

SPONSOR

For buyers of broadcast advertising

UNITED STATES
BALTIMORE
MD.
2 CENTS 2

Confessions of a New York timebuyer—p. 26

Oh for the life of a producer—See page 24

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



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and Motives

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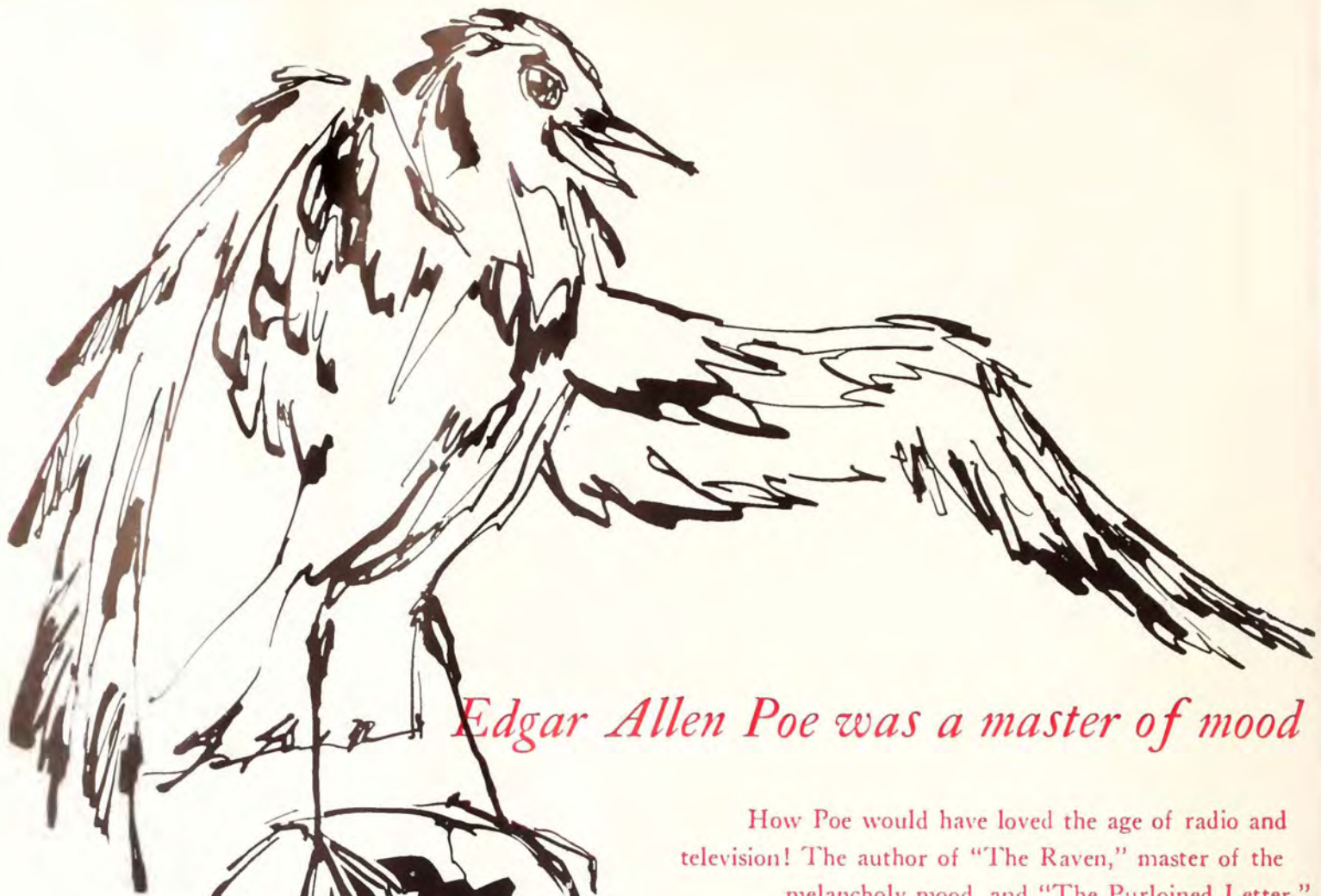
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Edgar Allen Poe was a master of mood

How Poe would have loved the age of radio and television! The author of "The Raven," master of the melancholy mood, and "The Purloined Letter," model for the detective story of today, lived one hundred years too early.

In Richmond, the house in which he spent his childhood stands almost within sight of the Havens and Martin Stations, first in the South. Poe would have thrilled to the magic appeal of the airwaves, its broad sweep of entertainment, its hold on its vast audience. Advertisers thrill to the effectiveness of WTVR, first station of the south.



THE EDGAR ALLAN POE SHRINE —
THE OLDEST BUILDING IN RICHMOND, VA.

Hovens & Martin Stations are the only
complete broadcasting institution in Richmond

WMBG AM • WCOD FM •

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



WTVR TV

SPONSOR

510 MADISON AVENUE, NEW YORK



DON'T DISCOUNT SUMMER OUT-OF-HOME LISTENING—One out of every four persons in the 12-county New York Metropolitan Area listen to summertime out-of-home radio, according to studies made by Pulse and available through WNEW, New York. RTMA radio set statistics for 1950 show that about 4 of every 10 receiver units manufactured are either portable or for auto installation.

HEARING AIDS FIND RADIO—With Gabriel Heatter plugging Beltone, Sonotone starting with Galen Drake in January (they now use several markets), and Acousticon radio-active in New York and elsewhere, looks like hearing aids is another product category turning increasingly to the aural medium.

TELE-CENSUS #4 REPORTS CARTOONS BEST-LIKED TV COMMERCIALS—Woodbury College (Los Angeles) continuing TV study of 3,000 homes in Los Angeles, San Francisco, and San Bernardino, dated November 1950, reveals (1) cartoon advertising favored by wide margin over product-in-use and spoken commercials, (2) 43% of respondents had made direct purchases as result of TV commercials, (3) 2 out of 3 respondents reported some member of family listening often or sometimes to radio while TV is on. Full Tele-Census obtainable via SPONSOR (address "Tools for Sponsors" editor).

SWITCHING SEASON—About \$2,000,000 in billings, radio and TV, will change networks by first of year. Wildroot moves from NBC to CBS with Sunday 6 pm radio edition of "Charley Wild, Private Detective," adds Friday 9 pm TV version. But CBS-TV loses Pepsi-Cola tri-weekly Faye Emerson show to ABC-TV. Latter network also gains participation hour "Cavalcade of Stars" at DuMont's expense.

NON-GOVERNMENT STATIONS BEST CBC IN EVERY CANADIAN MARKET—Canadian listening analyses reveal that, despite 50 kw power of CBC (government owned) outlets, independent stations show greater listenership in every market where they compete. In Vancouver area, for example, top-powered government station CBR was 4th with 8.5% of listeners against 29.2% for CKNW, 20% for CKWX, 11.4 for CJOR.

FARM DIRECTORS AIM TO SELL CONSUMER PRODUCTS VIA SERVICE PROGRAMS—Sponsorship of farm service programs by consumer-goods advertisers stressed at annual farm directors' meeting in Chicago. Farm directors cite standout results achieved over such stations as WLS, Chicago; WLW, Cincinnati; WIOU, Kokomo for soap, toy, bras, perfume, clothing, department stores, coffees. By and large, consumer advertisers seldom use farm service programs although they advertise in farm journals regularly. Farm service program results generally above average due to abnormal acceptance of products recommended by farm directors.

SPONSOR REPORT for 4 December 1950

PULSE AND TELEPULSE NOW IN 20 CITIES—Pulse radio reports expanded to Birmingham, Minneapolis, Worcester, New Orleans; TelePulse to Syracuse, San Francisco, New Haven. TelePulse now said to embrace 59% of U.S. TV families. Total cities covered by radio and TV, 20.

NATURAL GAS SEEN AS KEY TO MORE GAS INDUSTRY ADVERTISING—Rapid expansion of natural gas via new pipelines expected to push gas equipment manufacturers, utilities, gas equipment dealers into substantially increased advertising programs. Gas interests hope to close gap between use of electricity and gas. Servel is expanding its advertising.

VIDEODEX IN 21 MARKETS—Fast-moving Videodex, TV research firm, only 3 years old, uses these statistics to attract clients: (1) close to 10,000 homes in 21 cities; (2) 4,000,000 IBM punch cards with variety of data; (3) half a hundred top agencies, sponsors, networks footing bill.

NEW YORK'S INTERNATIONAL STATION WOV—Quietly, WOV has captured New York's substantial Italian-speaking population with advanced programming techniques. Station now has several full-time employees and handsome studios in Rome, where programs are both taped and shortwaved for WOV daily broadcasts. WOV headquarters in Rome regarded as second "U.S. Embassy." Yet Italian is only one of 4 selective groups to whom station beams during segments of day and night. Others are Western music fans, Negro listeners, Irish audience. WOV is expanding Negro programming, sells national advertisers on wee-hour-of-morning broadcasts aimed at Negro audience. Unique achievement is station's ability to command same rate throughout broadcast day and night.

NBC-TV INCREASES RATES EFFECTIVE 1 JANUARY—NBC-TV rates go up approximately 1/3 on 1 January 1951. Cost of 30 minutes nighttime will be \$21,780 in place of current \$16,000. Advertisers under contract prior to first of year will be protected until 1 July 1951. Despite increase, cost-per-thousand homes will have decreased from \$8.13 in January 1949 to \$3.46 in January 1951.

STOCK BROKERAGE FIRMS MORE AD-CONSCIOUS—With Merrill Lynch, Pierce, Fenner & Beane (most progressive of Wall Street brokerage houses) and Bache leading way in both printed and air advertising, action can be expected from other big stock broker firms. New York Stock Exchange will get ad face-lifting, too, via new agency BBDO. How to sell Mr. Average Man, is now tack of financial firms; best job thus far by Merrill Lynch and advertising manager Louis Engel.

KXOK'S 131 WEEKLY NEWSCASTS—Importance of news broadcasts on radio emphasized by KXOK, St. Louis, statistics. Of 131 broadcast weekly, 76% are produced by station staff; rest by network (ABC.) 75% of total are sponsored. KXOK-FM does its sister station several better; with news briefs every half hour throughout week, total is 199.

(Please turn to page 44)



DANNY LITWHILER

In Fielding,-

WHEC

In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

In 1942 Litwhiler playing with the "Phillies" played 151 games and came up with a perfect 1000 fielding record for the season. Litwhiler's record has never been equalled since!

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

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

BUY WHERE THEY'RE LISTENING: -



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR

DIGEST OF 4 DECEMBER 1950 ISSUE

VOLUME 4 NUMBER 25

ARTICLES

The lowdown on transcriptions

At a time when spot programing is of key interest to advertisers, transcriptions are in the spotlight. Here are their advantages, disadvantages

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Pal shaves around the edges

When you're bucking the big boys on a national scale, you've got to be smart. Pal matches its radio effort with its distribution pattern

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Confessions of a New York timebuyer

A tongue-in-cheek account by an alumnus of a top agency; tells how he sinned against sponsors and reps as part of the game

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How can radio fight back?

SPONSOR proposes a "fight back" program for radio. Chief suggestion: promote the good programs effectively, improve the bad

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Looking vs. listening

Advertest, qualitative research firm, studied the radio listening and TV viewing habits of 488 families who had owned sets for 18 months or more

30

Times have changed!

Radio and TV, considered "family" media, have not had same freedom as printed media in advertising "unmentionables." But there's been progress

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COMING

Spot programing: local live shows

What are the advantages to a national advertiser of sponsoring live shows originating on local stations? SPONSOR cites these, other factors

Alka Seltzer: 20 years of air success

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

Candy manufacturers on the air

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories

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COVER: Nautical gentleman is Ray Nelson, produce of "Pal's Rod and Gun Club of Air." Nelson is gathering real water sounds to entice listeners. (See story, page 24)

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the **TOUR TEST** *proves*

KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



Oregon's capital city—Salem—is the geographical center of the populous, economically-prosperous area effectively blanketed by the **COMPREHENSIVE COVERAGE** of KGW. Because of its lower 620 frequency and "Beamed Broadcasting" *KGW is the only Portland station to completely cover this great Northwest market.* Yearly at Salem, Oregon's State Fair graphically displays the wealth and growth of the KGW Market Area. An authentic Tour-Test, made in cooperation with the Oregon State Motor Association, demonstrates how thoroughly Salem is delivered through KGW'S **COMPREHENSIVE COVERAGE.**

BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW'S LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D. C., or from field intensity surveys, tells the story of KGW'S **COMPREHENSIVE COVERAGE** of the fastest-growing market in the nation.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



YOU CAN CALL YOUR SHOTS ON THE



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 BULMER-JOHNSON, Inc. Mpls.

- WMFG
HIBBING
- WHLB
VIRGINIA
- WEBC
DULUTH
SUPERIOR
- WJMC
RICE LAKE
- WEAU
EAUCLAIRE
- WISC
MADISON

Men, Money and Motives

by
Robert J. Landry

Men, Money, and Motives indeed! What is to be said about all three when advertising, supposedly intended to win friends and influence people, deliberately pits wife against husband, children against father?

Are they crazy?

Listen. Few months back a group of commercial laundries banded together in a campaign for more family patronage. Well and good. Commendable Yankee enterprise. *BUT*. Their copy paddy-whacked wives who still do the family wash. And their number is legion. They are the ladies who are known in the pious euphemism of our times as "the underprivileged." And what was the advertising message? Just this: Don't be a sucker, girlie, why do *for love* what you can't hire a maid to do *for money*!

Cute, huh? Get the woman sore at the guy for not being in the bucks, or if he is in the bucks and can afford a maid, for not being richer still and providing a private laundress. In advertising this is known as "appealing to the emotions." With a baseball bat.

* * *

Well, that passed. Now there's the American Television Dealers and Manufacturers, also a co-operative account (group advertising seems to have an affinity for dubious sales angles). The new campaign says, in effect, that any adult who denies his children a TV set is a moral monster. They open all the inferiority valves. How can a seven-year old find words "for the deep loneliness he's feeling" (on account of you, papa, being such a heel)? "How can a little girl describe a bruise deep inside?" (You're unfit to be allowed in your own parlor.) "You give your child's body all the sunshine and fresh air and vitamins you can. How about sunshine for his morale?" (Go shoot yourself.)

Sure, this kind of advertising is rare. But how often can copy strain the ties that bind?

* * *

Radio meantime is more yet than a memory. Its old sock appeal to children persists. Just take note of the kids around and about who whistle, sing, or chant "Happy Go Lucky" today. That simple lilt is radio prairie fire of the old classic frenzy. True, it is no longer the fashion of radio editors to pay heed to these little radio feats. But we can say it here, can't we?

* * *

Incidentally, some words on the men, money and motives involved in the Lucky Strike account. That fabled multi-million account, legacy of fabled George Washington Hill, thinly veiled hero of "The Hucksters," has been at Batten, Barton, Durstine & Osborn for some time now, but almost never free of incessant rumors that it would not remain there. Hot whispers in the Park-Madison *boîtes* ascribe the account to this or that rival agency. In at least one agency, Sullivan, Stauffer, Colwell & Bayles, which already has part of

(Please turn to page 49)

510 *Madison*

LANDRY LIKED

I have noticed with considerable interest the columns in the last two issues by Bob Landry. It seemed to me that both of them were very well done and should be a highly-welcomed feature in SPONSOR.

This is probably the first time that I have written to you about any single portion of the book or the book as a whole, and it is probably a very good time to tell you that we like it in its entirety.

CRAIG LAWRENCE
General Manager
WCOP-WCOP-FM
Boston

Is the Robert J. Landry column "Men, Money and Motives" a regular feature? If it isn't, it should be. For my money, that Landry fellow is one of the most provocative of all contemporary trade paper and newsletter chroniclers. He's damned good.

JO RANSON
Publicity Director
WMGM
New York

● Bob Landry's column will appear regularly in SPONSOR.

TV COMMERCIALS

Has there ever been a study made of the comparative effective life of "live" action film commercials and animated film announcements? In other words, does the effectiveness of a "live" action commercial deteriorate faster than the animated announcement.

If such a survey has been made, would you kindly let me know where the results may be obtained.

I wonder, too, if you would mind sending along your booklet on TV success stories.

R. D. AMOS
Radio Director
The F. H. Hayhurst Co.
Toronto

● We suggest that reader Amos see our articles on film commercials appearing in the 9 October and 23 October issues. If any of our readers have further information or surveys, we'd like to hear about it.

I have read with a great deal of interest the two articles you recently pub-

lished on "The inside story of a film commercial." The material in these articles was very well presented, and they contained plenty of "meat" for anyone interested in television—and particularly for those interested in the preparation of TV commercials.

I wonder if you have any reprints or tear-sheets of these articles available? If you do, I would certainly appreciate four or five to pass out to those in our organization who are connected with the presentation of TV commercials.

JAMES C. RESOR
Emil Reinhardt Advertising
Oakland

VAN DE KAMPS OF CALIFORNIA

Our company operates retail bakery outlets in many food centers in Los Angeles County. Upon occasion when we find material which we feel is of interest to our market operators we like to distribute it to them.

Your article "Grocery stores on the air" in your 23 October issue is such an article, and we would like to reproduce it for dissemination to some 60 food market people. Full credit to your good publication, which we follow closely, will be made.

G. W. PURCELL
Director Advertising & Public Relations
Van de Kamp's Holland Dutch Bakers, Inc.
Los Angeles

We are subscribers to SPONSOR and someone ran off with the issue of September 25th—with its fine article on "Bakers on the air." The story is valuable to us in handling one of our principal accounts, and we wonder whether we could have a tear sheet. We'll foot the bill.

WALTER VAN DE KAMP
California Advertising Agency
Hollywood

SPONSOR GOES TO COLLEGE

I teach a class in commercial broadcasting at Emerson College here in Boston and find in SPONSOR a wealth of pertinent information for discussion. Excellent reading!

GENE KILHAM
WBZ
Boston

(Please turn to page 62)



By jingles . . . Look at Omaha!

By Christmas . . .

50,000

Television Sets in OMAHA*

*MORE THAN 50,000 TV receivers in the KMTV area by Xmas . . . that's estimated by authoritative Nebraska-Iowa Electrical Council. Nov. 10 there were 45,896 sets. Based on November weekly set sales of 1,500 the 50,000 estimate is obviously conservative.

Network Link Jumps Sales

Since coming of network TV on Sept. 30, set sales jumped 15,000. And Xmas buying is yet to come!

Get This Sales Proof

Yes, Omaha has "gone television" in a big way. Advertisers, too, have found KMTV to their liking. We have dozens of success stories to prove the point. Contact your KATZ man or write KMTV for facts.

KMTV

TELEVISION CENTER

2615 Farnam Street
Omaha 2, Nebraska



You'll Log
More Sales

by using KMA
to blanket the
140 BMB
counties in
the rich rural
and small
town area in

Nebraska, Iowa, Kansas and Missouri.
KMA-Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

square dancing, the whole family pastime gets big boost from the whole family station.

11,000 PEOPLE
jam Chicago Stadium to

see our first **INTERNATIONAL SQUARE DANCE**



**IT WAS
NEEDED...**

The men behind the event: Glenn Snyder, WLS General Manager; Walter Roy, Chicago Park District Recreation Director; James E. Edwards, Prairie Farmer-WLS President; Ernest Lee, Canada's National Director of Physical Fitness.

WLS, living close to its listeners, saw square dancing grow in favor in both cities and rural areas. Our mail brought a stream of requests for callers, square dance music, instructions. Chicago Park District recreation leaders reported on how rapidly they were having to expand their square dance teaching staff to meet city-wide demand. Listeners and recreation leaders alike said, "We need a focal point, a way to get together to keep square dancing the clean, wholesome, family recreation it is." Answering this expressed need of our people, we put our showmanship experience of 26 National Barn Dance years, our selling skill and publicizing power to work with the facilities and knowledge of the Chicago Park District's nationally known recreation men and leaders from a score of states and Canada.



**AND WE
RESPONDED...**

Left, Mrs. Laurie Guy, 72, and Carol Carpenter, 14, typify age-spread of dancers coming to the Festival. Center, three sheet poster used throughout Chicago. By the time these were printed, WLS promotion had already sold out the \$2.50 seats. Right, Georgio's 58-person delegation starts off their special railroad car.

The skills that made the WLS National Barn Dance an American institution and a potent advertising medium went to work . . . organizing the nation with state leaders over an area 2,500 miles wide by 3,000 miles long . . . contracting for huge Chicago Stadium . . . planning a rounded, complete campaign that would not only sell the Festival but also strengthen square dancing . . . consulting leaders . . . developing rules that would help, not hinder the growth of square dancing in family, neighborhood and community. We are tremendously gratified at the way top recreation men, not only in our own four-state "community" but all over the nation, accepted our leadership and worked shoulder-to-shoulder with us.

WLS—FIRST IN SERVICE, ENTERTAINMENT AND RESULTS IN THE CHICAGO

FESTIVAL

A NATION-WIDE SUCCESS

768 square dancers and callers travel as much as 2,000 miles to exhibit their skill, costumes and square dance styles in Chicago's outstanding entertainment event of the year—the first International Square Dance Festival, October 28, 1950—planned and staged by Prairie Farmer-WLS in cooperation with the Chicago Park District.

y filled the giant Stadium's 15,000 square floor with a colorful spectacle for packed ds to see.



THE RESULTS...

A morning Leaders' Institute drew 450 outstanding square dance folk to see special demonstrations, hear talks and panels, and discuss the best interests of their favorite recreation. The afternoon was devoted to rehearsals and get-acquainted dances for the 768 participants.

At night, 11,000 people packed the stadium (nearly 10,000 paid at an average of \$2.00 a seat) to watch a series of unusual spectacles . . . exhibitions of square dancing as it is done in Idaho, Minnesota, Georgia, Indiana, Missouri, Kentucky, Canada and many other regions. A unique specialty combined sets of blind, deaf, polio-crippled, under-12 and over-65 dancers. Canada's group of French Canadians danced to a call in French, following the singing of the Canadian National Anthem. Our mail now is packed with plaudits from witnesses of the thrilling spectacle.

JUSTIFY A FUTURE...

