

OK

# SPONSOR

*For buyers of broadcast advertising*

Participating program secrets—p. 23

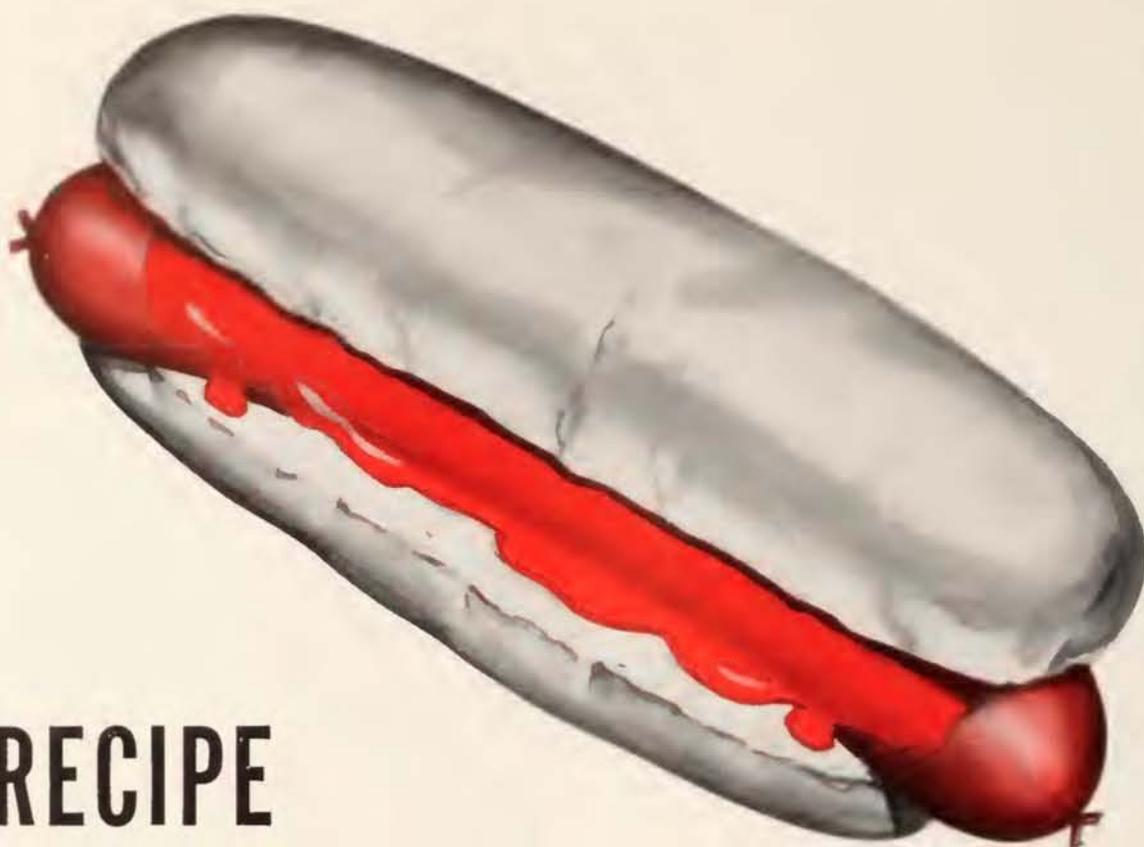
Teen-agers like mysteries—p. 29

How \$1,500 grew to \$3,000,000—p. 33

TV promotion before the fact—p. 26

Jane Wyman and James Stewart doing their bit for Lux—p. 36





## RECIPE

# for an American Institution!

**I**NSERT a hot frankfurter in a roll. Bedeck with mustard, and add onions, ketchup, or other condiments to taste. Serve in homes, at ball-parks, road-side stands, and, on one notable occasion, at a White House reception!

### **Recipe for a Community Institution:**

Take a sincere and genuine interest in the furtherance of every worthy community enterprise,

and add valuable public services that earn the respect and appreciation of the community served. That's what Fort Industry Stations do. That's why each Fort Industry Station is alert to local needs, local preferences; is part and parcel of the community it serves. And that is why advertisers, who demand results, find the prestige of Fort Industry Stations pays off in terms of community response.



"You can bank on a  
Fort Industry Station"

## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.

WLK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.

