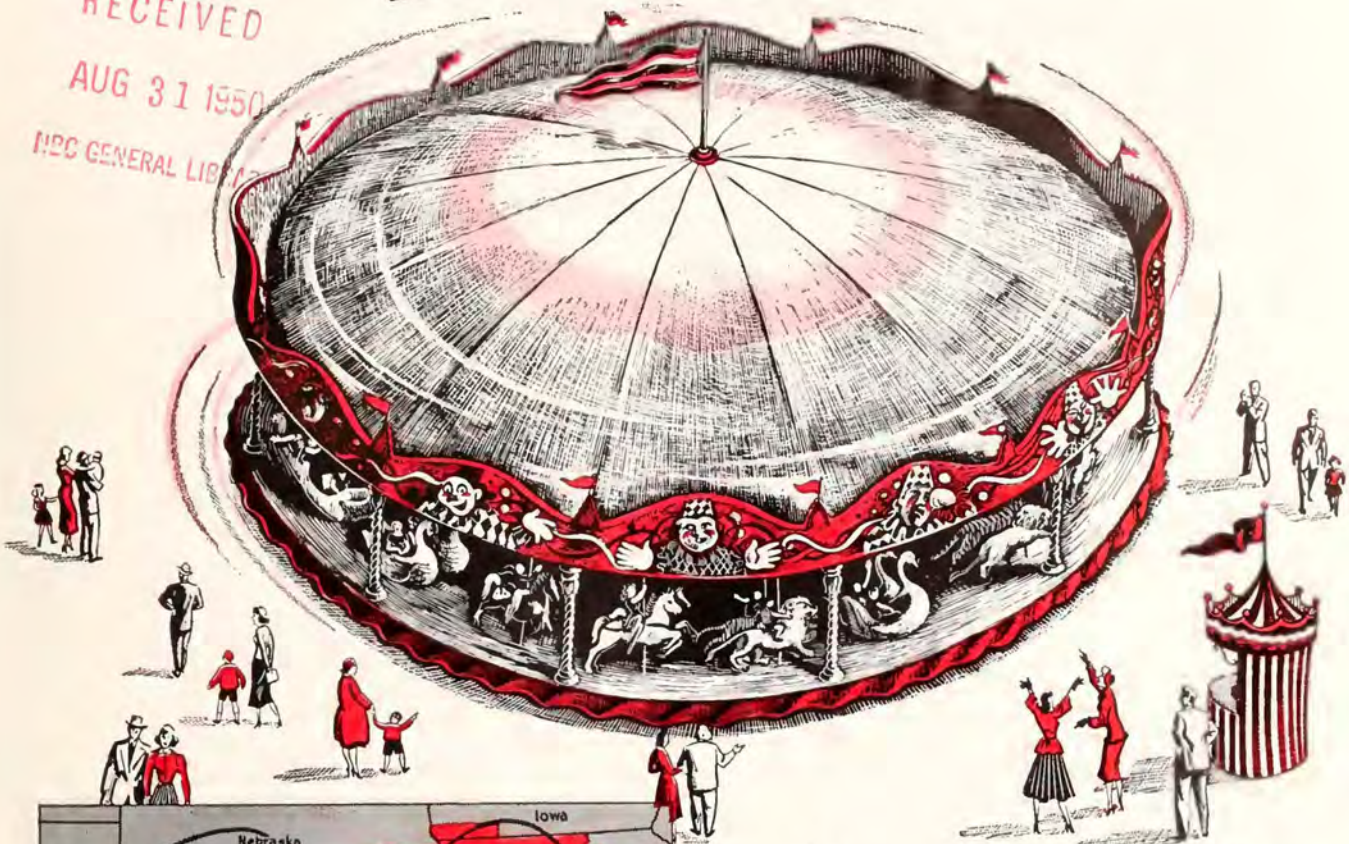
Pending formation of the new BAB, the selection of Hugh Higgins to continue where Maurice Mitchell left off guarantees progress in industry-selling. Higgins knows BAB functions, station selling, and sales promotion on a practical basis—he handles them all well.

The plan for an expanded BAB is good news to the advertiser who wants to know how to get the most out of his radio dollar. We hope it gets the industry support it deserves.

# THE KANSAS CITY MARKET

*Does Not Run in Circles!*

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Daytime half-millivolt contours shown in black.

*It's a Rectangle...*

and Only The KMBC-KFRM Team  
Covers It Effectively  
and Economically!

Kansas City's Primary Trade Area is an East-West rectangle. Kansas City is the hub of business activity within this territory. The KMBC-KFRM Team has been created to provide vital radio coverage of this area, *without waste circulation!*

The Team is your best buy in the Heart of America for penetration and economic coverage. Contact KMBC-KFRM, or any Free & Peters "Colonel" for substantiating evidence.



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# This is CBS in 1950....

And for 1951, CBS again promises the strongest schedule  
in all radio, backed by powerhouse promotion: thousands of  
newspaper ads, more than one hundred thousand on-the-air  
announcements, both local and network.

address  
of radio's  
greatest

The great CBS stars themselves have recorded spots promoting  
the schedule ... and there's a catchy campaign jingle, too.

# stars

Service to talent and clients marks every move in  
the CBS fall campaign ... aided by the best Press  
Information department in the business,  
as evidenced by any number of awards.



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