Nearly every letter received, whether from participant or enthused spectator, has mentioned "next year's festival". . . and so an experiment in a different type of public service is already making itself into another WLS tradition.

It is living close to our listeners that enables WLS to feel the pulseheat of the people . . . and render the service they want, when they want it. Like the Christmas Neighbors Club, School Time broadcasts, Family Album, conducted World's Fair Tours, all-day picnics, famous cornhusking contests, the International Square Dance Festival is filling a need and tying the station ever closer to the hearts of the multi-million family audience—the listeners who turn to WLS for service, for entertainment . . . and for advertising they can depend on. If you seek greater sales influence in Midwest America, place your sales message on "their" radio station, whose 50,000 watts of power are multiplied many times by the close kinship built over a quarter century of knowing what the people want . . . and giving it to them, whether it is a complete weather forecast at 5:55 a.m. or an International Square Dance Festival.



WEST CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

The PRAIRIE FARMER STATION

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

MR. SPONSOR:

Are you getting
Your Share
of WGT M'S
big, rich Eastern
Carolina Market?

- ★ Population: 1950
1,151,712
- ★ Gross Farm Income: 1949
\$497,510,000.00
- ★ Producer's Tobacco Sales—
through November 25, 1950
—over
\$252,000,000.00
(does not include resales)
- ★ Retail Sales: 1949
\$578,055,000.00
- ★ Effective Buying Income: 1949
\$935,222,000.00
- ★ WGT M Average % of pene-
tration:

81%

... and a very
Merry Christmas
from all the
Guys and Gals at

WGT M

WILSON, N. C.

5,000 Watts ★ 590 K.C.

CBS AFFILIATE

Write, 'phone or Wire
ALLEN WANNAMAKER
General Mgr., WGT M, Wilson, N. C.

WEED & COMPANY, National Rep.



Mr. Sponsor

Douglas Leigh

President
Leigh Foods, Inc., N. Y.

"We put the cart before the horse to get our new product, Flamingo Orange Juice, on the market," says soft-spoken Doug Leigh, president of Leigh Foods, Inc.

What he actually means is that the company sought and got high product identification in just a few short months after the product had been launched. A recent survey conducted by Fact Finders Association, Inc., showed that Flamingo achieved a 44% identification in Metropolitan New York. Results stemmed from an intensive radio and spectacular outdoor advertising program.

A planned advertising and promotional schedule was kicked off in June; the product didn't hit the market until August. At first Leigh, king of spectacular outdoor advertising, used illuminated blimps, Broadway signs, and Railway Express posters to tell people about Flamingo; later he added radio to carry a big share of the advertising load.

"We got large audiences with the spectacular," explains Leigh; he is 40 years old and still looks very young. "But radio and TV afforded us opportunity for aggressive selling that we need now. Our advertising requires the combination of all three."

From a current ad budget of \$500,000, about \$4,000 a week is now going into radio. The company buys time on 12 stations, has added one a week for the past four weeks. It used but one station two months ago. Although radio activity is confined to jingle announcements and participation in programs, plans call for sponsored shows in the near future. In New York alone, the company airs 35 announcements a week over three stations (WJZ, WINS, WOR), plus participation in the *Eleanor Roosevelt* program Monday through Friday on WNBC.

In addition, Leigh plans to be in TV before the first of the year, will use animated jingles and packaged shows. After the first few months in TV, which will serve as a testing period, the company expects to put as much money into the medium as now goes into its radio ad budget.

Leigh long had the urge to have his own retail product. He wanted one that would have a mass appeal, and would be readily

(Please turn to page 45)

MR. SPONSOR:

Detroit Women Love "Ladies Day" and SALES Prove it!

WJBK-TV, Detroit's best television buy, has scored again. Their brilliant new show, "Ladies Day", is capturing the hearts of women in the nation's fourth market. The ladies go for this mid-afternoon TV participation program, and more than that, they go for "Ladies Day" advertised products. Response and sales are terrific! Just look at these results:



30-piece sets of stainless steel cutlery, retailing for \$6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. We had to stop the commercials until their supply could be replenished. Net result: three-spot-a-week contract for a year.

Six spot announcements for a rug cleaner resulted in reorders by *every* department and chain store in Detroit which stocked the product. The Sponsor has contracted for a full year.



Detroit's leading department store received more than 1000 phone orders from only two hair curler commercials—sold \$2,400 of 25c cards of curlers in one week. After just two weeks on "Ladies' Day," with three spots a week, every Detroit branch of the country's two biggest "five-and-ten" stores re-ordered from three to five times.

Results like these can be yours, if you take advantage of the alert programming and steady progressive leadership that has made WJBK-TV tops in audience-response and sales results in the wealthy Detroit market. WJBK-TV consistently leads in giving the audience the finest in entertainment and the advertiser the best television buy in town. Check your local KATZ man for all information. You'll find that WJBK-TV really delivers the goods—your goods.



WJBK -AM
-FM
-TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

WSAZ or WFIL... AP N steady income

“Associated Press news...helps listener-wise and dollar-wise.”

MARSHALL ROSENE,
General Manager
WSAZ
Huntington, W. Va.

“AP newscasts bring continuing income to WFIL.”

ROGER W. CLIPP,
General Manager
WFIL
Philadelphia, Pa.

WSAZ or WFIL, AP news makes money for members.
Hundreds of the country's finest stations announce with pride . . .

“THIS STATION IS

NS means for stations



MARSHALL ROSENE

From S. S. Lawrence, owner of Huntington's leading drug store:
"Our AP newscasts have paid for themselves many times over. The real proof is our sponsorship of more than 2,500 consecutive AP newscasts over WSAZ—seven each week since 1943."

Marshall Rosene, General Manager of WSAZ, says:

"Associated Press news is a very important factor in WSAZ's revenue. It gives us easy-to-sell programming—programming that helps listener-wise and dollar-wise. We carry 59 AP newscasts every week."



ROGER W. CLIPP

From M. Z. Bierly, Goodrich tire distributor:

"We have sponsored AP news on WFIL since 1943. New and repeat sales prove its effectiveness. In 1950 our sales are up 10 per cent—which we attribute to our AP radio news investment."

Roger W. Clipp, General Manager of WFIL, reports:

"AP newscasts are a real value for advertisers. AP needs no 'audience promotion'. In this era of world change and conflict, radio news is the listener's direct wire from headquarters."

MEMBER OF THE ASSOCIATED PRESS."

AP news SELLS
 the Listener
 the Sponsor

AP newscasts receive maximum audience attention and acceptance, far The Associated Press is synonymous with truth in the news.

Sponsors know sales messages are remembered when linked with AP news.

To Member Broadcasters, The Associated Press means a most faithful audience, a growing sponsor list, and station payment based only on AP's cost of providing the service received.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

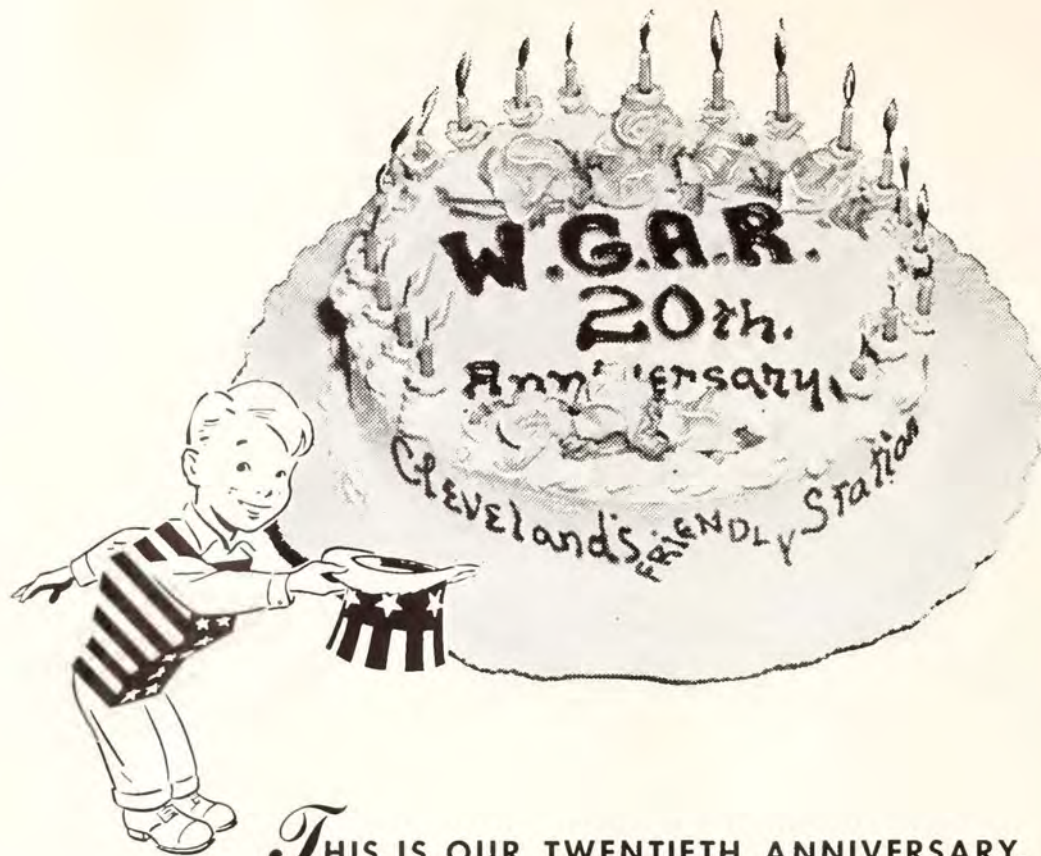
A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

RADIO DIVISION
 THE ASSOCIATED PRESS

50 Rockefeller Plaza
 New York 20, N. Y.





T HIS IS OUR TWENTIETH ANNIVERSARY.

This cake, symbolizing our twenty years of progress and service, results from a careful adherence to a time-tested recipe. In a like manner, our success as a radio station is the result of combining the proper ingredients in our operating philosophy.

We have always believed that in this democratic world, free speech is a most cherished right. We have always kept our mike a free-speech mike.

We believe that our programming must be in the public interest. And this has won for us many coveted awards. The significance of these awards reflects not only the merit of our programs, but our constant long-range planning in your interest.

We believe that the years ahead are filled with opportunity. If we did not believe this, we would not believe in America . . . because, in America, there is no limit to accomplishment.

So . . . we're starting our twenty-first year . . . eager and confident . . . a part of America's greatest advertising medium . . . and still "In Service of Home and Nation".

Cleveland's Friendly Station

WGAR



REPRESENTED NATIONALLY BY EDWARD PETRY & COMPANY

New and renew

SPONSOR

4 December 1950

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Borden Co	Kenyon & Eckhardt	NBC-TV	The Peter & Mary Show; Th 8:30-9 pm; 23 Nov
Coca-Cola Co	D'Arcy	NBC-TV 62	One Hour in Wonderland; M 4-5 pm; 25 Dec (one-time)
Durkee's Famous Foods	Meldrum & Fewsmith	NBC-TV 48	Kate Smith Show; W 4:30-45 pm; 15 Nov; 52 wks
Eversharp Inc	Biow	DuMont 9	Saturday Night At The Garden; Sat 10:15-30 pm; 18 Nov
Procter & Gamble Co	Benton & Bowles	NBC-TV	The First Hundred Years; M-F 2:30-45 pm; 4 Dec; 52 wks
Quaker Oats Co	Sherman & Marquette	CBS-TV 28	Panhandle Pete; M, W, F 5:15-30 pm; 11 Dec; 52 wks
Ranger Joe Inc	Lamb & Keen	ABC-TV 19	Ranger Joe; Sun 12 noon-12:15 pm; 3 Dec; 52 wks
Voice of Prophecy Inc	Western	ABC-TV 12	Faith For Today; Sun 12:30-1 pm; 3 Dec; 52 wks
Wildroot Co Inc	BBDO	CBS-TV	Charley Wild, Private Detective; F 9-9:30 pm (alternate Fridays); 22 Dec

Renewals on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bond Stores Inc	Grey	DuMont	Hands of Mystery; F 9-9:30 pm; 8 Dec
Borg-Warner Corp (Norge div)	J. Walter Thompson	NBC-TV 48	Four Star Revue; W 8-9 pm; 27 Dec
Consolidated Cigar Corp	Erwin, Wasey	DuMont 15	The Plainclothesman; W 9:30-10 pm; 29 Nov; 26 wks
Food Store Programs Corp	Franklin Bruck	DuMont 30	Star Time; T 10-11 pm; 5 Dec; 13 wks
Miles Laboratories Inc	Wade	NBC-TV 30	The Quiz Kids; F 8-8:30 pm; 1 Dec; 57 wks
Tidewater Associated Oil Co	Lennen & Mitchell	DuMont 2	Broadway to Hollywood; W 10-10:30 pm; 6-27 Dec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
DXAW, Mindanao, Philippine Islands	Independent	Pan American Broadcasting Co, N. Y.
KVER, Albuquerque	MBS	The Walker Co, N. Y.
WCOL, Columbus	ABC	H-R Representatives, N. Y. (eff. 1 Jan)
WGTA, Summerville, Va.	Independent	Devney & Co, N. Y.
WJMA, Orange, Va.	Independent	Devney & Co, N. Y.

New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Arnold Bakers Inc	Eenton & Bowles	WNBT, N. Y.	One-min annemt; 20 Nov; 13 wks (r)
Arthur Brown & Brother Inc	Huber Hoge	WNBT, N. Y.	15-min prog; 10 Dec; 26 wks (r)
Borden Co	Young & Rubicam	WBTY, Charlotte	20-sec film; 21 Nov; 13 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WPTZ, Phila.	20-sec film; 4 Dec; 52 wks (r)
Bulova Watch Co	Biow	WTOP-TV, Wash.	20-sec film; 31 Oct; 8 wks (n)
Cannon Mills Inc	Young & Rubicam	WCAU-TV, Phila.	20-sec film; 29 Nov; 52 wks (n)
		WCBS-TV, N. Y.	20-sec film; 1 Dec; 52 wks (n)
		WBZ-TV, Boston	Stn break; 5 Dec; 52 wks (n)
		WNBQ, Chi.	Stn break; 6 Dec; 52 wks (n)
		KNBH, Hlywd.	Stn break; 1 Dec; 52 wks (n)

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

New and Renewed Spot Television (Cont'd)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Cannon Mills Inc	Young & Rubicam	WNBK, Cleve.	Stn break; 6 Dec; 52 wks (n)
Cannon Mills Inc	Young & Rubicam	WNBT, N. Y.	Stn break; 7 Dec; 52 wks (n)
Chunk E-Nut Peanut Butter	Joseph Katz	WCAU-TV, Phila.	One-min annent; 20 Nov; 13 wks (n)
Gem Packing Co	Emil Mogul	WCBS-TV, N. Y.	One-min annent; 23 Nov; 10 wks (n)
Hamilton Watch Co	BBDO	WAFM-TV, Birmingham	Five-min film; 27 Nov; 1 wks (n)
		WCTV, Charlotte	
		WCAU-TV, Phila.	
		WCBS-TV, N. Y.	
Hood Chemical Co	Gray & Rogers	WNBT, N. Y.	One-min annent; 28 Nov; 10 wks (n)
Philadelphia & Reading Coal & Iron Co	McKee & Albright	WNBW, Wash.	One-min annent; 24 Nov; 52 wks (n)
Philip Morris & Co	Giow	WNBT, N. Y.	Stn break; 3 Dec; 52 wks (n)
Procter & Gamble Co	Benton & Bowles	WCAU-TV, Phila.	20 sec annent; 9 Dec; 52 wks (n)
Schleffelin & Co	Cowan & Deugler	WCBS-TV, N. Y.	One-min annent; 28 Nov; 1 wks (n)
Union Carbide and Carbon Corp	William Esty	KTIV, L. A.	20-sec film; 1 Dec; 52 wks (n)
Wheatena Corp	Brisacher, Wheeler & Staff	WCBS-TV, N. Y.	20-sec film; 6 Nov; 13 wks (n)
		WCAU-TV, Phila.	One-min, 20-sec film; 7 Nov; 13 wks (n)
		KTIV, L. A.	One-min, 20-sec film; 11 Nov; 13 wks (n)
Yardley of London Inc	N. W. Ayer	WNBT, N. Y.	25 min Tex & Jinx program; 5 Jan; 39 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman F. Best	Erwin, Wasey & Co, L. A., acct exec	Same, vp
Donald Billstone	Benton & Bowles, N. Y., acct exec	McCann-Erickson, N. Y., exec
David L. Brown	Vick Chemical Co, N. Y., exec	Schwimmer & Scott, N. Y., mgr. of N. Y. office
Harry R. Burton	McCann-Erickson, Portland, northwest mgr	BBDO, S. F., acct mgr
A. Hays Busch	Craig Mfg. Co, L. A., adv mgr	West-Marquis, L. A., acct exec
Robert P. Clark	J. M. Hickerson Inc, N. Y., treas	Robert W. Orr, N. Y., member of board of dir
Robert S. Congdon	McCann-Erickson, N. Y., vp	Ward Wheelock Co, Phila., vp
Rerencie E. Connor	Geare-Marston Inc, Phila., asst to radio, tv dir	The Buckley Organization, Phila., dir of radio, tv
Richard Dana	Radio writer	Young & Rubicam, N. Y., asst to vp
Charles Wilson Doughtie	Fuller & Smith & Ross, Cleve., acct exec	Kudner, N. Y., member of copy staff
Mildred Flint	Abbott Kimball Co, L. A., vp	Calkins & Holden, Carlock, McClinton & Smith, acct exec
James R. Fox	Nelson Chesman Co, Chattanooga, acct exec	Charles Tombras & Associates, Knoxville, acct exec
John B. Gray	Ruthrauff & Ryan, N. Y.	Maxon, Detroit, copy chief
William H. Green	Kenyon & Eckhardt, N. Y., acct exec	Same, vp
Norman Hall	Oklahoma City Safety Council, pub rel dir	Erwin, Wasey & Co, Oklahoma City, acct exec
Jack House	United Artists Television, sls mgr	William Esty & Co, N. Y., exec
Richard S. Humphrey	H. B. Humphrey Co, N. Y., pres	H. B. Humphrey, Alley & Richards, N. Y., pres (new agency consolidation)
Kenneth W. Kear	N. W. Ayer, N. Y.	Geyer, Newell & Ganger, N. Y., tv film and copy editor
Dick Knox	Tide Water Associated Oil Co, S. F.	Wank & Wank, S. F., prod mgr
Hugh B. Lavery	McCann-Erickson, N. Y., exec	C. J. LaRoche & Co, N. Y., exec
Arkady Leokum	Robert W. Orr, N. Y., vp in charge of copy	Sherman & Marquette, N. Y., copy chief
George P. MacGregor	Kenyon & Eckhardt, N. Y., acct exec	Same, vp
John J. McClean Jr	Sullivan, Stauffer, Colwell & Bayles, N. Y.	McCann-Erickson, N. Y., acct exec
Stephen J. Mauhard	H. George Bloch, St. L., vp	Gatz-Hodgson-Neuwoehner, St. L., acct exec
Francis Martin Jr	The Hibernia Bank, adv dir	Abbott Kimball Co, S. F., vp
Ray J. Maurer	Campbell-Ewald, N. Y., writer, dir	Same, dir of tv
John Barton Morris	William H. Weintraub & Co, N. Y., exec	Same, dir of marketing
George H. Patton	Day & Night Corp, sls prom mgr	Boche-Eckhoff, Hbwyd., head of all media sls
Robert B. Reid	Thomas Publishing Co, N. J., sls rep	Mercready, Handy & Van Denburgh, Newark, acct exec
James W. Bennels Jr	Fuller & Smith & Ross, Cleve., assue acct exec	Griswold Eshelman, Cleve., asst acct exec
Aldott F. Riche	Young & Rubicam, N. Y.	Sherman & Marquette, N. Y., acct exec
Charles Robbins	Bozell & Jacobs Inc, N. Y., dir pub rel	Same, vp
William R. Seth	O'Brien & Dorrance, N. Y., acct exec	Needham & Grohmann, N. Y., vp
Mary L. Shannty	Dorland Inc, N. Y., gen mgr	Same, media dir
Ted Slade	NBC, N. Y.	Unland & Co, S. F., acct exec
Edward T. Sullivan	WCOP, Boston, continuity dir	Arthur W. Sampson Co, Roston, radio, tv dir
Frank Tanbes	Fuote, Cone & Belding, N. Y.	Fletcher D. Richards, N. Y., radiosts dept
Lee Todd	Brisacher Wheeler & Staff, L. A., space buyer	Ted H. Factor, L. A., asst media dir
Lester Vail	Dancers-Fitzgerald-Sample, N. Y., radio exec	Young & Rubicam, N. Y., tv prod, dir
H. Lawrence Whittemore	Alley & Richards, N. Y., pres	H. B. Humphrey, Alley & Richards, N. Y., chairman of the board (new agency consolidation)
Cyril Williams	McCreery, Quick & McElroy, N. Y., acct exec	Cyril Williams Co, N. Y., head of newly-formed advertising and merchandising agency
Kay Wister	Head of own fashion pub rel org	Hirshon-Garfield, N. Y., acct exec
Mildred Wren	KPIX, S. F.	Russell, Harris & Wood, S. F., copy dept
J. Warren Wynkoop	H. Lesseraux, Phila.	Walter S. Chittick Co, Phila., acct exec

THE REAL RADIO AUDIENCE IS GREATER THAN YOU THINK!

“Sets-In-Use” Figures Must Be Multiplied to Determine True Audience!

PERCENTAGE OF SETS-IN-USE IN IOWA HOMES HEARD BY DIFFERENT NUMBERS OF PEOPLE			
	WEEKDAY	SATURDAY	SUNDAY
Total Quarter-Hours, Sets-In-Use	38,760	4,035	5,906
Proportion of Total Listening Time When a Set-In-Use was Heard By:			
One person	40.0%	29.0%	20.3%
Two persons	35.6	40.7	35.0
Three persons	14.5	16.7	20.5
Four persons	6.2	8.2	12.3
Five persons	2.4	1.8	4.8
Six persons	0.8	1.7	2.5
More than six persons	0.5	1.9	4.6
	<u>100.0%</u>	<u>100.0%</u>	<u>100.0%</u>

In Iowa, does the average “tuned-in” radio set have just one listener, or is it more apt to have two or three? What’s the difference on Saturday and Sunday . . . on farms and in the city?