National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455



# TS... SPONSOR REPORTS...

# ... SPONSOR REPOR

April 1948

BUDGETS UP IN  
RADIO-MINDED  
DEPT. STORES

Department stores using radio have increased broadcasting budgets 5 to 50%. Majority increase is in 5% area. Figures announced by Howard P. Abrahams of NRDGA late March.

-SR-

GENERAL FOODS  
SALES UP,  
INCOME DOWN

Net sales of General Foods, extensive user of radio, increased 27.9% in 1947. Net profit was 4.5% of sales against 6.5% during 1946. Net earnings were \$29,064,000 in '47 against \$34,180,000 in '46. Despite narrower margin of profit GF expects to use more broadcasting. Total net sales must be increased since profit margin is declining.

-SR-

TV HOMES PREFER  
VIEWING TO  
LISTENING

While 46.8% of New York's TV homes interviewed by Hooper were viewing Kaiser-Frazer "Original Amateur Hour" (WABD), no radio program had 10% of these homes listening. Highest-rated radio program in TV homes was Jack Benny with 6. Benny's rating throughout Hooper 36 cities previous Sunday was 24.7. (No Hoopering was made February 8, day of Hooper's telerating.)

-SR-

RALPH EDWARDS  
MUST COMPETE  
WITH OWN RECORD

Ralph Edwards, having given his sponsors taste of top audiences for "Truth or Consequences," now must come up with new contest every few weeks. Special Hoopering taken for program gave broadcast 31.7 on night contestant named Jack Benny the Walking Man, making it number one in March 15 report. Second program was Jack Benny with 31.4, following night.

-SR-

TV LEAFING  
RADIO'S BOOK

CBS-TV presentation of half hour from different Broadway play each week for Lucky Strike starting April 6 turns clock back over a generation. September 3, 1927, Old Gold began broadcast of interviews and bits of Broadway hit each week via NBC.

-SR-

REGIONAL  
SPONSORS  
USING E.T.'S

Top transcribed package programs permit regional advertisers to do more intensive job. Ziv's packages are aired in 11 cities for Iroquois Brewing Co. of Buffalo in latest regional sale. Other leading regional Ziv customers are First National Stores (23 stations), Tivoli Brewing (8), Wiedemann Brewing (6). Since Petrillo record ban Ziv's business has increased 27%. All-Canada Program Division announced late in March that its transcription business had increased 62% since August.

-SR-

GENERAL MILLS  
SPLITS AD  
ACCOUNT

Knox Reeves, for years thought of in advertising circles as house agency for General Mills, will share GM business with number of agencies in future. Food organization's product line is so extensive that it will select agencies best equipped to handle various items. BBD&O and Dancer-Fitzgerald-Sample will be two of them.

# ... SPONSOR REPORTS ... SPONSOR RE

THOSE WHO LIKE  
COMMERCIALS WANT  
'EM STRAIGHT

Listeners who like advertising most like singing commercials least. This was revealed in National Opinion Research study, "The People Look at Radio," paid for by NAB. Dr. Paul Lazarsfeld explained by saying that those who want to hear advertising want to hear manufacturers' claims, not be amused by song (see page 34).

-SR-

MANUFACTURER-  
DEALER BLOCKS  
INITIATED BY GE

Number of manufacturers are following General Electric lead and planning program blocks with different dealer sponsorship each 15 minutes. Belief is that cumulative effect of one or two hours of time devoted to single manufacturer will have saturation effect on listener. First GE time-buy of this type is one hour five days weekly on Al Jarvis' "Make Believe Ballroom," over KLAC, Hollywood. GE pays half, each dealer pays half of his time period.

-SR-

WLW BACK IN  
PROGRAM  
BUSINESS

WLW's AFRA contract negotiated last fall has put it back into program production business. New AFRA rates for WLW are approximately 40% lower than N. Y., Chicago, or Hollywood. For past few years WLW was on parity with great production centers and thus couldn't offer sponsors programs at price. It's producing programs not heard on WLW, feeding them to regional networks.

-SR-

300,000 TV  
SETS IN MARCH

TV set and kit production in March will pass 300,000 receivers when all reports are in. February record (as reported by RMA) was over 250,000 sets.