The 1950 Iowa Radio Audience Survey* provides reliable answers to these questions—answers compiled from diaries kept for 48,701 quarter hours at the time of listening by 930 scientifically-selected Iowa homes. It shows that 60% of the time on weekdays, a “set-in-use” has two or more listeners! Weekend figures are even higher—71.0% on Saturday and 79.7% on Sunday!

The above table tells the story . . . proves that in Iowa, the “single listener” is the exception rather than the rule!

When broken down into urban, village and farm categories, the “sets-in-use” audience varies in some respects . . . remains constant in others. Complete details in the Survey itself.

In addition to revealing many such hitherto unknown facts as the above, the 1950 Iowa Radio Audience Survey contains much additional proof that *Iowa listening is at an all-time high!* Also WHIO continues to dominate the great Iowa audience.

Get your copy of this invaluable survey, *today*. Write direct, or ask Free & Peters.

* The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families—all scientifically selected from Iowa’s cities, towns, villages and farms. It is a “must” for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

WHIO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

P.S.

SEE:
ISSUE:
SUBJECT:

"Who's looking where?"
3 July 1950, p. 30
TV coverage



A Christmas Plum for you, Mr. Advertiser!

Central Arkansas Christmas sales for 1950 will exceed \$4,000,000*. That's business you can't afford to miss. Be sure of getting your share. Tell your story over KVLC, the station with the responsive audience. Ask any Radio Representatives, Inc. man about KVLC. He has facts you ought to know!

*Based on figures supplied by the Eighth Dist. Fed'l Reserve Bank



Old freak or new peak?

In "Who's looking where?" 3 July 1950, SPONSOR pointed out that TV reception more than 50 miles from the transmitter was considered freak reception. The article explained that a key question for advertisers is: "Can I reach a worthwhile number of people beyond the 50-mile radius?"

At least one station now says yes and has some figures to back it up. WKY-TV, Oklahoma City, gets clear viewing in Enid, 65 miles north, a recent survey indicates.

P. A. (Bud) Sugg, general manager of the station, got the impression that his TV signal was going out a whale of a distance. So late in October, he brought together Scott Donahue of the Katz Agency in New York, Lowe Runkle, and Howard Neumann of the Lowe Runkle Agency in Oklahoma City, and three members of the station's staff. The gang went to Enid for a check-up.

The seven interviewers completed 94 interviews. Set owners in all income groups were questioned to get a sample opinion of the market. Bud Sugg himself made the first 20 calls.

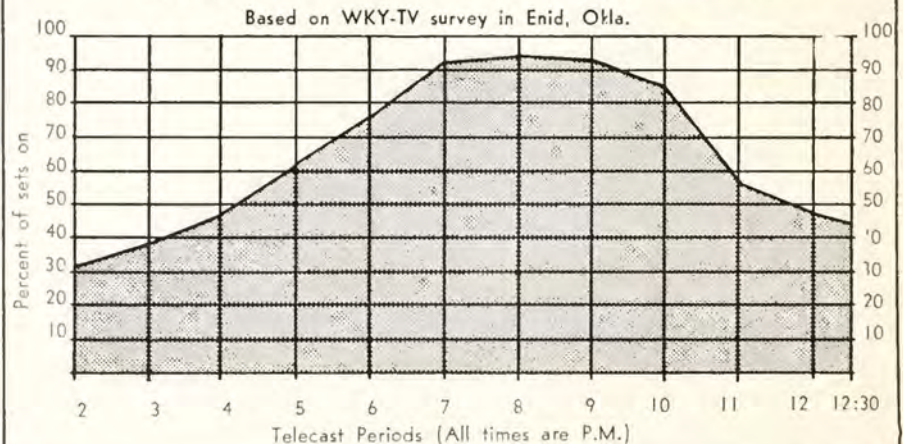
A three-page questionnaire was completed on each person interviewed. Altogether, 18 questions that dealt with sets, makes, screens, length of ownership, programs, time of viewing, etc., were asked.

According to the station, "One of the most important facts the survey established definitely was that reception of the WKY-TV signal (no others are received) in Enid is excellent seven days a week with normal antenna installation and without the use of boosters or any other special apparatus."

Other interesting facts were brought out. For one, sponsor identification ran high. In nine out of 12 programs listed, more than 50% of the viewers were able to identify the sponsor correctly.

Another interesting trend revealed by the survey was the average viewing audience throughout the viewing day. Approximately 30% of the TV sets in Enid were turned on when WKY-TV went on the air at 2 p.m. The viewing audience increased rapidly and reached a peak of more than 90% between 7 and 9 p.m. Nearly 60% of the sets were left on until 11 p.m.; and 45% until 12:30 a.m.; interesting is the fact that this newly extended sign-off time had gone into effect only a week before the survey was made.

Trends in Viewing Times



Look what **PULSE** finds about
one of the three San Francisco
Bay Area Television Stations...

● 6 of the first 10 once-a-week programs
with largest share of audience during
October presented by KRON-TV.

● 8 of the first 10 multi-weekly programs
with largest share of audience during
October presented by KRON-TV.

That's 14 out of 20 firsts for
San Francisco's "Clear Sweep"
station, more convincing
proof that



puts more eyes on spots

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

WPTF the Number One Salesman in North Carolina—the South's Number One State—is Proud of this Recognition



WPTF

also WPTF-FM

50,000 WATTS 680 KC NBC AFFILIATE FOR RALEIGH AND DURHAM, N. C. and all Eastern North Carolina

FREE & PETERS, INC. NATIONAL REPRESENTATIVES

SPONSOR

SPONSOR



AL UNGER (LEFT), SALES V.P., AND JOHN L. SINN, EXECUTIVE V.P., OF ZIV WITH 16 OF THEIR TOP TRANSCRIBED SHOWS

Transcriptions

SPOT PROGRAMING
STATUS REPORT

PART TWO
of a 3-part story

Sponsors use disked shows when situation calls for low-cost top talent

spot There's nothing hidden about the opportunities transcribed radio programs offer the national spot advertiser. Since the late 1930's programs on wax (many custom built) have been doing a job for advertisers like Chevrolet, Standard Oil, Coca-Cola, Mennen, numerous others in many categories.

And now that television is making extra demands on many ad budgets—money which will in many cases come out of budgets for competing media including network radio—the possibilities of shows on wax are getting a new look from many national and regional advertisers.

It's been a practice of network spot-

ters to supplement their network coverage in areas of low saturation with announcements in the spots for time spots available.

Typical of these till recently was Sterling Drug, long an issuer user of both spot and network radio. But a short time ago, Sterling got an idea that for about the same money should



Teleways "Riders of the Purple Sage" (above) is among eight varied transcribed offerings of Teleways Radio Productions. Other key shows are listed below:

"Danger! Mr. Danfield"
 "Barnyard Jamboree"
 "Moon Dreams"
 "Strange Adventure"

"John Charles Thomas"
 "Strange Wills"
 "Frank Parker Show"



MGM Radio Attractions "The Story of Dr. Kildare" (above) stars Lew Ayres, Lionel Barrymore. See following programs:

"The Hardy Family"
 "Crime Does Not Pay"
 "The Adventures of Maisie"
 "MGM Theatre of the Air"

"Hollywood, U. S. A."
 "Good News From Hollywood"
 "At Home With Lionel Barrymore"

been spending on choice spots for Dr. Caldwell's Senna Laxative they might get even better coverage using spot programs in marginal time.

(One of the plusses of syndicated programs is the ability of the sponsor to place a show of his own selection in picked markets on picked stations at a favorable time.) The middle of last August Sterling bought a 15-minute Harry S. Goodman show, *Your Gospel Singer*, featuring Edward MacHugh, an old time favorite in this field. They put the show in seven test markets in the South. On WBT, Charlotte, the show went on at 3:45 in the afternoon (an early morning spot wasn't available). But on the other six stations MacHugh is on at the traditional "wake-up" hour. Here's the lineup:

WSB, Atlanta..... 6:30 a.m.
 WNOX, Knoxville..... 6:45 a.m.
 WDOD, Chattanooga..... 6:15 a.m.
 WMC, Memphis..... 6:45 a.m.
 WSM, Nashville..... 6:00 a.m.
 WSJS, Winston Salem..... 6:30 a.m.

For the first three weeks, the show was on twice a week. Listener response, as indicated by mail, was so favorable that the schedule was increased to five mornings a week.

The agency, Carl Brown, says that even this early they can already trace more business to the program than they could attribute to the previous use of announcements. Indications, based on results so far, are that Sterling will expand this campaign in early morning time.

Dr. Caldwell's Laxative has been plugged on Sterling network shows in hitch-hike and cow-catcher announcements. But not being one of the fast turnover products it can't get the time on the network air that Bayer's Aspirin and other major Sterling products command. Thus the necessity for additional air support.

This experiment by Sterling illustrates other advantages of transcribed programs—which are not shared by other spot vehicles. For example, to compete against both local "names" and stellar network attractions, transcribed shows generally must feature either famous names or famous characters, like "Philo Vance" and "Boston Blackie" or Ronald Colman and Guy Lombardo (Frederic W. Ziv Company Radio Productions).

It isn't possible to buy local names and productions on a market by market basis to match the talent and pro-

duction values available on transcriptions. Even if it could be done, the cost would be prohibitive.

Each syndicated program service has its own way of figuring talent charges for a market. But a good rule of thumb for making estimates is that talent costs will run between 20-33 $\frac{1}{3}$ % of the station time charge. Package discounts, depending on the number of markets bought, may in some cases run as high as 50%.

There's a feeling among many advertisers and agencies that some transcription properties have been overpriced in television markets—that means the country's top markets. Some shows that formerly sold for \$300-\$450 a week in New York are now being offered at \$150.

But that doesn't mean the transcription business as a whole is in a slump. On the contrary, the Frederic W. Ziv Company, which dominates the industry, reports a 20% increase in business over their best previous year. A share of the increase comes from additional use of Ziv programs by regional and national advertisers.

Almost every conceivable type of advertiser is using Ziv programs, including First National Stores (with Guy Lombardo in 20 Northeastern markets) Pet Milk, Lever Brothers, Westinghouse, Quaker Oats, Motorola, and numerous automobile dealer groups.

The most recent automobile dealer groups to sign for a Ziv transcribed series were Chevrolet dealers in the Buffalo area who bought Guy Lombardo in seven markets.

National spot advertisers often lean toward local programs in order to take advantage of local followings and gain an element of local identification. But where the campaign is to cover many markets, it will always be practically impossible to buy uniformly good programs (or participations) at the hours most desired.

The syndicated show offers talent of proved pulling power and allows the advertiser to shop for the time and station that will do him the most good. These were considerations that led Rhodes Pharmacal Co., Cleveland, to buy *The Story of Dr. Kildare*, starring Lew Ayres and Lionel Barrymore. *Dr. Kildare* started on 150 stations the last week in October.

The product is Imdrin, an arthritis pain killer. Rhodes will probably expand the number of stations to about

(Please turn to page 56)



Transcription Sales Inc. "Golden Gate Quartette" (above) is a front-runner in TSI stable. Other TSI stanzas below:

"Singin' Sam"
 "Wings of Song"
 "Mr. Rurple Burple"
 "The Dream-Weaver"

"Mike-ing History"
 "It Could Happen to You"
 "Looking at Life"



Harry S. Goodman "Your Gospel Singer" (above) is among the key available shows offered by Goodman. Others shown in listing below:

"Music of the Stars"
 "Rendezvous with David Ross"
 "Jim Ameche, Story Teller"
 "Mystery House"

"Streamlined Fairy Tales"
 "Jump Jump of Holliday House"
 "All-Star Western Theater"
 "Outdoor Life Time"



Otto E. Kraus, Pal Blade's V.P., checks on program merchandising with star Guy Kibbee

Pal shaves around the edges

If you're bucking the big boys on a national scale you've got to be smart. So note the Pal Blade small-town and farm strategy



The Pal Blade Company, aggressive and fast-growing mote in the eye of the big three in razordom, makes most of its money where the big boys slow down.

The Pal distribution pattern was purposely designed to go heavy in the smaller cities and towns where Gillette, American Safety Razor, and Eversharp don't throw their weight around.

With a situation like this, use of network radio would seem to be an unlikely move. After all, network radio

is mass, country-wide—hardly the pinpointed medium for a specialized distribution pattern. But a specialized show on the Mutual network, which allowed Pal to pick its stations practically at will, provided exactly the market and audience the blade firm needed for best coverage.

This end-around-play to outflank dominant competitors takes smart selection of programs and outlets. Specifically, here's the Pal approach. The program is the *Rod and Gun Club of the Air* (Thursdays, 8:30-9:55 p.m.) which Pal sponsors on 134 Mutual sta-

tions. Although some of the stations are in larger cities (WEAN, Providence; KNEW, Spokane; WONS, Hartford; KSTT, Davenport), most of the outlets are on the order of WHLN, Harlan, Ky., or WMBH, Joplin, Mo.

By using stations predominantly in smaller communities, Pal matches its radio advertising with its sales distribution pattern. And the program format assures a good grip on male listeners. Thus, waste circulation is held down to the minimum in two ways.

This shrewd approach to radio is the tipoff on how Pal has made a steady sales gain since it switched from private brand production 10 years ago and launched its own blade.

Paul's sales jumped 57% last year and this year they are running 50% ahead of last year, according to company officials. (In a field of some 300 manufacturers, Pal has risen to the top position outside the big three.) "We are cutting into both the older and the smaller, less advertised brands," says Murray Kushell, Pal advertising manager.

O. E. Kraus, vice president, says: "Last year Pal produced about 350 million blades, approximately five times as much as we made 10 years earlier."

The big three's piece of the market presents a tempting target. Trade guesses indicate that Gillette has about 50% of total blade sales, American Safety Razor about 35%, Eversharp some 10%.

To keep its sales curve moving upward, Pal is now allocating about \$243,000 out of its ad budget of a little over \$500,000 (handled by Al Paul Lefton Agency) to radio. The balance



goes into four big weeklies (*Saturday Evening Post*, *Collier's*, *Life*, and *Look*), college newspapers, and point-of-sale.

Like any aggressive manufacturer, this firm works closely with retailers. Its extensive co-operative advertising effort includes both newspaper and radio. Kushell pointed out that tying in with local outlets who have large followings in their communities brings easier acceptance. Pal now co-sponsors the Los Angeles Dons football broadcasts with Rexall Drugs on the Coast; ties-in over WPEN, Philadelphia, with Sunray Drugs.

Although newspapers are still important to Pal on the co-op level, the firm's move into network radio this September was bad news for some 50 newspapers and several national magazines. These publications were lopped off the ad budget to make room for radio.

Murray Kushell, grey-haired, trim-mustached Pal ad chief, says, "By using 50 newspapers we could run nine or 10 insertions a year. Contrast this with the radio program that hits our audience every week. Moreover, going into 134 cities with newspapers would be a far more expensive under-

Credit Murray Kushell's retail background for the shrewd merchandising of Pal Blade's Rod and Gun show. Before he came to Pal five years ago, Kushell was advertising manager of Namm's, Brooklyn Department store. His spare hours are devoted to teaching advertising at New York's City College. His favorite hobby is playing golf.



taking."

Pal consolidated its change in advertising policy by renewing the *Rod and Gun Club* recently for another full year. Kushell expects to add a few small stations and one large station next year.

The company will still have room for expansion since some 200 Mutual stations now carry the program sustaining; and there are others selling the show locally. In New York, Pal is benefiting from an unusual deal. It has bought the middle slot on the show which WOR is carrying sustaining; it

is thus a participating sponsor at a low rate in New York for a show it sponsors completely in other areas.

The program's over-all audience has not been rated because of the number of cities where it was not sponsored and the small-town location of many of the stations Pal has bought. With no research to guide him, Kushell studies the attitude of his sales force. He knows that salesmen are often a firm's best researchers and that their complaints would be immediate and loud if they suspected that they were not

(Please turn to page 49)

Rod and Gun Club's junkets for remote broadcasts build strong listening among large male audience. Cast has gone on expedition to Bermuda, Nova Scotia.



CONFESSIONS OF A NEW YORK TIME BUYER



****Free lunch with station rep is good opportunity to learn about his stations. Timebuyer gets free-loading opportunities with hints of big business a-coming****

Alumnus of top agency tells how he sinned against sponsors, reps as part of the game

For obvious reasons, the author of this article prefers to remain anonymous. Up until recently, he was a timebuyer at one of the top 20 agencies in New York City. He came with this agency in 1918 after two years of service in the Navy and graduation from the University of North Carolina. He was active in several departments and had been doing time-buying for over a year before he left New York to do general account work for another agency. One of the article's most amusing sidelights concerns the author's technique for cadging meals from helpless station representatives. A New York rep who knew the author when he was a timebuyer told SPONSOR: "That boy was the hungriest timebuyer I ever took out to lunch." Though the tone of this essay on timebuying is tongue-in-cheek, much of the thinking behind it is grounded in common sense.

over-all SPONSORS! I was the charlatan who fed you all that scientific mumbo-jumbo that kept you buying spot broadcasting time. I was the villain who came running to you with supposedly "hot" buys which would have been snapped up by your worst enemy if you hadn't bought AT ONCE!

(But, underneath the smoke screen, I was able to line up spots for you that paid off . . . and that "hot" buy really did help the sales curve.)

STATION REPS! I was the guy who greeted you with cancellations on Monday mornings. I was the pleasant chap who gobbled your free lunches and didn't pay a bit of attention to the inevitable sales yak between the coffee and the \$15.00 checks.

(But, as a matter of fact, I was your friend, whether you knew it or not. I knew you were essential to my agency's success in broadcast advertising. You had the information that I had to get to buy the *right* time—ratings or no ratings.)

I was a New York timebuyer.

Since then, the fortunes of business have shifted me to different fields, but the memories linger on . . . particularly the memories of my sins. The memory of sin is always more delightful than the memory of virtue. Listen, then, and perhaps you will learn how your present timebuyer may be sinning against you.

If he isn't sinning against you, get a new one, for he takes his work far too

seriously. He may actually believe all the folderol that is thrown at him and not have sense enough to put his slide rule and ratings away, take a good hard look at what he is doing—and laugh like mad.

For broadcasting, thank the Lord, for all its pompous proclamations of being a science, is still a roarin', brawlin', seat-of-the-pants business. It takes a timebuyer with appreciation of showmanship, understanding of human nature, and, above all, a sense of humor, to get the most out of it.

One of the first sins I cultivated was that of hoodwinking certain clients. When space-happy clients start laying out money for something which seems so nebulous and razzle-dazzle (to them) as spot broadcasting, they often become uneasy. This anxiety takes the form of demands for detailed analyses and explanations. They want to hear a soothing array of figures, ANY FIGURES, and they must have decimal points.

Thus, in many of my meetings with clients, I have sounded like a tobacco auctioneer chanting figures hour after hour. Where did I get these figures? Ratings which sometimes were over a year old, diary studies vintage 1945, and pretty good guesswork.

Why did I fool these clients? Because research is only a small, often inaccurate, part of timebuying. Only common sense, experience, and *feel* can lead to the right QUALITY audience. And because this sort of a buy often



“Hoodwinking statistic-happy clients is important part of job. You find surveys to prove anything”



“Encouraging station reps to offer their very best time calls for diplomacy. Reps and timebuyers alike enjoy the friendly give and take of setting up a schedule”

contradicts statistics, I had to manipulate statistics to get OK's from clients who would deal only in numbers.

The technique is simple: make your decision on what you want to recommend and then find your figures. If Hooper doesn't please you, try a Pulse or a Conlan. If BMB doesn't work for coverage, the engineering map will. *You can always find the figures you want!*

If you suspect your timebuyer of giving you a lot of scientific malarkey, be grateful! He is taking the trouble to fool you so that you will get, in one way or another, the best broadcasting he can obtain.

After all, no matter how he presents it, his job is to get you broadcasting that will do the most good. Instinctively, he can't do otherwise. He is simply wrapping broadcasting in the package that suits you. It is quite often a phony package, but the goods inside are sound.

Of course, this question suggests itself: why force your timebuyer to do this fan dancing any longer? Why not tell him to relax and keep all the statistics out of your hair? Tell him your SALES problems, what your other media are doing, your distribution, what merchandising you could use.

Then let him use his own devices. He'll use research in moderate amounts, mix it with horse sense, and the inside information that only he has access to. The results will be wonderful.

As you can see, one of my sins,

which amounts almost to heresy, is my irreverence towards research. I agree with the old-timer who explained his retirement from the business with “Hell, research has taken all the fun out of radio.”

More than that, it has narrowed the vision of many, restricting them to the well beaten paths paved with good ratings.

An extreme example of this is one of our drug clients who insisted that all radio have a cost per thousand of less than a dollar. This formula is usually overwhelmingly favorable to the powerful network stations and works to the disadvantage of independent, rural, and foreign language broadcasting.

I wish I could have gotten to him with my rigged figures. He didn't have the budget necessary for the repetition he needed when he bought on big stations; his product wasn't distributed where big-station coverage was, and his best sales prospects were foreign nationality groups.

On top of this, he was a bug on cycles and correlated his sales trends with sun spot cycles, business cycles, and many other types of cycles. The cycle which seemed to coincide most closely with his sales trends, believe it or not, was the mating of the lynx. Since the love life of the lynx wasn't quite up to snuff at this time, it was rough getting the money needed to do the job right.

Needless to say, his sales went down

just the way the cycles prophesied because *he himself* did the damage to cause this.


Another method which I used for fooling clients was the “if you don't buy this spot, your worst enemy will” goose. Often there was some basis in fact for this. I usually knew that the competition had been told the same story so that each would think that the other was about to grab the spot.

With the right amount of exaggeration, a wonderful sense of urgency can be built up and many a recalcitrant client has found himself the owner of a valuable time slot because of it. This technique must be used on certain clients and there isn't a timebuyer in New York who's worth his salt, who hasn't been in on this maneuver.

Not all of my skulduggery was against clients. Quite often we timebuyers had to engage in the most sinister of cloak and dagger operations against members of our own agency to come out ahead in the battle for a healthy hunk of the media appropriation.