-SR-

TUCKER (AUTO  
MANUFACTURER)  
TO ANNOUNCE  
OWN SHOW

Preston Tucker, president of Tucker Corporation, is taking voice lessons. He will personally handle commercial continuity on Tucker automobiles during John B. Kennedy broadcasts (ABC). He feels that direct manufacturer-to-prospect continuity will provide vital personalized selling factor.

-SR-

TV SERVICE IN  
HOTEL ROOMS

Thirty hotels will have TV in every room before year's end, recent survey by American Hotel Association indicates. None of these plan service free--average cost to guest will be \$1 daily.

-SR-

44,000,000 SETS  
LICENSED  
IN EUROPE

There were 44,000,000 licensed radio set owners in Europe at end of 1947, according to figures made available by European Broadcasting Conference. More than half these sets are equipped with short wave bands which permit them to receive short wave commercial airings.

-SR-

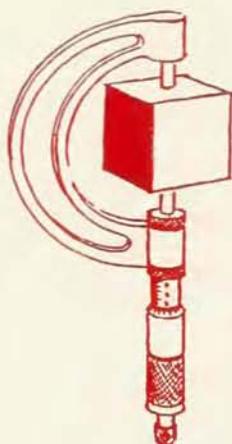
\$250,000 CO-OP  
BUY SETS RECORD

Philadelphia & Reading Coal & Iron Company placed contracts totaling \$250,000 in time and talent for ABC co-op program "Gang Busters." This is biggest single co-op buy in radio history; covers 52 weeks, 22 cities.

# TEST IT

A NEW PRODUCT, NEW PACKAGE, NEW PROGRAM

in Oklahoma City . . .



## *Consumer Panel Measures Consumer Reaction Precisely*

Oklahoma City is much more than a "test market." Oklahoma City is a recognized *marketing test laboratory* equipped with a precision measuring instrument for charting the ebb and flow of advertised merchandise.

The Oklahoma City Continuing Consumer Panel composed of 400 representative families can actually define the total potential market for any product classification. It can explore the most intimate details of brand standings and the reasons behind them.

If you have a testing problem involving a new product, or an old one; a new advertising approach, or a merchandising idea, take advantage of Oklahoma City's ready-made marketing test facilities. Write today for details.

### QUARTERLY REPORTS AVAILABLE

Consumer Panel reports of the final quarter of 1947 are now available without charge on brand standings, unit and dollar volume, unit weight and size, and place of purchase in 40 selected food and drug classifications. When requesting reports, please specify classifications in which you are interested.



*Represented by the Katy Agency, Inc.*

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.: THE DAILY OKLAHOMAN-OKLAHOMA CITY TIMES  
THE FARMER-STOCKMAN—KVOR, COLORADO SPRINGS AND KLZ, DENVER UNDER AFFILIATED MANA GEMEN

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COVER PICTURE: Typical of the publicity vehicles that pay their stars and give credit to the current motion pictures of the leads in Lux Radio Theater. Jane Wyman and James Stewart have been guests on many occasions.

## 40 West 52nd

### CANDY

I was pleased with your article on candy. I think you did an excellent job of analyzing the candy industry's use of radio, as well as touching on some of our other important merchandising problems.

C. E. ROGERS  
Advertising Manager  
Fred W. Amend Co.  
Chicago

We notice on page 40 of the March issue of SPONSOR that a picture from our 100th Anniversary souvenir book has been used and yet no credit line has been given to our company. Will you kindly explain to us where you obtained the permission to use the picture as we have no record of giving it out here.

Your article on candy is very good, but we should have liked to have had some mention of our company since you made use of the picture.

(Mrs.) MARGARET M. KEDIAN  
Associate advertising manager  
New England Confectionery Co.  
Cambridge, Mass.

► The photograph in question came to SPONSOR from a trade source. It was not identified as having been used previously by the New England Confectionery Co. and thus was not credited to the organization.

### EDUCATION PLEASE?

We cannot help but applaud the wisdom in your lead editorial of the March issue. It has been our experience that radio as an industry spends less on promotion—and is less concerned about its effectiveness and appearance—than any other medium.

As you know, we started our organization two years ago with quite a background in broadcasting. Little by little, however, we have disassociated ourselves from all but a few radio accounts because, uniformly, we find radio clients unwilling to invest what it takes for the creation, production, and use of worthwhile promotion. They seem to be interested in getting out as cheaply as possible with no particular concern as to whether the promotion representing them does a job or not. Because of this attitude it has become a truism that today's station promotion contains more platitudes, humdrum copy, poor layout, and less originality than that of any other medium.