For instance, there was the case of the food client who was a great believer in radio and TV, while the account executive still didn't think broadcasting was more than a “supplementary buy.” The problem, then, was to make end runs around the account executive and catch the client alone.

This particular client had odd habits and was full of mischief. He used
(Please turn to page 45)



BABY
SNOOKS


DADDY

GROUCHO



TALLULAH

PINZA



DURANTE

NBC's "Big Show"

LISTENERS ARE TALKING ABOUT RADIO AGAIN BECAUSE OF "BIG SHOW" NAME IMPACT. OTHER WAYS TO BOOST AM BELOW

How can radio fight back? **SPONSOR** suggests a plan for industry-wide audience promotion—to stress AM's basic appeals

over-all John Crosby, an apparently level-headed radio/TV columnist for the New York *Herald-Tribune* who can puncture a programming cliché at 10 paces, recently wrote a *Life* magazine article about radio called, "Seven Deadly Sins of the Air."

Shortly after, radio struck back.

Bop Hope brought a \$2,000,000 suit against the columnist.

Many elements in the radio industry were sharply critical of the article, feeling that Crosby had completely overlooked radio's good points.

Reactions like these, natural as they are, need an extra something to help radio as it strips down to battle for attention against television—and all other media.

This is a time for radio to fight back—yes. But it will have to be a fight based on sensible strategy rather than bluster.

Here's the fight-back strategy that makes sense to us. **SPONSOR** believes that radio has two jobs to do: (1) *A product improvement job*; (2) *a hard-selling job—aimed straight at the lis-*

tener and designed to balance the glamor of television, remind everyone of radio's strong points as an entertainment medium.

Basically, it's a problem of mass psychology which radio has to face. The whole country, even in non-TV areas, has a feverish interest in television because it's new and mechanically rather marvelous. Radio's been pushed off the radio pages of newspapers, even in non-TV areas. Radio, which for years has been the butt of jokes told
(Please turn to page 60)

Looking vs. listening

Advertest follow-up survey

shows what happens after TV set has been in home 18 months and over

over-all The charmingly candid photograph at right catches a young mother doing two things of importance to the future of radio and television: (a) Feeding her young son a healthful mixture of vitamins and mush so that he'll soon grow up to join the nation's horde of radio/TV fans. (b) Feeding facts about her family's current radio/TV listening and looking habits to a patient researcher from Advertest—a market and media research firm in the metropolitan New York area which has just completed one of the most thorough-going studies of looking vs. listening to date.

Purpose of the Advertest study was to compare viewing with listening after a television set has been in the home for 18 months or more; and to compare the current looking vs. listening pattern with what it was 18 months ago. The pretty young mother and all the other TV owners Advertest questioned (total, 488) had been surveyed 18 months previously as well. Thus Advertest did not have to depend upon the respondent's memory; it had listening-looking habits of 18 months ago down in black and white to compare with answers given currently.

The key findings:

1. When interviewed in May, 1949, 52.3% of the respondents thought that television would completely *supplant* radio listening. By November of this year, only 38.7% felt this way; 61.3% were sure that radio, after all, could live side by side as an entertainment medium with the television set.

2. As a whole, the listening-looking pattern established at the time of the first interview did not change appreciably over the following 18 months. Time devoted to radio did not decline or increase. TV did not make big gains

Mother feeding baby is one of 488 longtime TV owners queried on looking-listening habits



or lose substantially.

3. But, among women aged 30-34, radio came back strong. Women in this age group listened to radio an average of 1.7 hours daily in May of 1949. In November, 1950, their average daily time spent with radio was up to 2.3 hours. Similarly, women 15-29 went from 1.4 hours daily in 1949 to 1.9 hours in 1950. A partial explanation: the younger housewife has found, as many predicted she would, that it's easier to do housework while listening to the radio than while watching TV.

The sample Advertest used in its May, 1949, study consisted of 512 families throughout the New York metropolitan area (including eight New Jersey counties). The families were selected so that they comprised a representative cross-section of TV owners at that time—in terms of length of set ownership. Families were selected from each metropolitan New York or New Jersey county in proportion to the number of TV sets then installed in that county. The proportion was based on figures which Advertest gathered from dealers, manufacturers, and its own research.

When Advertest repeated its looking vs. listening study during the first 11 days of November, 1950, researchers succeeded in reinterviewing 488 of the original respondents (95.3%). The breakdown of the 1950 sample by length of set ownership is as follows: 19-24 months, 43.2%; 25-30 months, 37.3%; 31-36 months, 13.1%; over 37 months, 6.4%.

This was a group, then, which was heavily weighted in the direction of longtime ownership and no longer typical of TV owners at large. It was ideal, apparently, for a study of looking-listening patterns over the long pull.

Perhaps the most basic finding in the survey is that no TV "novelty factor" has shown up as yet. Many crystal ball readers have predicted that the intense initial interest in a TV set is bound to slacken as the months go by. The Advertest figures say different.

In May of 1949, the average viewer spent 2.9 hours a day with TV. In November of this year, viewing had dropped off only one-tenth of an hour. Radio listening held steady, too, dropping only slightly, from 1.3 hours daily (average) to 1.2. (The 1.2 hours average radio listening figure does not include out-of-home listening in car

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These are three of the 488 respondents.



Office manager's wife: family owns TV 24 months; was one of those who thought radio would go into discard because of TV; now realizes radio still has important role. "I watch TV about three hours on the average, mostly during the evening. I don't watch during the afternoon because I'm too busy. Spend about 90 minutes a day on radio, at breakfast time, noon, and 11 o'clock news. Husband and I never listen in to radio programs evenings anymore"



Doctor's wife: has had set four years, one of earliest viewers in sample. Advertest interviewer was able to question all members of her family except husband who was away on rounds. Teen-age daughter listens to radio most, family maid is second. "I never listened to radio afternoons or mornings before we got set. Now I don't listen at all, spend about two hours a night with TV. My husband listens to radio a lot while driving to see patients"

How Advertest gathers its facts

The pictures above show three of the 488 longtime TV owners Advertest interviewed. SPONSOR followed an Advertest researcher on her rounds, got the three pictures; facts about the firm's research technique; and an occasional slice of cake.

Just how does Advertest get facts? How carefully is the job done? These are questions every sponsor and agency should ask—instinctively—whenever research results are reported. And here is the background on Advertest and its method of operation—presented in some detail because SPONSOR's editors believe that research findings are of dubious use until you know exactly what they represent (see *Are you in the middle of the research muddle?* 23 October, 1950).

Advertest was founded four years ago by Dick Bruskin and Seymour Smith, two World War II veterans who had just completed graduate work at Rutgers University. They started with an office in New Brunswick, N. J., slugged it out infantry style until they'd sold some local department stores on the idea of finding out whether advertising dollars did a job—through Adver-

test research. Bruskin, who's now in charge of Advertest's TV activities and directed the looking vs. listening studies, got part of the stick-to-itiveness you need to found a new business during three and a half years with the 104th Infantry.

The firm still headquarters in New Brunswick, but now has a Newark, N. J., office as well. And about the time you read this, Advertest is scheduled to open up a new office somewhere along Madison Avenue in New York.

Advertest is a specialized type of research firm, has no monthly program-rating service; instead it concentrates on qualitative (relatively detailed) surveys on radio and television listening habits, advertising effectiveness, and marketing problems. Its radio research clients include radio stations, radio advertisers, and trade associations in several states. About 25% of its total research effort is in radio, but its major effort is in television. The firm publishes a monthly report called *The Television Audience of Today* which is available on either a subscription or a single-copy basis.

Results of both the original looking vs. listening report and the study which is the subject of this article were published as monthly Advertest reports



Foreman's wife: own set 19 months; has unusual looking-listening pattern because husband works from four in afternoon to midnight. During day TV is on constantly while husband watches movies. "The set is always off at night because that's when I do my house work. If not for my husband I'd never see TV because I like radio better"

(24 May, 1949, and 25 November, 1950). Among the subscribers to *The Television Audience of Today* are 45 advertising agencies, including some of the top 10; four of the networks; and a number of television stations. Cost of the monthly reports is \$420 on a yearly basis; \$75 for single copies. (Monthly circulation is 75-100 copies.)

Here's the way Advertest gathers the facts for its monthly surveys, including the one you're reading about here.

Researchers make personal calls to homes of the TV owners. These respondents are selected in advance to insure that the sample is a representative cross-section of the television audience for the month in which the research is done. Different homes are used in each survey, unless it is a follow-up study; and the homes are selected for the sample through pre-interview technique.

The Advertest researchers visit TV homes periodically, case them for the amount of money poppa brings home and other factors, and then pass the information on to Advertest headquarters. (Researchers get a nickel a piece for new names.)

Each month, when a new sample is compiled, names on file are selected so that they add up to the proper cross-section. The researcher who provided

a name is not sent back to interview that person. And pre-conditioning of the family to be interviewed is avoided by making sure that the actual interview comes at least three months after the pre-interview.

Great majority of the researchers themselves are college graduates who work on a part-time, hourly basis. They are paid for their time, whether successful or not in seeing a respondent. Salary includes traveling time, and there is an allowance for any travel expenses. (This way of handling the pay check eliminates incentive to fudge results since each call is on company time.)

The Advertest research force includes 200 part-time interviewers who live in various counties of the New York-New Jersey metropolitan area. Crew supervisors visit the researchers regularly in their home counties and give them complete instructions for each new interview. In addition, they make the rounds with each researcher on a number of interviews to spot errors in technique.

As a further safeguard, five to 10% of the interviews are double checked for accuracy by phone, mail, or a second call by another interviewer.

Before each monthly questionnaire is written Advertest does a trial run to

test the questionnaire itself. Usually, a crew makes 40-50 pilot interviews. It's at this point that Advertest finds out whether the sex of the interviewer makes a difference for that particular questionnaire. Sometimes men can get nowhere on a question that's duck soup for a lady researcher and vice versa.

Merely reading questions from a mimeographed form is not enough to get at the facts. Advertest researchers go about their work like newspaper reporters. Their instructions are to make the people questioned feel at ease—and to pump hard.

For example, in the looking vs. listening survey, the most difficult question to answer asked how many hours of the day *each* member of the family spent listening to radio or looking at television.

A SPONSOR researcher got hold of one of the questionnaires and tried putting this question to several television families. Just asking the question got you nothing more than a halting and probably inaccurate response. When the SPONSOR researcher prompted people by saying, "Now let's begin at the beginning. Who do you listen to in the morning and for how long? . . ." it wasn't too difficult to draw forth a detailed answer.

This is the technique favored by Advertest.

To cut down on the chance for error in answering this key question about looking vs. listening, Bruskin's team of researchers interviewed as many members of the family as possible. In 30% of the interviews, Bruskin estimates, more than two people in the family were questioned.



SPONSOR interviewed Advertest researcher Stella Kowzun to find out how she gathers facts. (See text above left.) Miss Kowzun's job is pilot testing questions before they're used

HIGHER RATINGS*

MORE

ZWHA



HIGHER RATINGS*

BOSTON BLACKIE	21.7	WAVE Louisville Tuesdays 6:30 p. m.
GUY LOMBARDO	16.8	WOW Omaha Sundays 1:30 p. m.
WAYNE KING	19.1	WJR Detroit Tuesdays 7:30 p. m.

MORE RENEWALS**

CISCO KID **6th** YEAR
Interstate Bakeries in 11 States

BOSTON BLACKIE **5th** YEAR
Carolina Power & Light, Asheville & Raleigh!

EASIER SALES***

NOW ON MORE STATIONS
FOR MORE SPONSORS
THAN ANY PROGRAM PRODUCER!

1/4 HOUR SHOWS

- ★ **MR. AND MRS.**
- ★ **MEET THE MENJOUS** Starring Adolphe and Verree Teasdale
- ★ **EASY ACES** Perennial favorites, Goodman and Jane Ace in the brand of comedy.

- MUSICALS**
- ★ **SHOWTIME FROM HOLLYWOOD** With Freddy Martin and his saxophone and The Martin Men.
 - ★ **PLEASURE PARADE** With Vincent Lopez and The Madernaire.
 - ★ **THE BARRY WOOD SHOW** With Margaret Whiting, The M and Henry Sylvern and his Orchestra.
 - ★ **SINCERELY KENNY BAKER** With Buddy Cole and his Men.
 - ★ **KORN KOBBLERS** America's most humorous band, with Al Shope, Lydia Summers, Stanley Carlson, Gerald Allaire Sears Selinsky, Orchestra Conductor.

- WESTERN VARIETY**
- ★ **OLD CORRAL** With Pappy Cheshire, Sally Faster, Merle Tr and The Bunk House Quartette.

- MYSTERY**
- ★ **MANHUNT** An exciting mystery thriller.

- SOAP OPERAS**
- ★ **DEAREST MOTHER, CAREER OF ALICE BLAIR, F**
Three popular soap operas.

- SPORTS**
- ★ **ONE FOR THE BOOK** Delightful 5 minute sports show. Can be combined for 15 minute show.

THERE'S A

NEWSALS**

EASIER SALES***

AS IT!

1/2 HOUR SHOWS

WESTERN ADVENTURE

★ **CISCO KID** O. Henry's creation. Each a separate episode. Exciting western adventure. The top-rated "kid" program, coast to coast.

★ **LIGHTNING JIM** Exciting western adventure. Each episode complete.

DRAMA

★ **FAVORITE STORY** Top drama with Ronald Colman as host and narrator. Featuring distinguished guest stars.

MYSTERY

★ **BOSTON BLACKIE** The top-rated mystery adventure. Each episode complete. Starring Richard Kollmar.

★ **PHILO VANCE** Scientific sleuthing portrayed by Jackson Beck and star cast.

MUSICAL

★ **THE GUY LOMBARDO SHOW** With Guy and his Royal Canadians. Narrated by David Ross, and featuring the Twin Pianos, the Lombardo Picture Story, Don Rodney, Kenny Gardner, the Vocal Trio, and the famous Lombardo Medley.

★ **THE WAYNE KING SHOW** With the Waltz King and his incomparable music. Narrated by Franklyn MacCormack, and featuring the vocals of Nancy Evans and Larry Douglas.

FOR DETAILS,
WRITE, WIRE
OR PHONE...

FREDERIC W. **ZIV** COMPANY
Radio Productions
 1529 MADISON ROAD • CINCINNATI 6, OHIO
 NEW YORK HOLLYWOOD

SHOW TO FIT YOUR NEEDS!



Gay Nineties style



Circa 1950

How times have changed!

Trend is to allow growing variety of "delicate" products on air—provided copy is handled with proper finesse

over-all Compare the modest bathing outfits of 25 years ago with today's bare-skinned Bikini models and you'll have visual proof of America's steady shift in attitudes.

But styles in swimsuits are only one indication of the vast changes taking place in people's ideas of propriety. A quick glance through current magazines reveals advertisements for products which were once unmentionable: toilet paper, girdles, brassieres, men's underwear, falsies, sanitary napkins, and "female medicines."

Though there is nothing startlingly new about such products in magazines and newspapers, radio and television, the "family" media, have kept a tighter rein on propriety. There are still products and services which have been barred from the country's studios. Among them: sanitary napkins, cemeteries, lonely hearts club, whiskey.

Yet none of the radio/TV taboos are unvarying; many stations have a

policy which permits the advertising of practically any product or service—provided it is done in good taste. Just recently the brassiere industry was electrified by ABC-TV's go-ahead signal to Exquisite Form Brassiere Company, marking a successful attempt by company and network to present bras realistically on a live female. At the same time, less-publicized Clara Lane, who runs a carefully supervised "friendship" club, is gradually expanding her list of stations in the face of prejudices against such organizations.

To assess such changes in acceptance standards, SPONSOR surveyed the networks and stations here and there around the country. In general, doors are wider open now than ever before to products with an intimate or embarrassing sales story to tell. The key is all in how the copy is written. In the paragraphs that follow, you'll find a summary of standards for advertising acceptance by networks and sta-

tions and examples of some techniques for taking blushes out of sales pitches.

A round-up of network copy-acceptance heads provides definite encouragement for manufacturers of delicate products. Stockton Hellfrick, NBC continuity acceptance director, told SPONSOR: "Nothing is really delicate if handled correctly."

NBC currently schedules odor-killing products (Mum, Lifebuoy soap, Wizard Wick), laxatives (Sal Hepatica, Helies M O), beer (as a social, not stimulating beverage), and undergarments (O.K. on TV when shown on dummies only). The network is careful to see that acceptable items are not presented in an objectionable way. One deodorant had its copy changed from a negative—see what will happen to you if you don't smell sweet—to a positive approach. Beverages must not be touted as ideal high-ball mixes, nor beer exploited for its spirit-lifting.

James C. Shattuck, director of the

CBS editing department, follows a policy similar to that of NBC: "The clear-cut black and white products are not worried about . . . the worry comes in with the shades of gray. However, most products are acceptable.

CBS has relaxed its acceptance standards somewhat in the past few years. The net now takes laxatives, but exercises careful supervision on its copy. Not yet approved are feminine hygiene products, liquor, toilet paper, and any product which relies on descriptions of "internal body functions."

ABC's Grace Johnsen, continuity department chief, reports that American Broadcasting formerly followed a set of rules on what was acceptable. This has changed, says Miss Johnsen. "We now judge each case according to its own merits. We cooperated with Flexees, the girdle manufacturers, to put their product on TV over a year ago. And more recently we did the same with Exquisite Form Brassieres to produce the first live TV commercial showing a live model in a bra."

ABC still has some fairly rigid objections to cemeteries, speculative investments, friendship clubs, some drugs, personal hygiene products, or liquor.

The Mutual network is also inclined to be strict in its acceptance policies. It has a *Program Standards* book on what is acceptable for programs and commercial copy, follows it religiously.

Dorothy Kemble, Mutual's continuity acceptance director, doubles as religious and educational program chief. Says Miss Kemble: "We haven't accepted advertising for cemetery plots or liquor and have never had personal hygiene products or foundation garments. Although we would probably not approve of these last two, it is conceivable that the proper copy approach might succeed. In the past we have had laxatives and deodorants, but have none now."

In general MBS aims at two things in looking over commercial copy. One is to build up a positive, rather than negative, approach. The other is to

avoid misleading statements.

Despite what any network may say about a product's acceptability, local stations are still their own judge. Any network affiliate can, and often does, refuse to clear time for a product or service it considers objectionable—though it may have been approved by the net. In the recent precedent-setting bra advertising on ABC, for example, there were amused smiles when traditionally staid Boston accepted the account though Philadelphia balked.

Independent stations also vary widely on acceptance. Frequently, standards are set by the community where the station operates. Certainly, dry states or counties would have no truck with whiskey advertising, to cite an extreme example. Another factor is the attitude of the owner. New York's classical music station, WQXR, always careful about commercials, will not touch laxatives, cigarettes, and similar products generally considered acceptable. On the other hand, sheer busi-

(Continued on page 52)

OLD AIR TABOOS ARE WANING. EXQUISITE FORM HAS ABC-TV SHOW WITH LIVE BRA MODEL. EVEN BOSTON OUTLET CARRIES IT





Mr. Sponsor asks...

Can radio rate increases be expected in non-TV markets—and are these increases justified?

B. T. Fooks | President
The Grapette Co., Camden, Ark.

The picked panel answers Mr. Fooks



Mr. Tincher

I believe the second part of this question should be answered first—are rate increases justified in non-TV markets? Inasmuch as the WNAX BMB includes a vast area of the Middle Western states of the Dakotas, Minnesota, Nebraska, and Iowa and excludes the TV sections of Omaha and Minneapolis, I believe we are a “simon pure” non-TV market.

A study of that market not only from our own viewpoint but also from a study of other stations in the area, both local and regional, leads us to the inescapable conclusion that rate increases are definitely justified.

From the very obvious conclusion that income must keep pace with present day increased uncontrollable costs, it would appear that rate increases are an economic necessity. But, aside from the internal economics of an individual operation, increased rates can be justified to Mr. Sponsor on the strength of the fact that radio has long been woefully underpriced, particularly in markets other than large metropolitan. Underpriced, not only on the basis of cost per dollar sale, but also in comparison with other media in total advertising impressions delivered. To illustrate, a metropolitan daily in this area charges \$10.92

for 105 words of copy (35 per inch) for one insertion. Based on their ABC circulation (forgetting for this purpose the relative readership versus listenership impact of such wordage), the cost per thousand homes is \$0.18, whereas a local 5 KW network station sells the same coverage (and more) for as low as \$0.10 per thousand.

On the results side of the ledger, let me illustrate by an example of the use of WNAX against 14 farm papers for a test campaign. The radio station produced inquiries for \$0.28—the lowest farm paper was \$0.34 and ranged as high as \$3.97. Radio’s files are bursting with such examples.

Leaving the argument that radio has underpriced itself for many years, let us now turn to what has happened to radio audiences day and night over the past few years. In 1945 there were 56 million radio sets in use; in 1949 there were 81 million, an increase of nearly 45%. Were they used? Well, in identical surveys taken in 1945 and 1950 in 30 non-TV counties representing nearly a quarter of a million radio homes, the average sets-in-use rating in 1945 was 28.04; in 1950, the rating was 40.9. This 46% increase (which parallels the increase in new sets) is in spite of the fact that the war was still on when the survey was taken in 1945, and in 1950 Korea had not yet hit the newscasts. Thus, on the basis of increased available audience alone, rate increases would be justified in non-TV markets.

Nighttime listening has increased in non-TV markets. The same survey shows sets-in-use higher from 6:30 p.m. to 10 p.m. than any other day part, by nearly 24%.

Radio, in my opinion, has always sold itself short in the matter of

cumulative audience across the board, or what is known as “net weekly” audience. It can be shown, conclusively, that in time period after time period when the “average daily” sets-in-use were 50% to 60%, the “net weekly” sets-in-use became as high as 85% to 90% and, conceivably, would reach 100% if two weeks were used as a base. Long before the days of radio, Barron G. Collier said, “Continuous contact with one’s market, plus constant repetition of one’s message, makes advertising pay.” Therein lies radio’s strength.

All of the foregoing applies to radio in a non-TV market and are but a few of the facts which substantiate the premise that increased rates in those markets are justified. It must logically follow that they can be expected.

ROBERT R. TINCHER
Vice President &
General Manager
WNAX
Yankton, S. D.



Mr. Weiner

The point here that none of us can escape is the fact that TV now covers most of our major marketing areas. TV, also, is mighty expensive. The high cost of TV is taking budget dollars away from radio. This is certainly true of markets covered by TV. It applies to an even greater degree in non-TV areas because these are usually secondary markets, the ones we all try to cover—if the budget permits.

From the advertiser’s point of view,

the major big-city markets have to be adequately covered. To get proper coverage, TV is almost a "must" right now regardless of cost. These facts alone constitute a tremendous competitive *disadvantage* for all radio stations in non-TV areas. As the switch to TV for major market coverage grows, the factor of cost becomes increasingly important. Stemming from this, it's our hunch that stations in non-TV areas that raise their rates right now may soon suffer a loss in volume big enough to offset increases.

All advertisers are constitutionally opposed to rate hikes. They pay the increases affecting their activities in the major markets because they must—to get the coverage in these key areas. This is not the case when media in secondary markets raise rates—even though the radio stations in non-TV cities face the same high-cost-of-living problems everyone else does. And, despite the fact that sets-in-use figures tend to compare favorably with those for pre-TV years, a strong psychological barrier mitigating against acceptance of radio rate increases in non-TV areas exists now in advertiser and agency minds.

The "climate" being what it is, we do not anticipate any general, across-the-board rate increases from stations in non-TV cities. If any rate hikes do materialize, the 7:00 a.m. to 8:00 a.m. period is the time bracket where they most logically could come. The early morning spots have always been a good buy. They still are. Even so, there will have to be ample justification for any rate increases, such as evidence of substantial boosts in BMB homes, better sets-in-use figures, data showing improved audience coverage.

HARRY WEINER
Media Director
The Wesley Associates
New York



Mr. Wilson

From the wording of his question, Mr. Sponsor seems to infer that rates will be increased in non-TV areas and will probably be decreased in those areas served by television. It is this

(Please turn to page 47)

First in the Nation!

UNDERWATER TELEVISION



- WDSU-TV is very much "in the swim" when it comes to television...in fact we're way out front. Under-water telecasts (the first in the nation) take place regularly from our custom-built studio pool.*

**(Designed and built by Fitzgerald Advertising Agency.)*

- For spots... or for entire programs... WDSU-TV's creative staff can capture the rich New Orleans market of over 150,000 TV viewers.

- Write, wire or swim to your JOHN BLAIR Man!



TELEVISION PARTS

SPONSOR: Gee Bee Sales

AGENCY: Direct

CAPSULE CASE HISTORY: *This company distributes TV antenna plugs and used to rely heavily on newspapers. But Gee Bee dropped newspapers to try video. One-minute participations told the sales story for antenna plugs which retail at \$6.95. After eight participations on the Pat 'n Johnny Show, at a cost of \$600, Gee Bee sold over \$21,000 worth of merchandise. They are now promoting another product with six participations weekly.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n Johnny Show

SHOP TOOL

SPONSOR: Eastern Columbia

AGENCY: Stodel

CAPSULE CASE HISTORY: *The firm used a single announcement on a hobby discussion program. The cost: \$60. A commercial plugging a shop tool which sold for \$265 was given on a Sunday afternoon broadcast of the Doc Dudley Show. The following morning seven sales had been made as a result of this announcement, a gross of \$1,855 from a \$60 expenditure. Other phone calls and mail orders were received in the days following.*

KFI-TV, Los Angeles

PROGRAM: Doc Dudley



TV
results

PERFUME

SPONSOR: Sales Research Corp.

AGENCY: William Wilbur

CAPSULE CASE HISTORY: *Sales Research tried three one-minute participations on the Ted Steele Show, at a cost of \$100 apiece, to sell \$2 bottles of "Revel Faun" perfume. As a direct result of their video advertising, the corporation received 1,000 orders for the perfume. The final tabulation for the three announcements: \$2,000 gross sales at a cost of \$300, or \$5.67 taken in for every dollar paid.*

WPIX, New York

PROGRAM: Ted Steele Show

TELEVISION SETS

SPONSOR: State Electronic Controls

AGENCY: Direct

CAPSULE CASE HISTORY: *This Salt Lake City television dealer wanted to get more traffic since he's located many blocks away from the main shopping district. To get the crowds, State tried a participation during a Monday night wrestling match. This offer was made: a free wrestling booklet to each person coming into the store. Morning following the offer, 98 people showed up; before closing time 250 booklets were given out. Time cost: \$20.*

KDYL-TV, Salt Lake City

PROGRAM: Wrestling

KITCHEN UTENSILS

SPONSOR: W. R. Feemster Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The company advertised an all-purpose slicer selling for \$1. A five-minute film demonstration three times a week with a total weekly expenditure of \$247.50 was their top video effort. At the end of eight weeks, the company reported the following results: cash sales amounted to \$8,735 while advertising expenditure totalled \$1,931. The company accepted cash only, did not include scores of returned C.O.D. orders.*

WDTV, Pittsburgh

PROGRAM: Film Demonstration

RUGS

SPONSOR: Walton Rug Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *A woman televiewer saw a Walton Rug display on the Window Shopping program. She was so impressed she cancelled an order she had previously placed with another company and placed a thousand-dollar order for carpeting with Walton. The cost for Walton's one participation was \$75. The profit from one sale: \$925. Walton won't give any other details, but reveals the one-sale figure as indication of TV's impact.*

WBKB, Chicago

PROGRAM: Window Shopping

SUN DRESSES

SPONSOR: Curlee's

AGENCY: Direct

CAPSULE CASE HISTORY: *This department store in Coral Gables agreed to take one two-minute announcement on an experimental basis. The announcement, cost \$30, was on Shoppers Guide. The item plugged was sun dresses, 200 of them. They were advertised as a TV special on the Friday night show. By noon Saturday all of the 200 dresses—several hundred dollars worth—had been sold. Curlee's signed a one-year contract with WTVJ.*

WTVJ, Miami

PROGRAM: Shoppers Guide

Your 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 - first in retail store purchases; has highest per capita expenditure of any state.
U. S. Census Bureau figures released 7/2/50.

WDEL
TV · AM · FM
WILMINGTON, DELAWARE

NBC
AFFILIATES

A STEINMAN STATION

WDEL can sell your product in this top-buying market—it blankets the entire area effectively.

WDEL — Foremost radio voice in the area. For years has sold consistently and profitably for hundreds of national and local advertisers.

WDEL-TV — The only television station in Delaware, it has shown phenomenal growth in its fourteen months of telecasting. The only one TV station that reaches this top market.

Write now for information

Represented by

ROBERT MEEKER ASSOCIATES

New York · Los Angeles · San Francisco · Chicago

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** We are interested in Storecasting. Can you give us any details on its history and growth?
Manufacturer, Los Angeles

A. Our question and answer department on Storecasting in our FALL FACTS issue (17 July 1950) should prove helpful. Also see "Department stores discover radio" (27 March 1950 SPONSOR). The Storecasting Corporation of America, 100 Fifth Avenue, New York 1, N. Y., will supply you with any additional data you need.

- Q.** We have been trying to locate a transcription company producing a series called *That Was the Year*, but without success. Can you help us?
Station president, Augusta

A. We think the series you have in mind is called *Daily Almanac*, a continuing series of half-hour programs by Associated Program Service, 151 West 46th Street, New York 19, N. Y. In each program mention is made of happenings with the phrase: "that was the year. . . ." This program is part of Associated's complete service.

- Q.** Are there more radio than TV sets being manufactured and what is the latest estimate on auto set production?
Advertising agency, New York

A. The Radio-Television Manufacturers Association shows the following figures for the first eight months of 1950: home radios, 4,850,000; TV sets, 4,150,000; auto sets, 2,616,000; portable sets, 1,280,000; combined total, 12,896,000 sets.

- Q.** We're preparing a presentation for one of our clients who sells books. Do you have any stories that would help in the presentation?
Network sales department, New York

A. See our Radio Results pages in the following issues: 8 May, 5 June, 31 July, 28 August, and 25 September, all 1950.

- Q.** We have your 6 November issue in which you offer the Herbert True studies to subscribers; how can we get a copy?
Advertising agency, New York

A. The study will be available shortly. Subscribers can send a note on their letterhead requesting a copy of the reprint.

- Q.** Have you ever done any stories on labor problems in TV? Or, do you have any other information that might prove helpful?
College professor, Boston

A. See the 28 August SPONSOR, "All quiet on the union front." The comments of leading industry figures in two of our Mr. Sponsor Asks features should also be useful. See Mr. Sponsor Asks, 28 August 1950: "What factors are present in the television union picture with which radio was never concerned?" Also, in the 23 October 1950 issue: "What can sponsors do to equitably handle situations like the Jean Muir incident?"



WCAU—The “party line” where 3,500,000 neighbors
listen in regularly

A party line sometimes is used by neighbors as a means of keeping in touch with the outside world.

WCAU has a 50,000-watt “party line” that makes a neighborhood of America’s 3rd market. This neighborhood takes in 56 counties in 4 states, as well as the city of Philadelphia. It is populated by three and a half million of the wealthiest people in the world who listen regularly to WCAU for their news and entertainment.*

So, when folks want to eavesdrop on good entertainment or want to understand what is happening in the

world, they tune us in. If you want them to listen in on your conversation just call us or Radio Sales.

*BMB—Survey of Buying Power.

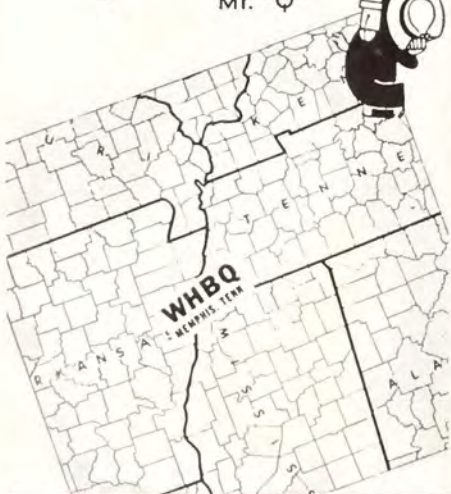
W C A U

CBS Affiliate—50,000 watts
The Philadelphia Bulletin Station Represented by Radio Sales

SEE WEED

Q WB Mutual in Memphis

Mr. "Q"



WHBQ—IN THE SOUTH'S GREATEST MARKET

roundup



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

Ford dealer on WIP grosses \$83,824 in 24 hours

A few weeks ago a \$236 radio expenditure brought in a gross return of nearly \$84,000 within 24 hours. The advertiser was John B. White, a Philadelphia Ford dealer. The station, WIP. It all started with Regulation W.

was: two 15-minute news programs, \$144.50; half-hour record show, 4920 Time, \$91.89. Total expenditure: \$236.39. ★ ★ ★



WIP execs and sponsor map 24-hour strategy

Regulation W affects installment payments, cutting the installment buying period from 21 to 15 months. White wanted to tell the public they had 24 hours before Regulation W would go into effect. He turned to radio to disseminate the information.

Within an hour, White's agency had three programs scheduled for that same evening. A quarter-hour news show at 6:15; a quarter-hour news show at 7:15; a half-hour popular music record show at 8:30 p.m.

By 7:30 p.m. Saturday evening, one hour after the first show, John B. White was calling additional sales help onto the sales floor. The show room remained open until 10 p.m., opened again at 10 a.m. Sunday morning and remained open until 11 p.m. All of the organization's salesmen and executives were at work and even the mechanical staff of the White organization was called onto the sales floor. In a little over 24 hours, the sales tally was:

Sold: 31 new Fords and 27 used cars (total, 58).

New Ford sales: \$59,203.02; used cars: \$24,621 (total, \$83,824.02).

This total is about a one month average for auto dealers and it marked the biggest single day White had since he's been in business.

The cost breakdown for programing

Ohio station proves FM is not a "dead duck"

AM radio and TV have shared the broadcast advertising spotlight for some time; their virtues are well-known. But FM has remained an "ugly duckling."

But in Bellaire, Ohio, WTRF-FM has proven that FM can be profitable to advertisers and listeners.

FM service started in 1947. This is the current picture. There are an estimated 33,000 sets in WTRF-FM's primary area.

WTRF-AM-FM broadcasts simultaneously from sign-on until local sunset. Then WTRF-FM remains on until midnight. Sales-wise the station reports, for the first 10 months of this year, 52 advertisers on FM only.

With a 17 and one half hour FM schedule, WTRF-FM has proven the medium can be profitable. ★ ★ ★

For Christmas: 1950



Box tops and 50c bring you this lovely offering—a tablecloth, that is. Premium promoted on Lever shows like "Big Town," "Amos & Andy"

Milk sales zoom thanks to WTMA and Cisco Kid

The West End Dairy of Charleston, South Carolina, suffered a double business blow this summer. It lost a 600-quart account about the same time the Charleston schools closed for the summer months, thus cutting the usual milk sales to the school children. To maintain sales in what is a highly com-

petitive business, West End turned to radio and the *Cisco Kid* on WTMA.

Sponsorship of the *Cisco Kid* was on a three-times-a-week basis. Programming started in June and, by mid-September, the pre-radio sales slump was forgotten. In three months of broadcast advertising, West End Dairy showed a 30,000-quart weekly increase. This despite their shaving of the advertising budget for other media. But the sales pay-off meant work and this is how it was done.

The first month's programming on WTMA was devoted to promoting the sale of homogenized vitamin D milk. A week before the *Cisco Kid* programs were aired, a pony-naming contest was started. The prize: a live pony to the child who submitted the best name and 25-word essay. The contest entries were to be accompanied by 10 *Cisco Kid* pictures which were printed on the sides of the milk containers.

Marionettes are models on novel KTTV fashion show

Other promotions followed in rapid succession: a local theatre chain presented two *Cisco Kid* shows and West End had its own display in the lobby, including the pony. At each show, police had to be called in to keep traffic moving in front of the theatre.

Then WTMA executives and all of the dairy personnel joined in with a colorful stunt. For several days they all wore *Cisco Kid* sombreros. Whenever questions were asked, a natural opening was provided to "plug" the starting date of the *Cisco Kid* program, as well as acting as a reminder for the pony-naming contest.

At the same time, 200 Charleston

stores displayed three-color posters of the *Cisco Kid* on his horse, together with contest rules and broadcast information.

This wasn't all. Promotionally, the *Cisco Kid* remained at full gallop. In July, a lariat was offered in exchange for a tab from any West End milk carton. Within three hours, 3,000 lariats were given away by Charleston grocery stores.

The *Cisco Kid* had lassoed sales in a whirlwind campaign and West End's rising sales curve have made them forget their June slump. ★ ★ ★

Briefly . . .

Although baseball's Hot Stove League is just underway, some sponsors have already completed plans for the 1951 season. Ballantine's Beer and White Owl Cigars have signed through 1952 for the sponsorship of the N. Y. Yankee games over WINS. The Atlantic Refining Company and Narragansett Beer will sponsor the Boston Red Sox games (WHDH) and Leisy Brewing Company has picked up the TV tab for the Cleveland Indians home games on WXEL.



The prize: a live pony helped radio spur sales

Marionettes are models on novel KTTV fashion show

Marionettes have always been considered fine entertainment for children—witness the ever-popular Punch and Judy show. Now, Haggarty's, a Los Angeles woman's specialty shop, has combined marionettes with TV for a novel adult fashion presentation.

Each week, via KTTV, the marionettes are gowned in the latest fashion creations and presented in a one-minute skit for the viewing public. The result is a two-fold gain: the entertainment value of watching a marionette



TV viewers get new-type fashion entertainment

show and, what is more important to the advertiser, the latest fashions are presented in a eye-catching style. ★ ★ ★

Briefly . . .

Although baseball's Hot Stove League is just underway, some sponsors have already completed plans for the 1951 season. Ballantine's Beer and White Owl Cigars have signed through 1952 for the sponsorship of the N. Y. Yankee games over WINS. The Atlantic Refining Company and Narragansett Beer will sponsor the Boston Red Sox games (WHDH) and Leisy Brewing Company has picked up the TV tab for the Cleveland Indians home games on WXEL.



**it's easy
(and inexpensive)
to build your
own network—
on the PRN...**

THE PACIFIC REGIONAL NETWORK provides the perfect opportunity for you to build your own network—tailored to match your specific distribution pattern in the significant California market.

COMPLETE COVERAGE? More stations in California than the other four networks combined!

TAILORED COVERAGE? Your choice of from 4 to 48 stations—a network with spot flexibility!

LOCAL IMPACT? Your advertising assured local market acceptance through local radio stations—many a part of their community for from 15 to 25 years.

SAVINGS? Yes! . . . in time and effort with a single purchase and billing . . . in cold cash with a 20% discount on published rates . . . (plus frequency discounts and important savings on transmission costs).

For details, write, phone or wire direct.



6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA
CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager



At 54, the city of Miami is a sprawling metropolis with fabulous statistics.

It is the center of an area with well over a half million residents and \$600 million a year of retail sales.

It is spreading so fast that last year's tourists need new landmarks among hundreds of newly-built homes, hotels, apartments, shopping centers.

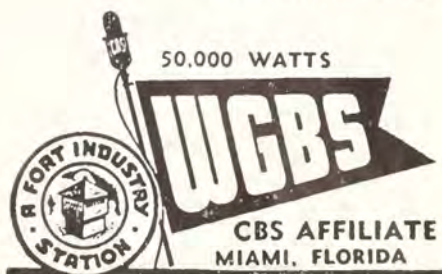
Three million tourists visit here each year, live in 546 hotels, 4,135 apartment houses, 2,585 rooming houses, 192 motor courts.

They eat in 2,670 restaurants and patronize over 7,000 retail trade establishments.

To someone with something to sell, the most important figure is the one that proves WGBS reaches more listeners, home folks and visitors alike, than any other station

Any Katz Man

Will Show You



SPONSOR REPORT for 4 December 1950

(Continued from page 2)

HADACOL AGGRESSIVENESS TELLING ON COMPETITORS—Hadacol is sweeping South, Southwest with grand scale "medicine show" methods coupled with radio. Similar campaigns being planned for rest of nation. Competitive medicinals report declining sales; are at loss for effective counterattack. This month Senator LeBanc, Hadacol head, will feature 600 gala Christmas parties in Midwest, Southwest, South, using 600 or more radio stations as tie-in. Hadacol awarding \$5,000 cash to stations for best merchandising cooperation.

WHY D-CON (MAIL ORDER RAT POISON) BUYS \$30,000 RADIO TIME WEEKLY—Some 400 radio stations in 300 markets agog over marginal time campaign by United Enterprises, Chicago, on behalf of D-Con rat poison. Client expanding as radio pays out. Total expenditure currently \$30,000 weekly, but climbing. WBBM, Chicago, alone gets \$3500, with WLS, WGN, and other Chicago stations also getting husky schedules. Campaign sells \$2.98 item C.O.D. Early morning farm shows, late evening news getting top play. Client eyeing retail distribution in one radio test. In late spring D-Con campaign will go off for summer; fly repellent will take its place. Marfree Agency, New York places.

SET TRADE-INS ALREADY A FACTOR IN TELEVISION—Advertest survey on radio vs. television after set has been in home 18 months or more uncovered interesting incidental data. It turned out that 15.4% of 488 respondents had already replaced their original TV set. And 3.5% had gone on to a third set. There was a radio built into 32.4% of sets in homes surveyed. Purpose of survey was to find out what happens to looking-listening habits after TV has been in home 18 months or more. (For complete picture and text report on results, see page 29.)

NETS STILL ATTRACTING NEW ADVERTISERS—Pal blades is among 20-odd new net advertisers this fall. Pal took advantage of Mutual flexibility to choose primarily small-town stations. That's where its distribution strength lies. (See story, page 24.) ***

MR. SPONSOR

(Continued from page 10)

adaptable to his own advertising set-up. Orange juice concentrate not only had these qualifications, but the industry was a fast growing one with plenty of potential (85% of the market is yet to be reached).

At this point, Leigh is keeping his plans flexible. Much depends on the product's distribution and the company's over-all expansion. While Flamingo is distributed chiefly to the Eastern Seaboard area today, expansion plans call for eventual national distribution. Atlanta, New Orleans, and Louisville will be added next month.

Leigh was born in Aniston, Alabama, in 1910. At the early age of 23 he became famous for his Broadway spectacular signs. Since then, imagination and energy have sparked new ideas, now lead him along the path of a food producer. ★ ★ ★

TIMEBUYER CONFESSES

(Continued from page 27)

to love to drop in unexpectedly at the agency and snoop around behind the united front that agencies are supposed to present to clients.

Every now and then I would enter my office in the morning to find him waiting unobtrusively out of sight. "Sh!" he'd say, "The account executive doesn't know I'm here." Then we'd proceed to spend all the radio budget and as much of the newspaper portion as I could get my hands on before office gossip reached the account executive and he put a stop to our fun.

Later, I enlisted help in keeping the account executive out of my hair. The account executive used to like a whiskey sour around 10 in the morning, so a fellow timebuyer would lure him down for a quickie and keep him there until my clandestine meeting with the client could be completed.

Pretty soon, the media director, noticing his billing going down, got wise to our game and he and the account executive made it rough for us. They countered with psychological warfare and had reprints of all the client's ads plastered from one end of the agency to the other. The client had to walk past most of them to get to the radio and TV department.

YOU MIGHT GET A SIX-FOOT MOUNTAIN LION* —

BUT . . .

YOU NEED THE FETZER STATIONS

TO BAG WESTERN MICHIGAN!



AM or TV — the Fetzer Stations are *now more than ever* the most effective and economical way to reach the biggest audience in Western Michigan.

A comparison of 1946 and 1949 BMB figures shows that since 1946 WKZO-WJEF have increased their daytime unduplicated audience by 46.7% . . . their nighttime audience by 52.8%! In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes. By projecting Hoopers you find that WKZO-WJEF get 57% more city listeners than the next-best two-station choice in Kalamazoo and Grand Rapids — *yet cost 20% less!* (Kalamazoo's population is now 51.5% greater than in 1940 . . . Grand Rapids' is 27.6% greater.)