Conversely, we find the publication

(Please turn to page 6)

## three little words...

... a triple treat this time of the year, to Pittsburgh sport fans who look to WWSW to bring them another season of Pirate Games.

For the 16th year, WWSW is battin' up with the Pirates at every game, at home and abroad. Audience results? Last year, WWSW consistently pulled a lion's share of listeners. For example: on one broadcast alone WWSW held 57.5% of the Pittsburgh radio audience. Sure, we've earned that title PITTSBURGH'S LEADING SPORTS STATION!

Yet sports is just one phase of WWSW programming. Our popular music shows, news programs and other special features have wide appeal around the clock. But the best indication of their popularity is satisfied sponsors; local department stores, candy companies, dairy concerns, breweries, air lines, plus many national accounts\*, hitch their sales wagon to WWSW. So, get on a sure sales winner... WWSW... the station that delivers MORE LISTENERS PER DOLLAR IN PITTSBURGH!

\*ask Forjoe

# WWSW

Pittsburgh's Leading Independent



# Selling Fashion or Spinach?



Over 5 Million People!—46% urban—54% rural! That's the Mid-America Market (in the 213 counties within the measured ½ millivolt circle of KCMO's 50,000 watt daytime non-directional coverage)! KCMO has the power—the programming and the coverage to reach both city dweller and farmer. For complete ONE station coverage of this rich and expanding market, center your selling on Kansas City's most powerful station.

*One Does It—in Mid-America!*

- One station
- One set of call letters
- One spot on the dial
- One rate card



# KCMO

KANSAS CITY, MISSOURI  
 Basic ABC Station FOR MID-AMERICA  
 National Representative . . . John E. Pearson Co.

# NO CLAIMS...

## *Proof* **THAT** **WIP** *Produces*

### EXAMPLE #1

We have a local program called "The Unseen Advisor". 7.00 P.M. nightly. Sponsored for seven years by the same client. Client recently felt he had saturated his market, dropped the program. We made this announcement: "We are thinking of taking this program off the air. If you want it to stay on, write us a letter." That is all we said. We made that announcement ONCE. We got 7,382 letters. No contest . . . no giveaway . . . no premium. 7,382 letters from one announcement. Period.

**WIP**  
**PHILADELPHIA**  
**BASIC MUTUAL**



Represented Nationally  
by Edward Petry & Co.

40 West 52nd

Continued from page 4

field much more alert to the value of well-thought-out promotion, and more aware that you get what you pay for. Perhaps this is why our original radio accounts have now been replaced by ten national magazines for whom we regularly create and produce promotion material.

We are heartily in favor of your stand and your emphasis on the fact that the time is now for broadcasting, as an industry, to get on its bicycle and start promoting. The answer, as we see it, is less mumbo-jumbo and half-cooked boasting. In its place I think we'd all welcome some constructive thinking, long-range planning, and quality promotion that reflects a maturity to which radio aspires.

DICK DORRANCE

*O'Brien & Dorrance, New York*

Your editorial *Some Education, Please* (March SPONSOR) is well conceived and nicely expressed but what happened to the other half of it—the part addressed to the potential advertiser? You say, "We think they'll (radio men) find an appalling lack of appreciation of radio in a lot of important (advertising) executives who should know better," and there you stop!

Aren't you putting all the burden on the instructor and none on the student? Doesn't a successful educational process depend as much on the willingness to learn as on the ability to instruct? Why don't you train your editorial sights on that executive who is "waiting to be sold on broadcast advertising"?

The successful users of radio do not rely upon a crystal ball in selecting network, station, time, and program. They devote a great deal of time, effort, and money to an exhaustive analysis of the statistical data made available to them by broadcasters and they put the material to good use. In its relatively short existence commercial radio with the help of these alert sponsors has developed information on circulation, audience, cost per thousand families, etc., to a higher degree of accuracy than any other medium and it already handles more than 27% of the nation's total advertising billing.

Anyone who has ever sold time knows that the biggest spenders in radio always

*(Please turn to page 56)*

**ALEXANDER  
GRAHAM BELL**



was first with his invention of the telephone which became a reality on March 10, 1876 with the famous message to his assistant, "Watson come here! I need you." Just as Bell needed Watson, you need WJR because WJR is...



**First**

**IN POWER**

**AND RESULTS**

**MICHIGAN'S GREATEST  
ADVERTISING MEDIUM**

**WJR**



**50,000  
WATTS**

**CBS**  
**THE GOODWILL STATION** FISHER BLDG. **DETROIT**  
G. A. RICHARDS  
Pres.  
Represented by  
PETRY  
HARRY WISMER  
Asst. to the Pres.



Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KXYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	IND
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
San Diego	KSDJ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS
Terre Haute	WTHI	ABC
	Television	
Ft. Worth-Dallas	WBAP-TV	
New York	WPIX	
St. Louis	KSD-TV	

# "Eye Radio"

## EFFICIENT

## RADIO

How many advertisers allot exactly one salesman to every market in the nation—regardless of the importance of the market, the number of prospects to be covered, the intensity of competition, etc.?

National spot radio is *more efficient radio* because it permits you to hit every market you want, exactly the way it *deserves* to be hit—to use *every* station in any given areas, if that's indi-

cated, or to *skip* those areas entirely if they're not worth your cultivation.

Free & Peters, pioneer station representatives, sell *more efficient* radio in the markets at the left. We *know* those markets. If you sell merchandise in any of them, we believe we can give you some profitable ideas for Bull's-Eye Radio—even if you are now sponsoring the biggest network program on the air.

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*  
*Since May, 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

WE PROMOTES  
IT SEVEN  
DIFFERENT  
WAYS!



Drawing by  
permission of  
D. Appleton-  
Century Co.

Yes—we promote WCON (and the efficacy of our client's advertising)—seven ways—count 'em below!

Such intensive station promotion means that over a million Georgians are conscious of better listening at 55 on their radio dials!

1. **OUR OWN NEWSPAPER — THE ATLANTA CONSTITUTION** — Editorial Promotion is heavy and consistent and Display Advertising is continuous.
2. **OUR OWN AIR** — Intelligent planning and consistent plugging feature promotion programs over WCON's own air.
3. **BILLBOARDS** — Nine permanent boards located on main arterial highways. Boards are equipped with reflectors to do a day and night job.
4. **WCON NEWS PICTURES** — 200 attractive display pieces featuring news and WCON promotion. 100 in Atlanta—100 in trading territory.
5. **WCON CONTEST**—An outstanding audience participation contest will be announced shortly.
6. **SPECIAL EVENTS PROMOTION** — WCON personalities, presented on a continuing basis, before social, civic and school groups with entertainment and informational features.
7. **TRANSITADS** — Car cards are employed each month; a full showing, reaching approximately 300,000 commuters daily.

THE  
ATLANTA CONSTITUTION  
STATION  
**WCON—ATLANTA**  
5000 WATTS                      550 KC  
Affiliated American Broadcasting  
Company

## Mr. Sponsor:



**Harrison J. Cowan**

Director of Advertising, Longines-Wittnauer Watch Company

**A**LTHOUGH Longines invented the "time signal" station break\*, today the 82-year-old watch firm believes it has found its ideal selling formula in spot programing not announcements. The vehicle airing the dignified Longines-Wittnauer copy is one of radio's most successful e.t. half-hours, *The Longines Symphonette*, now placed on more than 100 stations in major markets. Harrison Cowan, the quiet, soft-speaking ad man whose job it is to direct the spending of the \$1,000,000 Longines advertising budget (half of which goes to radio and half to printed media) is not a stranger to radio. Ex-agency man Cowan has been in the broadcast advertising business since 1923, and is credited with making the first commercial program e.t., a 1927 cutting of a musical program for *Bourjois' Evening in Paris*.

While the Cowan-supervised *Symphonette* follows the firm's basic ad policy of "creating the desire to own a fine watch," Cowan and Longines have found their program produces extensive good-will and tangible sales. Ratings are as good as or better than musical programs of similar type, such as *Telephone Hour*. Petrillo is no problem, as the already-recorded *Symphonette* library contains over 2,000 selections from operas, symphonies, concertos, etc. Music from all major publishers is used, although BMI and ASCAP numbers are not mixed on the same show, thus providing clearance protection to stations with limited music licenses.