WKZO-TV is Channel 3, basic CBS (via micro-wave relay). There are more than 90,000 television receivers within 50 miles of WKZO-TV . . . an area embracing *five Western Michigan and Northern Indiana markets with buying income of more than a billion and a half dollars!*

What other facts would you like? Your Avery-Knodel man has them!

* J. R. Patterson killed a 276-pound mountain lion at Hillside, Arizona, in March 1917.

WJEF <i>top 4</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)	WKZO-TV <i>top 4</i> IN WESTERN MICHIGAN AND NORTHERN INDIANA	WKZO <i>top 4</i> IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
---	--	--

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

We came back quite nicely, I think, with a catchy little jingle that was played continually over the station the client listened to most.

I have learned that since these days of the cold war between space and broadcasting, a new system has been set up. A plans board has been established composed of specialists from all media and now everybody knows what, where, and how much.

They say it eliminates inter-media scrapping and directs the energy to where it will do the most good—against the clients' sales problems.

Mebbe so, but I shed a tear for the good old days of gang warfare.

The text book says, "The procedure to follow in setting up a schedule is to request 'availabilities' from station representatives. The timebuyer and the representative, working in close harmony, discuss sales problems, coverage, distribution, and merchandising. In this way, a comprehensive advertising program is negotiated and the contract is signed."

Ha! Discussions: They were more like inquisitions. Coverage: the first thing I ever did, automatically, was to

take out a big red pencil and knock down at least half the area of the coverage map.

Availabilities: my standard procedure here, while looking the rep straight in the eye, was to pick up the availabilities sheet delicately with thumb and forefinger, as if it were a dead rat, and drop it in the waste paper basket.

Negotiation: all the negotiation that was needed was for me to wave a contract under the nose of a rep and say, "OK, get me some REAL time and we're in business." If I had performed my act right with the coverage map and availabilities, he would pick up the phone in a cold sweat and have his company TWX the station to have local accounts pushed around to make room for the time I wanted.

Incidentally, this technique is marvelous for working off the steam that all timebuyers accumulate from taking a lot of gaff from account men and clients.

Other times, when these Gestapo methods didn't work, I would start schedules and then throw a two-week cancellation at the station with the understanding that we would tear up the cancellation if we got better time during that period.

There were many times when it wasn't necessary to go through this act. This was when I knew that reps were bringing me their very best time and cooperating 100%. Unfortunately, the number of reps who are doing this is increasing and I don't see how timebuyers are going to justify their incomes if they aren't needed to brow-beat reps.

Because station reps love business, they shower an amazing amount of attention on a timebuyer. You have never heard anyone really *laugh* at your witticisms until you've heard a station rep laugh! They never act human and call you a jerk except in very rare and admirable moments.

It is surprising, therefore, that you actually become close friends with most of them. I guess it's because you realize that this is all part of their job. If you're smart, you'll gradually get them to can the malarkey and give you the straight scoop.

But no matter how square you may be with them personally, their expense accounts are always fair game. One of the most delightful and harmless sins is the art of obtaining free lunches

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207
<hr/>			
1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.

WDBJ CBS • 5000 WATTS • 960 KC
 Owned and Operated by the
 TIMES-WORLD CORPORATION
 ROANOKE, VA.

FREE & PETERS, INC., National Representatives



above and beyond your normal weekly quota.

There are several well-tested techniques. My favorite was to call a rep for availabilities just before noon. I would ask a lot of tantalizing questions, but still act very secretive. Sniffing business, his most logical move was to ask me if I were free for lunch.

Acting pleasantly surprised (which didn't fool him a bit, I'm sure), my reply would be "Why, let's see . . . let me check my calendar pad here . . . say, that sounds swell, George!"

A cruder method is simply to refuse appointments with station reps until, exasperated, they finally ask if you're free for lunch.

This garnering of free lunches gets to be quite a contest among timebuyers. You should listen to them chortle as they parade over to the Press Box while a less fortunate brother heads down to Nedicks!

So there you have it. The life of a timebuyer is a fast, fascinating, and often a "sinful" one. Perhaps these "confessions" will help you to understand him. If so, this will help him in his eternal quest for better broadcast advertising, and the fun I've had in "telling all" has served a useful purpose. ***

MR. SPONSOR ASKS

(Continued from page 37)


writer's contention that his assumptions are not quite correct.

There is no question but that radio stations serving non-TV markets will be forced to increase their rates *provided* labor, production, equipment, and service costs continue to follow their current upward trend. The mere fact that television is not available in these markets should have no bearing on these rate hikes.

Operating a radio station is just as much of a business as operating a manufacturing plant or running the corner grocery store and certainly the investor is equally justified in expecting to receive a fair return on his investment.

In order to establish practicable rates, a number of factors have to be considered, but the basic consideration is the balance sheet. The balance sheet establishes the minimum rate at which the radio station can afford to serve the public and still remain in business. Where the rates go from this

IF TV



Pulls in Bloomington, it'll pull elsewhere



Station WTTV is located in Bloomington, Indiana, the smallest community in the nation with its own television station. Rates are naturally lower. That's why we suggest using WTTV as your test station.

We're located in an ideal, true test market where you get balanced audience (rural, industrial and urban population) at **LOWEST** cost.

THE SARKES TARZIAN STATIONS

WTT'S WTTV

↓
BLOOMINGTON
INDIANA

Represented Nationally by
ROBERT MEEKER ASSOCIATES, INC.
New York • Philadelphia • Chicago • San Francisco
Los Angeles (Tracy Moore)

Here's Archer!



GENE ARCHER

WRC's Gene Archer, to be exact. Gene's delightful, hour-long mid-day program features the Cliff Quartette's individual music, popular records . . . plus Gene Archer's own brilliant baritone style.

Participation in this choice time period (12:30-1:15 PM, Monday through Friday) promises business in Washington. An impressive list of current national spots amply supports Gene's selling story.

Audience loyalty of "Here's Archer" offers an immediate association with a "Name Performer" in the Nation's Capital.

A few choice availabilities remain, contact WRC directly or NBC Spot Sales.

**IN THE NATION'S CAPITAL
YOUR BEST BUY IS**

FIRST in WASHINGTON
WRC 
 5,000 Watts - 980 KC
 Represented by NBC SPOT SALES

minimum is determined by audience and competition.

These latter factors determine the margin of profit—and it is these factors which are of major concern to the radio advertiser.

Radio set ownership figures have gone up steadily since the end of World War II, and there is every indication that these figures will continue upward. While it is undoubtedly true that many of the new sets purchased within the past few years are replacements, it is equally true that many more of them represent a second, third, or even fourth set for the home. This enables more members of the family to be listening to more radio at the same time. Thus, the sets-in-use figures go up and there is an over-all increase in audience. As the individual station continues to get a larger share of this increased tune-in, the station may increase its rates.

There is really no hocus pocus about setting up rates on radio stations. They are determined through economic necessity. And just because television service is not available within a given area, it doesn't follow that radio stations will arbitrarily attempt to foist increases upon advertisers.

WILLIAM M. WILSON
*Executive Vice President
 William G. Rambeau Co.
 New York*



Mr. Jarman

I am reasonably sure that radio rate increases can be expected in non-TV markets in the months ahead, and while I feel that these increases are justified, I would not recommend a hasty decision.

Most radio stations, producing quality programs handled by efficient staffs, are experiencing an increase in over-all and program costs plus steadily rising payrolls. Conditions such as these are bringing about lower earnings at present time rates, and it is natural that station operators are beginning to think about adjustment.

To curtail costs, in most instances, would lead to a lower standard of programming and a poorer quality of staff members, something that a good operator does not wish to experience.

Manufacturers and service businesses all over the country have solved the problem of higher production costs by increasing the selling price of products and services, and certainly radio should have an equal right to get more for its time. There is, therefore, no doubt in my mind that increases in rates are justified, but I feel that such a move should not be made hastily.

Business in general on most radio stations is at a peak and advertisers are using more radio. It is reasonable to believe that this stems from the fact that they are sold on the medium and feel that radio can reach more people for less money. An increase in rates might change their way of thinking.

While other media steadily increase rates, radio might well consider holding the line which makes an excellent sales story for getting new business. A thorough study of unsold time might show that stepped up sales could take care of increases in operation costs and even the desired increase in earnings.

Before increasing rates I feel that careful consideration should be given to several other conditions that are closely related. Surveys should be closely checked to determine if listening has increased or decreased during the past few months. It is highly possible that surveys would disclose that rates should be increased in some time segments, but should be held or even adjusted downward in other parts of the day. Then again the competitive angle should not be overlooked, for a rate-cutting station in the same market would most certainly jump at the opportunity to slice rates and bring about a greater comparison with his competitors' increases. A condition of this kind would make a good sales story that would receive the consideration of rate-conscious advertisers.

Radio is a young medium but it has grown rapidly because of its fairness to clients. This is not the time to tear down all of the goodwill that has been built up over the years. While increases are justified, it is my feeling that any decision to raise the price tag on radio time should be made only after a careful study has been given all the angles involved.

J. FRANK JARMAN
*Vice President &
 General Manager
 WDNC, WDNC-FM
 Durham, N. C.*

MEN, MONEY & MOTIVES

(Continued from page 6)

American Tobacco, the recurrence of these rumors is a matter of some embarrassment since no agency wants to seem even inferentially a friend of scuttlebutt.

Actually, not too many agencies are equipped to service an account of these dimensions and demands. Certainly it is not our impression that Luckies is apt to transfer out of BBDO. Earlier sponsor dissatisfactions have been assuaged. The impact of the Lucky copy has noticeably improved. Indeed, to pay a left-handed compliment, BBDO commercials lately have been qualitatively superior to the Jack Benny gags. (Parenthetically, if you don't already know, agency prefers the abbreviation of BBDO. BBD&O too much like a railroad.)

* * *

But of course the great men, money, and motives story of right now is the struggle of the television titans as to color. You have a ringside seat at a championship event. Both sides are throwing in everything but the sponge. The high Federal judiciary is ensnared in this fight to control the means and the timing of the next great bonanza in parlor furniture and popular entertainment. Can there be any question that the dominant decisions of broadcast advertising, plus phonograph records, plus films will follow the ultimate verdict? * * *

PAL BLADES

(Continued from page 25)

being supported properly by the ad department.

With a broad smile, Kushell says, "Our sales department is very happy about the whole thing. Many Pal salesmen have commented that their customers, both retailers and wholesalers, are avid weekly listeners to the *Rod and Gun Club*."

One indication of the healthy listening reaction are the three to four thousand questions sent in by listeners every week. With the confidence of its salesmen established and listener enthusiasm indicated, Pal feels that it now has a firm radio base to build on. (Next step: an extensive and fully integrated merchandising program.)

Pal knows the hunting and fishing field is wide open for them. Mutual's *Rod and Gun Club* is the only net-

Here's the Sensational LOW-PRICED WESTERN

That Should Be On Your Station!

MODEL DAIRY REPORTS ...

300%
SALES INCREASE
WITH

CISCO
KID



Model Dairy, of Owensboro, Kentucky, hired "Cisco Kid" as a milk-products salesman. Against tough competition—in three months—their sales showed a 300% increase! "Cisco Kid's" merchandising program pulled over 7,000 requests for Model Dairy in a few weeks' time! Dealers phoned ... demanding Model Dairy milk! Youngsters crowded the company's office for "Cisco Kid" giveaways.

"Cisco Kid" can do a great selling job for your sponsor. Write, wire, or phone for details. It's a **TERRIFIC** story!

SENSATIONAL PROMOTION CAMPAIGN

... From buttons to guns
—is breaking traffic records!

LOW PRICED!

½-Hour Western Adventure
Program . . . Available:
1-2-3 times per week. Trans-
scribed for local and regional
sponsorship.



FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

TAP



KANSAS' GOLDEN MARKET

WREN

SATURATES THE LISTENING AUDIENCE
IN FABULOUS EASTERN KANSAS

"FIRST ALL DAY"

ABC

5000 WATTS

TOPEKA



WEED & CO. NATIONAL REPRESENTATIVES

AMERICA'S NEWEST AND TOPMOST WESTERN
SINGING GROUP

FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures. . . . 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:—

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

Send for Free Audition Platter and LOW RATES on any of the above shows to:

TELEWAYS RADIO PRODUCTIONS, INC.

CHARLES A. KENNEDY, President

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

work show for 30,000,000 licensed hunters and fishermen in the U. S. (Add two or three million who don't bother with licenses.)

The format of the program shakes down like this.

A panel of experts discuss queries sent in by listeners. Awards are given for questions used, as well as for audience contributions on favorite fishing spot; the most interesting letter of the week; the biggest whopper of the week.

The panel, sometimes supplemented by guests, includes VanCampen Heilner, associate editor of *Field and Stream* magazine; Larry Koller, sports lecturer and author; Guy Kibbee, Hollywood actor who provides a light touch; Milo Boulton, Broadway and radio personality who serves as m.c.

To show the kind of interest the *Rod and Gun Club* arouses, Raymond Nelson, producer of the program, told SPONSOR the unique incident of the fur-bearing trout and its aftermath.

"The fur-bearing trout lives in an iceberg lake," a Montana fisherman wrote into the show, "where the water is so cold that you have to heat the hook. Otherwise it will shatter as it hits the water."

"There is only one way to catch this critter. The fish is attracted by music. Bring a portable phonograph near a hole in the ice and play love music. This brings him to the surface. Change the records to swing tunes and the fish shakes himself to death. When it is pulled out of the water, the change of temperature causes an explosion and the fur-like beaver flies off."

After this letter was read on the air, hundreds of letters were received from fishermen who testified that they *had* caught such a trout. (One expert's explanation: some fish have a fungus growth that may look like fur.)

The show goes outdoors every three or four weeks for on-the-spot broadcasts. This is one of the big changes made in the program since it was called *Fishing and Hunting Club of the Air* (SPONSOR, June 1947).

One week the panel will make a junket to the International Tuna Cup Matches in Nova Scotia. On other occasions, it's game fishing in Bermuda, or pheasant shooting at Gales Ferry, Conn. Transcribed broadcasts coming up include the light tackle sailfish tourney in Palm Beach and a trip to Hawaii in the spring.

The panel is usually accompanied on its journeys by Robert Misch, Al

Paul Lefton account executive, Nelson, and Kushell. They assist in the production and find time for some fishing and hunting themselves.

Paul recently tried a contest to stimulate added interest in the product. The audience was asked to finish the statement, "I listen to the *Rod and Gun Club of the Air* because."

A trip to Bernuda was one of numerous prizes but results were only fair. Too quick a buildup was the cause, it is believed.

Few shows on the air have the *Rod and Gun Club's* merchandising potentialities and Pal intends to exploit them fully. Sponsoring a program devoted entirely to an important hobby of over 30,000,000 people opens possibilities that could never be feasible with a boxing show, for example, or a song and dance variety show. Pal's efforts are on two levels—trade and consumer.

Jobbers, chain stores, and other retailers are told about the show in trade-paper ads. Since blades are sold in a wide variety of outlets—tobacco, hardware, drugs, grocery and variety stores—this meant a sizable effort.

Posters and window streamers were placed in all stores where blades and hunting and fishing equipment were sold in addition to public spots where sportsmen congregate. Salesmen from both Mutual and Pal spoke to local retailers and jobbers urging them to stock up on the product.

"We found that many people in the trade from the heads of large chains and down were hunting and fishing enthusiasts who liked the *Rod and Gun Club*," Misch said. That helped arouse interest.

Next year the sponsor plans such ingenious moves as a service for registering serial numbers of guns and fishing rods. Members who lose such equipment will notify the *Rod and Gun Club*, giving numbers of the missing equipment.

To join the club, listeners will send in Pal box tops. Members will receive a regular bulletin on conservation and other information for sportsmen. Tall stories will be distributed in printed books, too.

All of the present emphasis on radio is a turnabout for Pal. Pal's chief promotional weapon during the early days of its brand advertising was newspapers. A big salvo in the local paper was one of the highpoints in the firm's technique for opening new markets.

Detail men would contact jobbers

and retailers about the company's promotion plans in each new community. They would be followed in turn by uniformed girls distributing samples on the street. Then newspaper ads would climax the infiltration.

Eventually Pal reached out into other media. Small insertions in national magazines were used. Then, five years ago, the firm had its first encounter with radio. The reaction was like shaving with a blade that had never been honed. A spot campaign using jingles with a Mr. Gallagher and Mr. Shean

theme was tried. It cost about \$50,000 and flopped. One good reason for the flop: Gallagher and Shean are practically forgotten, and the takeoff probably had little impact.

Last year, Pal decided to try the air again. This time it was TV. The Al Paul Lefton Agency heard that the March of Time was producing the *Crusade in Europe* series. Shrewdly, they guessed that the film would conform to the usual March of Time length, 20 minutes. Allowing another five minutes for the commercial would still



**RADIO
IS STILL
"BOSS"**

IN BIG AGGIE LAND

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

Radio is still "Boss" in Big Aggie Land. Listening is at an all-time high. A 1950 diary study shows average sets in use between 7 A.M. and 10 P.M., Monday through Friday, is 47.6%. The Monday-through-Friday average daytime rating on WNAX is 13.7. Virtually immune from the inroads of video, to Big Aggie Land TV means "Tain't Visible."

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today, sir.

WNAX-570

YANKTON - SIOUX CITY

**570 Kc. - 5,000 Watts
REPRESENTED BY KATZ**

A Cowles Station
AFFILIATED WITH A.B.C.



To One Million People CBS Means WDNC

DURHAM,
North Carolina
5,000 WATTS
620 K.C.



PAUL H. RAYMER, REP.

leave time for a five-minute spot, it was reasoned.

Getting the jump on other advertisers, the agency sold the idea to the sponsor and a series of five-minute spots based on the personalities in the Eisenhower story were prepared. One-and-a-half minutes were devoted to straight commercials.

The series was carried in 13 markets for 26 weeks. Although this promotion, aimed at larger cities, did not fit in with the usual Pal promotion, Kuschell considers it a good, opportunistic buy that helped educate metropolitan centers on the product.

This summer Ray Nelson thought that his fishing and hunting show would be a natural for a blade advertiser like Pal. Time was available. Mail Pouch, which had long been one of the most important advertisers on the five-year-old program, bowed out in June. During the spring the tobacco firm, buying time on 90 stations, was one of 57 sponsors using the show.

The lively radio producer had never been much of a wildlife enthusiast until he took over the program last year. He caught the fever from his audience. Now he can match fish stories with the old timers.

He presented the idea to Misch at the Al Paul Lefton agency, who in turn brought in the Pal officials. They were quick to see the possibilities and another network sponsor was born. ★ ★ ★

TIMES HAVE CHANGED!

(Continued from page 35)

ness necessity may encourage acceptance of some products. Just as many magazines and newspapers find it expedient not to examine advertisers too meticulously, so some stations find themselves in the same predicament.

Here are some of the ways in which persistent advertisers, often with the help of cooperative radio and TV stations, have gotten on the air.

The recent revolution in the uplift division (engineered by Exquisite Form and ABC) is one of the best recent illustrations of how a ticklish product can be handled tastefully. ABC had successfully developed an acceptable format for Flexee bra commercials over a year ago. Flexees, however, is done on film, while Exquisite Form is the first live commercial with a model.

Frances Pinkett of Brandford Advertising, Inc., producer Burke Crotty of

ABC, director Babette Henry, and ABC's Grace Johnsen worked out several ideas before settling on the final format.

Viewers of the Exquisite Form premiere saw an above-the-waist close-up of a pretty model. Lighting was soft and there were other safeguards against bad taste. For one thing, the model was not to walk around, nor was she to move her body more than was absolutely necessary to show the garment. Finally, a swath of light tulle was draped over her shoulders as if it were part of an evening dress. To give the entire commercial a classical tone, Conover model Elaine Stewart poses before ivy-covered trellises, Grecian columns, and the like. Meanwhile the woman announcer says:

"There must be a reason why so many women prefer an Exquisite Form bra! If you'll look at our lovely model, you'll see not one but many reasons for the popularity of Exquisite Form: truly the bra beautiful! Exquisite Form is a miracle of *perfect fit*. Exquisite Form lends youthful uplift . . . to every type of figure!" The commercial goes on to describe the particular bra being featured that night, gives sizes, colors, price.

John Crosby, radio/TV columnist with the N. Y. *Herald-Tribune*, described bra model Elaine Stewart's performance this way: "Somebody who realized that this form of witchery is a rather delicate thing to sell on television, has carefully instructed the model who displays the HI/low etc. to stand very, very quietly during the commercial pitch. She does, too, but this just accentuates the-uh-positive, if I make myself clear, and I'm afraid I do. Her lips twitch from time to time. Her eyes roam the ceiling; then, when they exhaust that area, she glances roguishly at the camera, which is to say, you. Meanwhile the sales pitch goes on and on. I don't know how the girls behave on the block of an Arabian slave mart, but it must be something like this."

Exquisite Form and its agency, Brandford Advertising, have put the show on ABC-TV affiliates in Baltimore, Chicago, Detroit, Los Angeles, San Francisco. The show, which originates from WJZ-TV, is called *Robbins' Vest* (11:00 to 11:15 p.m. Friday). Other brassiere manufacturers, caught with their uplifts down, are reported to be conferring earnestly with TV stations, have hopes of success.

No TV director has yet figured a way to do for the lower half of women's undergarments what has been done for the upper half. Panties, however, are sold on AM in 19 cities by Blue Swan Mills, a division of McKay Products Corp. Over all but one of these stations, Blue Swan Suspants participate on women's programs like *Mary Margaret McBride* (WJZ, New York), *Ruth Crane* (WPTZ, Washington), and *Lady of Charm* (WXYZ, Detroit). Only exception is a male disk jockey on KRMT, Los Angeles.

One script plugging Suspants (written by the Lawrence Boles Hicks, Inc. agency) goes like this:

"You know, there are people who will always do things the hard way. For instance, how many women do you know who still wear garter belts or bands of tight cutting elastic around their thighs or even girdles just to keep their stockings up?

"Today, smart women wear Suspants, the undie made with garter tabs and created by Blue Swan, one of the nation's largest manufacturers of lovely knit lingerie. . . ."