Cowan has been with Longines since 1938, and has guided the *Symphonette* since its 1941 premiere on WEA (New York). His office handles the disks nationally, since all the bills and mailings are paid for by Longines. No Longines dealer is permitted to advertise Longines or Wittnauer watches within a half-hour on either side of the show, thus preserving the semi-institutional selling of "the world's most honored watch" and "the world's most honored music." However, the show never exists in a vacuum so far as Longines is concerned; at all times it is an integral part of the company's advertising activities. In fact, the show's maestro, Michel Piastro, has his office and music library only a few feet away from Cowan's.

\*Radio's first commercial time signal was a Longines spot aired in February 1927 over WJZ by Milton Cross. Although at one time Longines had time signals on 80 stations, today they are heard on only four stations.

# 25<sup>th</sup>



# YEAR

*"We're not so old in the Army List,  
But we're not so young at our trade."  
—Kipling, "The Irish Guards."*

**A**s of April 2, 1948, Radio Station WOW celebrates its twenty-fifth birthday—which is old, as age goes in the radio business. But ripe age, alone, is no guarantee of effectiveness in love, war or the operation of a broadcasting station.

Age is not so important as wide experience, digested and assimilated, powered by the energy and enthusiasm required to translate knowledge into action.

It is the operational "know-how", born of twenty-five years experience, plus the energy and enthusiasm of its still youthful staff, that keeps WOW tops in its field—tops in listening audience—tops as an advertising medium.

That's why, Mr. Advertiser, in the territory within a radius of 200 miles from Omaha, RADIO WOW CAN DO YOUR ADVERTISING JOB ALONE!

**JOHN BLAIR & CO.**  
Representatives

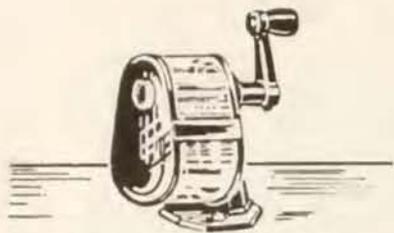
RADIO STATION  
**WOW**  
*, Inc.*

**JOHN J. GILLIN, JR.**  
President & Gen'l Mgr.

**OMAHA, NEBRASKA**

590 KC ★ NBC ★ 5000 WATTS

Owner and Operator of KODY at North Platte, Nebr.



## REVIVAL!

THAT NOISE you hear is feet slapping down off desks. The trend is back to pencil-sharpeners . . . which, in Rhode Island, makes it nice for WFCI. For here's more for your radio dollars . . . ABC coverage and listener-acceptance at rock-bottom rates.

### EXAMPLE:

Current rates of the three competing 5000-watt full-time stations show for a 5-times-a-week one-minute spot 26-week schedule —

STATION "A" . 13% Higher

STATION "B" . 16½% Higher

STATION "C" . 59% Higher



5000 WATTS  
DAY & NIGHT

WALLACE A WALKER, Gen. Mgr.  
PROVIDENCE, The Sheraton-Biltmore  
PAWTUCKET, 450 Main St.

Representatives:  
THE KATZ AGENCY

## New developments on SPONSOR stories

### p.s.

(See "How J-M Reaches That Vital 500,000," SPONSOR, August 1947, page 24.) Is Johns-Manville "sour" on radio? Why is their newscast scheduled to be dropped by CBS? What are J-M's radio plans for the future?

The \$800,000 that Johns-Manville has been spending for radio on a 52-week basis has not been allocated to other media, despite the fact that their 8:55-9 p.m. news period is to go off at the end of June. Just what J-M will do is still a question mark. Several networks have made pitches to J-M, but whether they will continue on a network basis, or a local basis like *Esso Reporter*, is still undecided.

It's understood that the reason that CBS is cancelling the capsule newscast, in spite of consistently good ratings (up to 13.7), is two-fold. Lever Brothers, with their block of Monday night shows including *Talent Scouts*, *Lux Radio Theater*, and *My Friend Irma*, playing back-to-back, objected because the news show broke up their "advertising mood." Also, CBS has been building up Friday night as a comedy night, and the Bill Henry news show is slotted between two comedies, the *Danny Thomas Show* and the *Old Gold Show*, and was believed to break the flow of audience between the two programs.

A third factor stood in the way of J-M's continuing on CBS. Columbia's ace newscaster, Edward R. Murrow, comes just a little more than an hour before the J-M show, with a 15-minute across-the-board newscast for Campbell's Soup. Some CBS executives are said to feel that the elimination of the rival J-M newscast might raise Murrow's current 5.2 rating.

In all, J-M is a victim of many circumstances. However, the building materials firm is convinced that their consistent radio advertising reached the half-million who buy or specify the use of J-M products, and that they have discovered a radio formula to sell a multiple-product line to both public and contractors. Their problem now is to find a broadcast facility on which they can duplicate their successful selling formula.

### p.s.

(See "Repeat Broadcasts in 1947," SPONSOR, November 1947, page 34.) What will be the 1948 situation on summertime sectional repeats? How will sponsored network shows be affected? What about costs?

The annual problem that comes with the April 25 change-over to daylight time has, for the first time in radio's history, been overcome. Credit for the solution goes to program officials of ABC, who have been fighting an uphill battle for summertime sectional repeats since 1946. Programs in non-daylight time areas will be sent over the network lines a second time so that they will be broadcast at the same local time in all areas. Sponsors on three of the major networks will no longer find their shows up against a changed competitive picture in non-daylight areas, and agency timebuyers will not have to go mad clearing a series of delayed broadcasts. Columbia and Mutual will handle their sectional repeats with e.t.'s, while ABC will use tape recorders. NBC, last major network to consider daylight repeats, will solve the problem with straight transcribed repeats, or with multiple delayed broadcasts. The hesitancy of NBC executives is due to their being caught between a no-transcription policy and pressure from other networks and agencies.

The costs of transcribing as much as 10 hours a day of summertime programming and playing it back on special lines to standard-time stations will be borne by the networks and stations. Petrillo has put his official okay on the plan, since the shows being transcribed will be heard only once on any single station. Talent fees in general will remain unchanged, except for the regular West Coast sectional repeats.

Much of the support for the plan came from stations on standard time who were seeking to avoid the annual clash between early-evening network programs and local programs in station option time. Affiliates operating under the daylight repeat plan are now afforded protection for their local advertisers which they did not have before ABC set the summertime pace for the entire radio industry. (Please turn to page 14)

50000

WATT

WINNING LISTENERS FOR OVER  
20 YEARS IN ARK-LA-TEX



Shreveport—Hub of the \$1,000,000,000 Ark-La-Tex

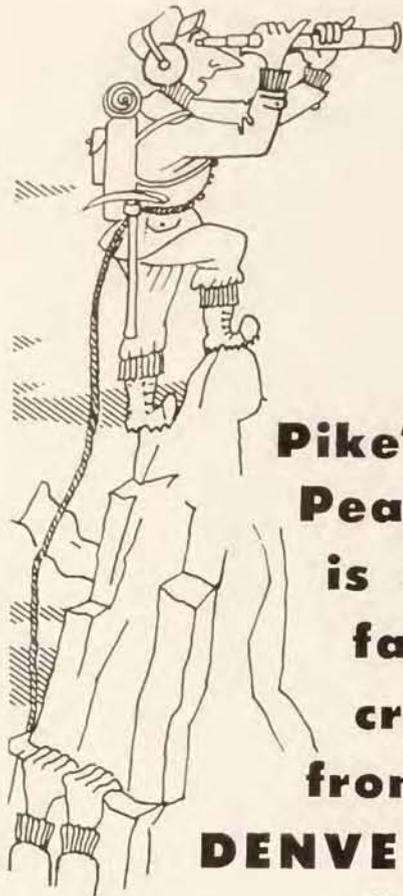


## Quality-Coverage

Not just power alone has made KWKH the dominant station in Ark-La-Tex for over 20 years. It's been **power** and **Quality Coverage**. Yes, KWKH has given its listeners the finest in radio fare, planned programming that is tops in listener interest. Because of **Quality Coverage**, forty-nine industry-rich, agriculture-rich, petroleum-rich counties and parishes in Ark-La-Tex await YOUR SALES MESSAGE.



By using the seven other stations in the Ark-La-Tex area, you do not cover the rich, primary (50%) area of 50,000 watt KWKH... the station heard by most... preferred by most... ALL THE TIME.