Blue Swan coordinates its radio participations with heavy magazine advertising by calling attention over the air to full page ads in current magazines like *Life*.

Although the secrets of how underwear engineers give women their charm have been poorly kept on radio and TV, the physiology of women remains hush-hush. Feminine disinfectants are universally avoided, as are almost all medicines designed to ease menstrual distress. Only one principal exception is made, and this one to venerable Lydia Pinkham and her wonder-working vegetable compound. But the very brief Pinkham transcriptions are so vague a listener would have trouble finding out what the compound is for.

KHJ, Los Angeles, for example, carries the following Lydia Pinkham copy with the bracketed portions omitted:

Man: Young ladies entering womanhood should be thankful for this name—Lydia Pinkham's Tablets.

Woman: Yes, a woman goes through many changes each lunar month which often cause most women to suffer nervous irritability, tense emotions, strange restless feelings [*on certain specific days.*]

2nd Woman: So girls—if you suffer this way—[due to this simple cause]—start taking Lydia Pinkham's Tablets to relieve such symptoms.

Sanitary napkins have had no success at all in working out acceptable radio or TV copy. Personal Products, Inc. has been unable to use the air for Modess, though it has several other tissue products on radio. Their agency, Young & Rubicam, made a brief offer over a Texas station about a year ago. Teen-age girls were invited to write in for a Modess booklet explaining feminine hygiene, but results were disappointing. No further attempts

have been made since then, although Y & R copywriters haven't given up the search for a non-objectionable approach.

Another class of delicate products which have gradually gained acceptance, are those which seek to improve on nature's chemical processes: laxatives, body deodorants, and breath sweeteners.

One of the oldest laxatives on the air, Phillips Milk of Magnesia (20

SOMETHING EVERY SALES MANAGER SHOULD KNOW—

A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES, got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

To substantiate that fact, KRNT has scores of success stories or—take a look at the latest C. E. Hooper Audience Index, Des Moines, city zone, for May—thru—September, 1950. You'll see—

K R N T L E A D S
IN EVERY TIME PERIOD!

And . . . THAT'S Something Every Sales Manager Should Know!




The station with the fabulous personalities and the astronomical Hoopers

To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.

**THAT
HAPPY SMILE**

—Is the smile of the victor!
HUNTER HANCOCK'S
"HARLEMATINEE"

—by popular vote of the half-million
negro population of Los Angeles
ranked tops by nearly 2 to 1 over
the next closest in the Los Angeles
Sentinel's 1950 Disc-Jockey poll.
—And that smile is reflected by
"Harlematinee" sponsors daily on...

5KW
1020 KC **KFVD** LOS ANGELES
THE CENTER OF YOUR RADIO DIAL

years), has a copy pattern which is typical. Symptoms are never mentioned; instead the "positive" benefits of Phillips are cited. Explains George Tormey of Dancer, Fitzgerald, Sample, the firm's agency: "We test our copy beforehand to make sure it is in good taste. Then our appeal is varied for daytime soap operas like *Stella Dallas* and *Young Widder Brown* and nighttime shows like *Mystery Theatre*, *Mr. Chameleon*, and *American Album of Familiar Music*. On the daytime programs, we appeal to mothers to guard the health and comfort of their children. At night, we stress relief from over-indulgence ('antacid condition'). Our main point concerns the proper dosage of Phillips necessary for the user to get up feeling fine the next morning."

Body deodorants have similarly been forced to avoid negative appeals in their copy, or else to tone it down. Arrid, big-seller for Carter Products, uses the slogans: "Use Arrid, to be sure . . ." and claims that the product "protects you from offending." Sullivan, Stauffer, Colwell & Bayles, Carter Products advertising agency, frankly plugs the fact that Arrid stops perspiration and prevents underarm odor. Many stations are leery of such straightforward copy; it was only recently that CBS allowed Arrid on.

Though breath sweeteners (like Sen Sen) are not recent innovations, a new impetus has been given the industry by introduction of chlorophyll-containing tablets. (Stoppers, a chlorophyll product, was tested beginning 15 September of this year in Connecticut: in three weeks, 75,000 packages were sold through 1,000 outlets in the New England area.)

Stoppers officials say it is the only chlorophyll breath sweetener whose copy has been cleared by the Federal Trade Commission and approved by *Parents* magazine. The Stoppers agency, Walter Weir, is using newspapers, radio, and some TV announcements. Newspaper copy has been mainly negative: "Stoppers stop bad breath in seconds for hours." There were no complaints from the printed media, but some radio stations, notably WQXR, objected to the term "bad breath." So Walter Weir switched to a positive appeal instead: "Stoppers freshen your breath." The company and agency feel that taboos on saying bad breath are rather ridiculous; they think they should be able to say anything on ra-

dio that is allowed in newspapers, arguing that there's nothing shameful in the fact that people have bad breath.

Stoppers will go national after Christmas, has announcements so far on WNBC, WCBS, WNEW, WMCA, WQXR (all in New York), and TV spots on WNHC-TV, New Haven. Slides are used at present on TV, but plans are underway for films which are to be used in an enlarged TV schedule.

Laxatives, deodorants, and breath sweeteners are gradually pushing their way into more and more stations. But many other products are still fighting hard just to get a foothold. One of the toughest things to get on the air is cemetery advertising.

It is more than just concern over good taste that prompts most stations to turn down cemeteries. The problem is that it is hard to prevent some unpleasant reaction from spreading to adjacent entertainment from the cemetery commercial—and entertainment is the business of radio/TV.

Conestoga Memorial Park is reportedly successful with its announcements on WGAL-TV, Lancaster, Pa. And several California TV stations are also accepting cemetery advertising when it is tastefully done. KFI, Los Angeles radio station, carries Forest Lawn cemetery commercials (but it will not take laxatives).

Liquor, too, has had its advertising problems, so much so that most distillers have long ago given up the possibility of air advertising. Small wonder when groups of militant prohibitionists periodically assail distillers, the media which carries their advertising, and the government agencies which "permit" the advertising. Most recent outburst was the National Assembly of the United Council for Church Women in Cincinnati. Members complained of being assailed by "frequently lurid" beer commercials, went on to insist that all advertising be eliminated on radio and TV (and be replaced by taxation).

National liquor advertising is, of course, out of the question. The country's crazy-quilt of wet and dry states and counties would make it impossible. Many stations, though they are in wet states, have their own anti-alcohol rules.

Most recent of the "unmentionables" to make headway is the Clara Lane organization. Clara Lane is a white-haired, plump matron who owns 17 Friendship Centers around the country. After 12 years of building up a serv-

ice which has brought together 200,000 people, the Clara Lane Friendship Centers are going into TV. First step was a Saturday evening program at 11:15 p.m. on WPIX, New York, called *Your Saturday Night Date*. Listeners are invited to write in telling why they are lonely. Best letter writer has a love song dedicated to him the following week and goes out on a date with a celebrity of the opposite sex. Winners have taken people like Carol Bruce, Arnold Stang (radio comedian), Cliff Edwards, Norman Brokenshire to night clubs—all at Clara Lane's expense.

With New York under their belt, the Friendship Centers next tackled Baltimore, lined up WBAL; also have Chicago, Los Angeles, and San Francisco stations negotiating.

Not every station has been sympathetic; many class Clara Lane with so-called Lonely Hearts clubs which circulate mailing lists and photographs. But there's a difference. When a new member joins one of the Clara Lane Friendship Centers he must fill out a detailed form giving his marital background, business, and likes and dislikes. No married people are accepted and every applicant is checked to see whether he lives and works where he claims to. Then, on the basis of religious and social background, men and women are matched up and introduced by a chaperone.

It is this careful selection process which the Clara Lane organization feels entitles them to be considered a public service rather than a straight "Lonely Hearts" club. They claim 40,000 people have been married through introductions from the Friendship Centers, with only three percent of the marriages ending in divorce.

To convince TV stations that their advertising should be accepted, Clara Lane's ad agency, William Warren, Jackson & Delaney (New York) sends along copies of the Clara Lane commercial films. The films are roughly 10 minutes long and are done in a documentary style. (One has been cut down for use as a one-minute announcement.)

One film shows a lonely boy and a lonely girl, both "adrift" in New York City. Finally, through a Clara Lane Friendship Center they are brought together and marry. The other starts with a scene in which a husband is bringing home 11 roses to his wife on their 10th wedding anniversary. The 11th rose is for Clara Lane who

WOC

FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. • **WOC-FM** 47 Kw.
1420 Kc. • 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 27,900 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager








DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

Promotionwise

**There's ALWAYS Something
Going On at WSYR**

Without a penny of added cost to the advertiser, WSYR's radio shows get the full promotion treatment:

-  18,073 lines of newspaper advertising each month
-  Full schedule of courtesy announcements
-  Lots of direct mail
-  Frequent contests and other publicity stunts
-  Merchandising counsel and service

**You want your program to be heard, don't you?
So—you put it on WSYR**

WSYR ACUSE
AM • FM • TV

The Only COMPLETE Broadcast Institution
in Central New York
NBC Affiliate • Headley-Reed, National Representatives

Across the Mississippi and Into the Money

This is my first and best and true and only station, thought William Quarton as he cast an appreciative eye along neat rows of high readership ratings. She is a little heavy with Godfrey, thought Bill, but she delivers an audience good.

A pair of Cadillacs honked at each other across the Cedar Rapids street, their radios set at 600. "A lovely market," mused Bill. He shuffled through program records, looking for an availability.

His secretary came in, flushed with the burden of the morning mail. "Shall I open this package which probably contains orders from our sales representative, the Katz Agency, first, which is merely exciting, or shall I sluck this ear of corn sent in by an admiring listener?"

"Let's open the package," said Bill. He reached for the string, slit it sharp and hard and clean with a pocket knife which read Souvenir of WMT, Cedar Rapids. "Iowa is a good place, Daughter, and we have a capital per capita, and half of the state's income is industrial and half comes from the fat of the land."

"I am going to give you my portable," the girl answered, "so that when you walk from the car to your office you can hear the Columbia Broadcasting System's exclusive outlet in Eastern Iowa. Tell me what the Katz Agency sent, but leave out the rough parts." She raised a window and the Iowa air, clean as your grandmother's bobby pin, floated in.

"They have sent us a new time-stretcher. Thank G--! Now we can make room for all this other business."

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK

making a
nerve-wracking job
easier for
spot time buyers

THE FACTS:		W H K RADIO CLEVELAND
COVERAGE	Coverage includes: Cleveland, Akron, Canton, Columbus, Dayton, Toledo, and Western Reserve.	
AUDIENCE	Approximate 1950-51 average audience: 1,000,000.	
COST	Approximate 1950-51 average cost per spot: \$100.00.	
PRODUCTION	Approximate 1950-51 average production quality: High.	
PROMOTION	Approximate 1950-51 average promotion: Excellent.	

Selecting stations is a nerve-racking job for any time buyer, when he can't get the station information he wants. Or when it takes too long to get it.

Many stations are making it easier by running Service-Ads that supplement and expand their STANDARD RATE listings. The Service-Ad shown here, for instance, indexes useful information on Station WHK's coverage, audience, cost, production quality, and program promotion.

The issues of SRDS Radio Section average over 50 pages a month of such additional buying information. That's why, when you're working with SRDS, or with SRDS CONSUMER MARKETS, it pays to check the Service-Ads as well as the listed data.



STANDARD RATE & DATA SERVICE

The National Authority / Walter E. Botthof
Serving the Media-Buying Function / Publisher
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES

brought them together. Dwight Weist does voice-over narration for the films.

Live commercials are now used on WPIX; one goes like this:

"Although New York is the largest city in the world, it is also the loneliest. Thousands and thousands of single people, through no fault of their own, have not been able to meet congenial friends. They go through their lonely hours, alone, always hoping by some miracle the right person will come along. But it takes more than dreaming and hoping, and that's why Clara Lane Friendship Centers have been such an important public service during the past 12 years."

The rest of the commercial describes the scientific way in which people are sorted out and brought together. Listeners are also invited to write for full information and a reprint of Clara Lane's feature article in the *American Magazine* titled "Cupid Is My Business." They also get another booklet called *Cupid's Digest*. Weekly response to this offer on WPIX has been about 100, with many of the listeners becoming members, at a substantial fee.

Paradoxically, although some New York papers will not accept Friendship Center ads from Clara Lane they will sell space to publicize the TV show.

So far, no Clara Lane competitor has been able to break up TV station schedules—though they've tried.

Clara Lane's endeavor to get on TV points up one of the most important things about "acceptability" standards: every product or service should be judged strictly on its own merits. The fact that she was typed as just another Lonely Hearts operator hurt Clara Lane's plans for expansion. Careful investigation is a favor stations owe clients they consider dubious. Fortunately, most stations try to consider a prospective advertiser's case carefully before deciding either way. And, as the country's attitudes change, so too do the stations' standards. ★ ★ ★

TRANSCRIPTIONS

(Continued from page 23)

300 by the end of the year, according to the agency. O'Neil, Larson and McMahon.

Dr. Kildare is one of eight shows in the MGM Radio Attractions series. MGM entered the syndicated radio

transcription field with programs featuring MGM stars a little over a year ago. Music Corporation of America is the sales agency for MGM Radio Attractions. The Ayres-Barrymore series, first made famous by the movies, is a half-hour show planned for broadcast once a week.

The pictures on these pages indicate the variety of transcribed programs available. There's everything from kid strips to soap opera type serials. The variety enables a sponsor to select program types of known appeal to all kinds of audiences. Quarter and half-hour lengths naturally predominate, though a few one-hour lengths are available.

Two Nash automobile dealers in New Brunswick, N. J., wanted an honest hour for their *Nash Hour* over WTTC, so they put two Charles Michelson half-hour shows (*The Sealed Book*, *Musical Comedy Theatre*) back to back. These shows had previously been okayed for cooperative advertising by Nash Motors. Most firms which make cooperative advertising allowances to dealers make no distinction between live and transcribed programs. But before okaying a transcribed series they do want to know that it's up to the mark production-wise and that there are enough episodes already on wax to insure continuity of the program.

This is a point occasionally overlooked by an unwary sponsor. It's easy to invest a few thousand dollars in producing a transcribed show; but if additional episodes depend on selling the first ones to enough stations or sponsors, the end can come swiftly. That's why the mortality among newcomers to the field of syndicated transcriptions runs about 98%.

If a sponsor wants to plan for long-

range use of a series, he can ascertain the number of programs already cut. Famous shows like *Boston Blackie*, *Guy Lombardo*, *Cisco Kid* (Ziv) have a backlog of several years' programs—five years for *Boston Blackie* and three years each for the two latter. New disks are cut periodically for active programs as the need arises.

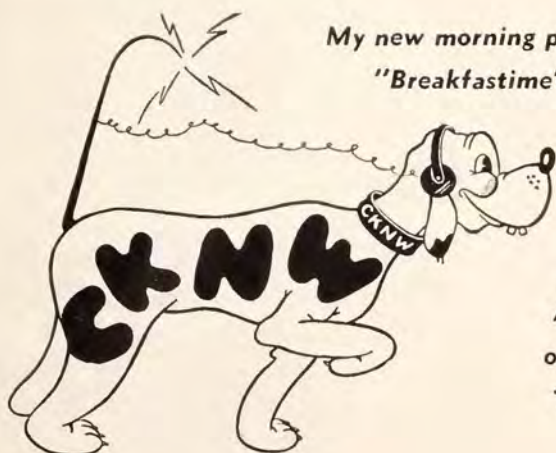
For a national advertiser, most of the stars on transcribed programs are willing to cut commercial lead-ins. This is important. It is especially important where a star has been on the air long enough to develop a devoted following.

This angle of linking the talent with the product was utilized by Pepsi-Cola in a test of the Transcription Sales feature *Golden Gate Quartette*. The Quartette did a custom-built jingle for Pepsi on their show. The experiment was so successful that the local Coke bottler bought a local live show to compete.

Pepsi is replacing their current radio jingles with the new *Golden Gate Quartette* commercial. They are also being used on the Faye Emerson television show, and will be featured on a new network radio show now in the works.

Syndicated program talent are seldom in a position to make personal appearances even for a national sponsor (an advantage that local talent is able to exploit); but occasionally special deals can be worked out when the number of markets bought is large enough and when the cycle is long enough. This possibility applies particularly to musical talent.

For example, it is possible to arrange now for the first time a free personal appearance of the *Golden Gate Quartette* in each market at some time within 52 weeks of the starting



My new morning program
"Breakfastime"

is
the
ONLY
live-talent
A. M. show
on the coast
TOP DOG!

Merry Christmas to all from the Xmas Tree Country

The Art Mosby Stations



KGVO-KANA

5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

ABC
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE

WKLO
1080
Kilocycles

5000
WATTS-DAY

1000
WATTS-NIGHT

WK★LO

Louisville, Ky.
JOE EATON, MGR.

Represented Nationally by
JOHN BLAIR & CO.

BMI

SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,800* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

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

*2,802 as of November 29, 1950

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

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

date of their transcribed program. General Foods recently arranged to take advantage of this deal when they bought the *Quartette* for Swans Down products in a group of Texas markets and for other markets yet to be announced.

Golden Gate Quartette will deliver a finished commercial jingle for \$275, including the arrangement. Client furnishes the lead sheet and lyric copy and pays the mechanical costs. The commercials may then be used on any program in any market where the client is sponsoring the *Quartette*, as long as the sponsorship is in effect. Though similar arrangements can be worked out with musical and other talent, it is the exception rather than the rule that talent will cut commercials.

A singing commercial may have lots of sell and still lack the peculiarly personal endorsement angle that goes with a non-musical message. But commercial lead-ins can provide a powerful association with the product even without the direct endorsement implied in the commercial itself.

When Edward MacHugh says "Good morning, friends . . . on behalf of my sponsor Dolcin and myself. . . I appreciate your many kind letters . . . before our first hymn . . . here is a message of importance from Dolcin," when MacHugh says that, lots of people just naturally take it that he wants them to consider favorably what the announcer is about to say. A woman in Burbank, Calif., wrote that she buys a \$2 bottle of Dolcin, an arthritis analgesic, every week in appreciation of MacHugh's morning hymns.

There are good reasons for finding top talent on most syndicated shows. First, the difference in cost between the best musical groups (and individuals) and other musicians today is very slight because of high union scales. The same generally is true of other performers except for those whose Hollywood eminence earns them a premium rate. Most performers have scored successes before going on transcription; they either have an exploitable name or a proven record of showmanship.

Thus when Taylor Productions completed 156 15-minute music and patter programs a few weeks ago, they had on wax the same Tom, Dick & Harry whose cheerful, homey appeal for years had been familiar to thousands of listeners to the Brown & Williamson Tobacco Co. radio programs (and others

including Fels-Naphtha Soap, Armour & Co., and Household Finance).

Some artists own their shows outright, allowing a transcription firm to act as sales agent, or own a substantial share in it, thus enabling them to distribute earnings over a period of years. This and other advantages from the arrangement is convenient for tax purposes.

Because they can thus earn many times AFRA scale, artists can afford to waive salary without infringing the AFRA code. This is good for advertisers, too; where the cast doesn't draw salary either for original or repeat broadcasts in the same market (AFRA requirements where cast are non-owners), the show may be sold more economically.

There was a time, in the years before 1929, when tailor-making a show to an advertiser's order was a very frequent practice. But as the business of syndicating transcribed programs grew, advertisers found they could fill most

LANG-WORTH
FEATURE PROGRAMS
SELL
GAS & OIL!



LANG-WORTH

FEATURE PROGRAMS, Inc.

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

Network Caliber Programs at Local Station Cost

of their recorded spot program needs from the growing lists of regular products.

There were a few exceptions. Chevrolet in 1937 commissioned the World Broadcasting e.t. firm (now part of the Ziv organization) to tailor a program called *Musical Moments*. Some 450 stations carried the show which featured Rubinoff and his violin.

Custom-made e.t.'s were used by some sponsors to introduce new products, do special market promotions, etc. C. P. MacGregor tailored the *Skippy Hollywood Theater* for Skippy Peanut Butter, a show which was the basis of the campaign that made Skippy a national name. MacGregor applied the same idea of using a new Hollywood star for each program in a *Hollywood Star Theater* series which became the *La Rosa Hollywood Theater of Stars* when national sales manager Nat V. Donato sold the idea to V. La Rosa & Sons, Inc., New York (macaroni products). The half-hour show is on five times a week. With the show starting on six and later expanding to 14 Eastern stations (New York, Massachusetts, Rhode Island, Connecticut, Pennsylvania), La Rosa climbed from just

another macaroni maker to a regional leader in the business of macaroni.

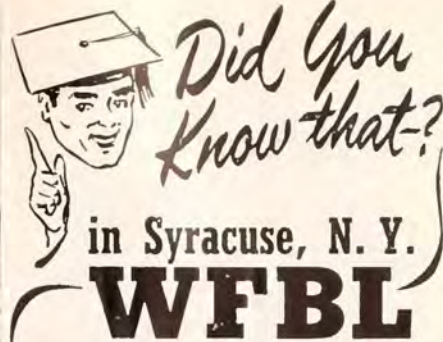
The *Star Theater* is sponsored by other advertisers (Chesebrough, Plymouth dealers, etc.) in other areas.

A syndicated show is no exception to the general rule that the longer a program plays, at the same day and hour, the better its rating tends to grow—if it has been spotted at a time when there is a logical audience available. Competition naturally affects ratings, regardless of the show. But you would expect as a general rule that a syndicated production with top-notch talent would fare well in the battle of the ratings. And they do.

An interesting illustration of faith in the economy and pulling power of a well-produced e.t. series is the recent action of WBBM, Chicago (CBS), which was losing an uncomfortable share of audience between 10:30 and 11:00 p.m. WBBM bought a half-hour mystery-adventure series, *The Avenger* (Michelson), to put in the slot. WFIL, Philadelphia (ABC), bought a group of 12 e.t. productions for use in class A nighttime periods. Within two weeks they sold 11 $\frac{3}{4}$ of all available commercial time for one-minute spots.

Up until about three years ago many regional and national advertisers had to be sold hard on the idea of e.t. radio shows, despite their use by a few of advertising's giants since the early days. But the war did a lot to change that. Now regional sponsors are beginning to make up a more substantial proportion of the total numbers of sponsors using e.t.'s. Practically no type of advertiser is unrepresented. There was a time when it was hard to convince a manufacturer of work clothing that radio was for him. Now Williamson-Dickie Mfg. Co., Ft. Worth (and a lot of others like him), have been talking to people for three years via *Riders of the Purple Sage* (Teleways) on the merits of their work clothes and uniforms. Clothes are clothes, McGaugh Hosiery Mills, Dallas, figured, and upped sales of Air-maid Nylon Hose 20% within less than a year after sponsoring Frank Parker (Teleways) over Southern and Southwestern stations.

There aren't as many new shows being produced now as there might be, despite the variety available. The reason isn't alone that producers are being cautious about investing freely in new radio properties until they can see a little further into their own future



in Syracuse, N. Y.
WFBL

Now delivers more listeners DAYTIME, morning and afternoon, than the next two stations combined! You get over 40% of the daytime audience on WFBL.

Call FREE & PETERS
for Availabilities

WFBL

SYRACUSE, NEW YORK



Selling Power

PROVEN BY ARBI

The **XL Stations**
of the Pacific Northwest

- **WASHINGTON**
KXLY—Spokane
- **OREGON**
KXL—Portland
- **MONTANA**
KXLF—Butte
KXLJ—Helena
KXLK—Great Falls
KXLL—Missoula
KXLQ—Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore
347 Madison Avenue 6381 Hollywood Blvd.
New York 17, N. Y. Hollywood 28, Calif.

Mr. Bill Lloyd
Young and Rubicam, Inc.
New York City

Dear Bill:

Randy tells me thet yore takin' up whar she left off now thet she's done gone and got hitched ter Ted McDonadd. Waad, yuh wants ter mark WCHS right at th' top uv yer list! Bill, this here town uv Charleston, West Virginy, is one uv th' best durned markets in th' country, an' WCHS is far an' away th' best buy in town! See thet sign on my pants? Well, thet's true, Bill. WCHS gits yuh twict as much fer yer money as effen y'ud buy all th' other four stations in town! Thet's sumphin' worth 'memberin'!



Yrs,
Algy

WCHS
Charleston, W. Va.



5,000 Watts Full Time

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

FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southern Representative
HARRY E. CUMMINGS

First TV
Station in the
Mountain West

KDYL-TV
NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.

as television packagers: the unions are a problem as well. A committee representing the transcription industry is now negotiating with AFRA (American Federation of Radio Artists) over terms of a new pact. Leaks have it that AFRA is holding out for increases topping 100%. The point at which they will compromise will be a major factor in determining future production plans of most e.t. firms.

Despite the temporary slackening of new production, most advertisers are far from having tapped the full resources of e.t. talent as a means of influencing customers.

Have you tried your luck with wax? ★ ★ ★

RADIO FIGHTS BACK

(Continued from page 23)

by its own comedians, has hit a low point in public prestige.

And television is not altogether to blame. Radio may be reaping the reward of having ignored its critics to these many years of stale jokes about network vice presidents.

Critic Crosby, however, is a bit too cute for us at the moment when he says that "radio sold its beautiful white body to the advertiser before it was old enough to know what it was doing." Conditions aren't quite *that* bad, John. For one thing, the networks have been building their own radio shows in increasing numbers of late. For another, advertisers are willing to listen to reason. Like smart gamblers, sponsors will ride a programming trend once it gets rolling, even if it's a wholesome trend. And because they have the power to start trends, by building and selling their own packages, the networks can still shape programming (for good, or bad).

Getting back to point 1 of our fight-back strategy, we suggest, then, that the networks provide aggressive programming leadership. Critics have slashed at the supposedly low level of soap operas; advertisers have merely shrugged their shoulders because the programs sell. Fine. Let the advertisers continue bankrolling *The Perils of Amnesia Lil*. At the same time, how about the networks trying to develop shows based on more solid stuff? Let one or two dramas about reasonably real people click as sustainers and sell to sponsors—then all the soap operas will lift up a notch or two. It's the

old joke-stealing principle on another level. This can work in other programming categories as well.

A few days ago, WSTC, ABC affiliate in Stamford, Conn., put a new afternoon program on the air called *The Housewife's Bookshelf* (1:30 p.m.). It features readings from great novels and short stories. Said the station's general manager, Julian Schwartz: "There is a large group of daytime listeners who are seeking something more than the usual radio diet of quiz programs and soap operas." That's the group Schwartz is gunning for with this show, though the station will continue presenting its usual quota of quiz shows and soaps. It's this kind of move which has to become more frequent throughout the industry.

Point 2, the promotional side of our strategy, doesn't have to wait until soap opera comes out sparkling clean and free of heroines with galloping hysteria. Radio has got plenty to promote right now. There are shows to please the highbrows, even though they're few in number. There are shows, in larger number, which can pass the critical survey of middlebrows. The problem is that the great, overwhelming impression people have built up about radio is based on its programming for lowbrows.

This has an unhealthy public relations result, *even among lowbrows*. Visit a few homes during an afternoon and you'll see what we mean. Even if the lady of the house is a soap-opera fan, she's likely to say, "Oh, I don't always listen to this." Or, "I just turn it on out of force of habit. I hardly hear a word they're saying."

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED
ESTABLISHED 1930

HIGHLY RATED
48.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

American women, no matter what their true tastes, traditionally are easily influenced by uplift movements. The movement to uplift soap opera is no exception and it has left a deep imprint on the minds of women.

Promoting radio's best shows—through newspaper ads, radio announcements, and even TV announcements—would help to wipe out the public impression of radio as a low-brow medium. *It would help make lowbrows more comfortable with frankly lowbrow radio entertainment.* Before you laugh that one off, take a look at what the television industry has been doing in its current "television Christmas" campaign. The ads stress educational shows, though they're few and far between on TV right now. Why? We think it's because the strategists up at Ruthrauff & Ryan have recognized the great urge of the American public to be associated with the high-toned and wholesome. It's the same urge that makes laborers buy the "Book of Knowledge" from

door-to-door salesmen—"for the kids." The kids may not need a reference work of this type because they're too busy putting slugs in the corner slot machine, but the "Book of Knowledge" is on the shelf just in case.

That's our thinking on the effect strong-selling promotional copy about radio's higher-level programing might have on one segment of the population. The principle is basically the same for even the loftiest intellectuals. Give a college professor new respect for radio by showing him its better side, and he'll develop a friendlier feeling for radio as a whole.

The late President Roosevelt read mystery stories to relax. Other important personalities enjoy mysteries. It should follow that such well educated intellectuals might enjoy some of radio's mystery dramas. But you won't get the intellectual to even turn on a set regularly till he regards the medium as a whole with some warmth. There are fads in every circle. Till now, hating radio has been one on some levels. The sad part about it for radio is that these are the very same levels where opinion is shaped in this country. The authors, the columnists, the magazine writers, even gag writers, belong to intellectual circles where radio is almost a dirty word.

The promotion we have in mind should be hard-hitting and dramatic. It's the kind of promotion which is best done on an industry-wide basis. Programs promotion ads by stations on the radio page won't tell this story. It's more the full-page newspaper ad approach we're driving at.

Radio announcements, too, would fit into an important place in our scheme; and television plugs. There's no reason why radio can't carry the competition right to television's own audience, paying for TV time as it goes.

Promotion is a flimsy thing, of course, without the goods to back it up. While radio is telling the story of its better side, the networks and individual stations will have to bear down hard to improve old types of programing and open the doors to new types. The virtue of the kind of campaign we have in mind is that its effects can pervade an industry. Get the public talking about how much improved radio is and it becomes the fashion for radio's idea men to think about improvements. This is what you might call the get-the-ball-rolling principle.

"TAYLOR-MADE" Singing Jingles

Contact us RIGHT NOW! for information on jingles professionally written and performed for you at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are selling merchandise now . . .

These transcribed shows available for lease or outright sale:

TOM, DICK & HARRY—Happy chatter and novelty songs. A new show.

156 15-min. shows.

CHUCKWAGON JAMBOREE—Star Ken Curtis and the Novelty Aces in a Western Musical.

131 15-min. shows.

TAYLOR PRODUCTIONS, INC.

6700 Sunset Blvd.,
Hollywood 28, Calif.
HUDson 2-1089

SHOOTIN' THE WORKS ON SLAUGHTERS (Ky.)?

Why fire advertising ammunition at Slaughters (Ky.)? With WAVE you can probably hit this State's sales mark around Louisville alone. . . .

We lay our sights on just one target—the 27-county Louisville Trading Area. We score bull's-eyes with 215,000 radio families—who are really worth hitting—people who buy nearly as much merchandise as all the rest of Kentucky combined!

Aim to kill, boys. We'll do a bang-up job, without crippling your budget. Ask us or Free & Peters for all the facts.



The client who bought KQV's November election package wrote:—"You did an outstanding job. Please give us an option on the service for next year!" We enjoy taking the bow, but must in turn doff our hat to our web, the Mutual Network, which contributed a remarkable job of reporting.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

Recently, NBC got the ball rolling for radio again all by itself when it launched *The Big Show*. *The Big Show* is a bold departure from the usual because of the length of time on the air (90 minutes) and the tremendous dollar value of the talent used for each program. It's a show made up of enough guest stars to keep the rest of radio going for a week. The very fact that NBC has made such an investment in its radio schedule is enough to get people buzzing again about the AM medium. It's just this kind of stimulation that radio needs. And some kind of concerted, industry-wide promotion, coupled with new programming developments, has an even better chance of recapturing the imagination of the American public.

Another phase of radio's self-promotion effort, as we see it, should be given over to a constant drumming away at the advantages radio comes by naturally. The biggest one of these is, simply, that there's nothing to look at

on radio. Is that good? On a considerable number of occasions, yes. We don't just mean when the Mrs. is ironing poppa's shirts. The fact is that there are times when anyone wants to relax and only listen. TV won't let you do it.

That this is the case has often been discussed in the trade press. But no one's told it to the consumer. He's left alone to be mesmerized into looking at the television set—because it's a new thing and glamorous, and he hasn't quite figured out how to take it or leave it alone. What about a full-color magazine ad of a pretty gal curled up in a sofa and saying, "There are some times when a gal just feels like listening to her favorite programs." (Small, personal set in evidence, of course.) Advertising like this could accelerate discovery by listeners that radio still has this important place in their lives.

Another advantage that sightless radio possesses is that it draws on the resources of the mind. A drama on radio can be a moving and fascinating theatrical experience because it stimulates imagination, gets the listener to fill in scenes in a manner satisfactory to his inner self. Television has some superlative dramatic shows, but the run of the mine TV drama is an imperfect thing. Its scenery gets the shimmies at moments of crisis; its actors flub. There's where radio has an opportunity to compete. A smooth, well scripted, well rehearsed drama playing on radio the same hour as a low-grade television drama should be able to pull audience from the TV show. But the audience has to be sold on that idea. ("What? Me listen to radio when there's a television play on?" Yes, Buster, once you get thinking in that direction again.)

An opportunity to see how this competitive situation works out was provided a few months ago when Moliere's "Doctor in Spite of Himself" was televised one evening, then broadcast on radio a few weeks later.

The TV production, as it happened, was poor. Several of the performers gave it the borsch-circuit touch. One of them had a lot of trouble remembering his lines—and the lines come fast and furious in this show. The sight of a borsch-circuit comedian dressed in a period costume, and flubbing lines was more disturbing than entertaining.

It turned out the radio production was on a far higher level. The voices

caught just the right mood, without benefit of scenery, or costumes.

We might add that the cost of producing a witty Moliere hour on radio was probably a fraction of what the elaborate TV production came to.

So, advertise. That's the advice radio has been giving manufacturers for years. It's our advice to radio. And don't forget that the big key is programs—and the way they're "sold" to the public. ★ ★ ★

510 MADISON

(Continued from page 7)

FARM DIRECTOR

Please send me a copy of the 9 October issue. I am positive that the article, "The farm director: what a salesman!" will be of great value to me in selling time on our farm program.

I hope that you are able to publish more articles of this type.

JOHN TURREL
Farm Director
WBUT
Butler, Pa.

AD MAN'S BOOK SHELF

I was especially interested in your article in the 6 November issue of SPONSOR about recommended books for ad managers.

To your list I would like to add a

ADVERTISING, PUBLIC RELATIONS EXECUTIVE AVAILABLE

Former New Yorker, seasoned Account Executive, with 10 years of diversified advertising, public relations experience, desires to relocate. At present, owns and operates small recognized agency,—planning, preparing, placing campaigns in all media. Excellent radio background. Thoroughly grounded in all agency operations. Expert of spoken and written word. Wishes to affiliate with organization which offers greater opportunity leading to top-notch executive position. Age 38, college graduate, married, mature, adaptable. Free to go where opportunity exists. Excellent references.

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half-dozen from my own bookshelf—all of which I strongly recommend as important reading material for any advertising man: "How to Develop Profitable Ideas," by Otto F. Reiss; "A Technique for Producing Ideas," by James Webb Young; "My Life in Advertising," by Claude Hopkins; "Understanding Human Nature," by Alfred Adler; "The Art of Readable Writing," by Rudolph Flesch; "Social Class in America," by Warner, Meeker, and Eells.

GORDON A. HELLMANN
 Manager
 TV Sales Presentations
 CBS-TV
 New York

● Reader Hellmann's list is a stimulating one. What are some of the books you've found useful? Send a list of your favorite books along and we'll let everyone in on them in a future issue.

LOOKING vs. LISTENING

(Continued from page 30)

radios, etc. It does include listening to personal sets.)

You can't conclude from these figures that it will always be this way. Fact is that television programming has not yet hit a plateau. It's been going up both in quantity and quality over the past 18 months. Inevitably, that would tend to keep refreshing the interest of viewers. Actually, you can speculate that when the time spent in viewing is approximately the same now as it was 18 months ago, that represents a drop in interest. With so many more good shows to watch, each viewer might have been expected to look in longer each day.

Fully conscious that TV trends are in a state of flux, Advertest will repeat the looking vs. listening survey at intervals over the next few years.

The highest change in listening pat-

tern among any age group was among women over 60. Where the elder-aunt-and-grandma group had been listening to radio for 2.6 hours daily 18 months ago, the figure now is down to 1.1. Advertest's interpretation is that daytime TV "has drawn the older group away from their radios." Younger women, as was mentioned above, show just the reverse trend.

While the average amount of time spent with TV per person declined from 2.9 to 2.3 hours between the two surveys, the average time sets were on during a day increased slightly. The figure was 4.48 hours per home each day in May, 1949, 10 minutes longer in 1950. This is the breakdown by hours per home: one hour, 2.7%; two hours, 7.2%; three hours, 17.2%; four hours, 22.5%; six hours, 18.9%; seven hours, 6.4%; over seven, 3.4%.

The time TV sets are turned on and off has been changing. Sets aren't going on quite as early, but they are staying on later. Here's the complete breakdown on turn-off time:

Time	May 1949	November 1950
8-8:59 p.m.	1.6%	1.8%
9-9:59	13.8	6.4
10-10:59	7.3	23.4
11-11:59	2.3	11.1
Midnight and after	27.0

There is a shift to early-morning radio listening. This has been predicted by a number of advertisers who reasoned that viewers go to bed with their craving for news programs left unsatisfied by TV. "In May, 1949," says Advertest, "the largest number of radios first went on between 8 and 10 a.m.; now the largest number of radios go on first between 6 and 10 a.m."

Another change that took place in radio listening over the past 18 months involves program type. "Radio news listening in TV homes has more than doubled in the past 18 months (i.e. the percentage of homes still listening to news programs regularly). This category is far ahead of all others as the type of program listened to regularly."

Other program types which are listened to regularly include: music, 41.4% of homes listen regularly; serials, 17.2%; drama, 9.8%; sports, 8.2%; variety, 7.2%; mystery, 6.4%; quiz, 5.3%.

This is what the Advertest report says about evening radio programs. "Whereas in May of 1949 top evening radio programs were still being listened to in TV homes, it is interesting

to note that only one evening program remained on the list in November of 1950 (*Lux Radio Theatre*, and this program showed a loss of 7.0%). Those showing the heaviest loss during the past 18 months include Jack Benny, Bob Hope, Bing Crosby, and Walter Winchell."

The top 10 radio programs listened to regularly in the TV homes were: Godfrey's CBS morning show, 14.5% listen regularly; WNEW *Make Believe Ballroom* at 10 a.m., 8.4%; WOR news at 7 a.m., 7.8%; ABC *Breakfast Club*, 6.4%; WOR news at 8 a.m., 5.5%; WOR news at 6 p.m., 5.1%; John Gambling on WOR mornings, 4.5%; NBC news at 7:30 a.m., 3.5%; *Lux Radio Theatre* on CBS at 9 p.m., 2.9%; Lowell Thomas on CBS at 6:45 p.m., 2.9%.

"All but one of the top 10 radio programs listened to in TV homes," Advertest points out, "are presented before 7 p.m., and seven of the top programs are presented before noon."

Advertest found that the average number of people listening to a radio program in its sample TV homes increased almost 12% since May of 1949. But the figure was still below the pre-television figure of 2.98 listeners per program. The current figure is 1.93 listeners per radio program.

Here's why the number of listeners per program took a jump. In May of 1949, 13.3% of the TV homes reported no regular radio listening. But only 7.2% reported this was the case in the current interview. The 6.3% of families who have gone back to radio listening contributed to the higher average number of listeners per set.

There you have it, a picture of changing conditions as TV and radio find their own levels. Many forces are at work now. There's the effect of improved TV programming to be considered; the possibility that TV programming will get static and cliched; the chance that radio programming may take on new sparkle as the competition gets keener.

Whatever happens, Advertest researchers will be out again in months to come covering their story of the evolving listening vs. looking pattern. At that time, SPONSOR will again bring its readers an over-all digest of the Advertest results. And before then, you'll be reading the results of several surveys SPONSOR inspired at research-minded universities in several sections of the country. ★ ★ ★

JOE ADAMS
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How big is radio?

Advertisers will welcome the request made by the NAB Board to Broadcast Advertising Bureau, Inc., "to undertake a study into the growth of radio as evidenced in expanded coverage and the enlarged impact of the medium."

The action, one of the first to be undertaken by the enlarged BAB, came about through a resolution by the Board. The study will be made by the NAB sales or promotion staff in New York (to be absorbed into the million-dollar BAB) for presentation at the NAB 1951 Convention in mid-April.

A scientific, dispassionate measurement of the dimensions of radio will be particularly well received at this

junction. The cross-currents of events, the confusions due to conflicting measurements, TV, subtle attacks by other media, are severely undermining a medium that doesn't even know its own strength.

If some advertisers have been repelled by radio's jig-saw complexities, it's only natural. Why worry about something you can't understand? There's always another advertising medium that makes life much simpler.

It will help all broadcasters to remember that the account man at J. Walter Thompson or Y&R, the vice president in charge of advertising at Standard Brands, Buick, or Pepsi-Cola, is human, too.

Despite the talk about reducing radio rates, advertising buyers are anxious to be shown. If radio can prove to them that they're getting enough for their money, everything will be hunky-dory. But they need more than generalities.

In doing this overdue study, SPONSOR recommends to BAB . . .

1. Keep it factual and down-to-earth. Generalities alone won't do the job.
2. Keep it simple.
3. Be conservative. Radio's story is strong; it can afford to lean over backwards.
4. Don't overlook out-of-home listening.

5. Don't overlook personal-set listening (the big trend).
6. Don't overlook return of radio listening in TV homes.

Gene Autry: businessman

Like Bing Crosby, Gene Autry is throwing his lasso around more stray projects than a cowpoke can sight in a year on the lone prairie.

Of course, everyone knows that Gene has done well with the prize critter in his stable, "Rudolph, the red-nose reindeer."

But did you know about his TV enterprises?

His real activities?

His radio stations?

His oil wells?

His endorsed toys, clothes, shoes, etc., etc., etc.?

Oh, well, what we started to say was that Gene is now going into the processed food field. Under his name a flood of jams and jellies, fruit juices, dairy products, popcorn will soon hit the TV screens.

Seems like Gene is about ready to rival Sears & Roebuck in variety and scope. Unfair competition, we call it. For it wasn't many years ago (when we first met Gene) that it was Sears that paid the groceries for the Autry family by sponsoring him six mornings a week over WLS.

Yep, Smiley was there, too.

Applause

This issue we extend congratulations to . . .

Ben Grauer, radio announcer, bachelor, and bibliophile, whose first 20 years of radio have been marked by a throng of happy sponsors, a happy disposition, and a growing disposition to render public service.

J. E. Murley, head of Broadcast Advertising Inc., Boston, whose common-sense merchandising has paved the way to bigger and bigger air successes for clients of his *Marjorie Mills* and *Yankee Kitchen* programs.

P. A. Sugg, general manager of WKY-TV, who personally led a seven-man crew of interviewers into Enid, Oklahoma, and learned what viewers 65 miles from the nearest transmitter say about TV, what they like, how well

they see. His findings add substantially to knowledge of TV coverage.

Grocery Manufacturers of America, Inc., who honored these women broadcasters for contributing an understanding of America's food production and distribution problems to their listeners: Mrs. Heloise Parker Broeg, WEEI, Boston (first place); Miss Jane Weston, WOWO, Fort Wayne (first honorable mention); Mrs. Frances Jarman, WDNC, Durham (second honorable mention).

G. M. Philpott, vice president and advertising director of Ralston Purina, who last week in Chicago said this to the Farm Directors of America: "The Farm Director can be one of the most important men at any radio station by making his management conscious that he has the most valuable audience on that station."

Gunnar Wiig, WHEC general manager, whose pertinent, down-to-earth, and inspiring editorial columns paid for in the local newspaper have become a Rochester institution.

Harold W. Baker, WOW, Omaha, whose standout radio news coverage was commended by the National Association of Radio News Directors; Richard Oberlin, WHAS-TV, whose local TV reel coverage was judged best.

WFBL, and especially Bob Soule, Jr., whose unique rotating merchandising plan won the acclaim of New York advertising men in November.

WTIC, WSJS, WNAX, WIBX, KUOM, KUSD, who this year won the National Safety Council's Public Interest Award for Exceptional Service to Farm Safety.

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