**Pike's  
Peak  
is a  
far  
cry  
from  
DENVER**

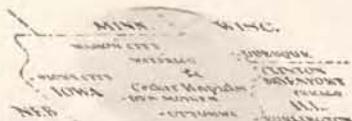
(IOWA)

... but many a sales peak reaches an apogee<sup>2</sup> in WMTland, of which Denver (Iowa) is an important part. It's important because, though small, it typifies the thousands of rich dairy and livestock producing areas of Eastern Iowa—where production last year increased to almost \$1½ billions!

And that's only half of the wealthy market you reach on WMT... the other half, equally rich, is industrial.

Sell these twin markets on WMT—Eastern Iowa's only CBS outlet. Reach your share of the 1,131,782 well-to-do people within WMT'S 2.5 MV line. Ask the Katz man for details.

\* We looked it up. Brother Webster says, "the furthest or highest point."



**WMT**  
CEDAR RAPIDS  
5000 Watts 600 K.C. Day & Night  
BASIC COLUMBIA NETWORK

**P.S.** (Continued from page 12)

operating under the daylight repeat plan are now afforded protection for their local advertisers which they did not have before ABC set the summertime pace for the entire radio industry.

**P.S.**

(See "Right With Eversharp," SPONSOR, December 1946, page 9.) How has Eversharp weathered 1947? Did the shift from CBS to NBC help or hurt "Take It or Leave It"? Why was Henry Morgan shelved?

Eversharp's shift from a postwar to a seminormal buyers' market occurred during 1947. It suffered more than the normal aches that are part of a shift in any organization's economy. Drastic cuts in the price range of the Eversharp pens and pencils to meet competition, plus a market flood of \$1.00 ball point pens, cut sharply into the Eversharp gross.

The shift of *Take It or Leave It* from CBS to NBC during the year cut the program's audience at the start but currently it's running a little better rating-wise than it did on Columbia this time last year. Last year's second January Hooperating on CBS was 13.5, this year's January 18 standing on NBC was 16.7. With NBC's slightly larger potential audience (BMB), better rating means a bigger audience. The change to Garry Moore as mc, which was also made during 1947, lost very few Phil Baker fans, a survey made towards the end of 1947 revealed. Garry Moore's fans helped but did not offset at first the deflection of Baker's followers.

Eversharp dropped its sponsorship of Henry Morgan not only as a direct economy measure but also because the caustic comic's program wasn't delivering the audience which Eversharp wanted.

*Take It or Leave It* is no \$64 question to the Eversharp corporation. It continues to sell not only the pens, pencils but razors and blades as well.



**Presenting America's  
Most Sensational New  
DISC JOCKEY**

**5 Hours Weekly of Platter Spinning**  
By

**Duke Ellington**

TOP TUNES ON RECORDS  
STORIES BEHIND DISC AND MUSIC MAKERS  
AND INTERVIEWS WITH FAMOUS STARS  
ON TRANSCRIPTIONS

Sold exclusively to one station in each city

*Harry S. Goodman*

19 EAST 53rd STREET at Madison Avenue...NEW YORK CITY

WSPD-TV ON THE AIR COMMERCIALLY IN MAY

# Television

A new dimension is added to the TOLEDO home



## TO MR. TIME BUYER

We are now in a position  
to clear time for Sports ...  
News .. Time Signals... Spot  
Campaigns. Write WSPD or  
call the KATZ Agency..

# WSPD-TV



Represented Nationally by KATZ

# Tulsa Leads

United States Department of Commerce year-end statistics reveal the following:

Tulsa led every large city in the entire Southwest in business gains in 1947 over 1946. The report shows:

TULSA . . . . .	18% increase
Houston . . . . .	16% "
Fort Worth . . . . .	13% "
New Orleans . . . . .	9% "
San Antonio . . . . .	6% "
Dallas . . . . .	5% "
Oklahoma City . . . . .	4% "
Little Rock . . . . .	1% "

In addition, manufacturing payrolls for December, 1947, were up 33% over December, 1946. Most of this increase was in the Eastern half of Oklahoma where there is an abundance of power, fuel, water and other mineral resources.

These impressive figures clearly demonstrate why Tulsa, home of Oklahoma's Greatest Station, is the favored spot in all of Babson's Magic Circle! They demonstrate, also, why KVOO is the logical selling medium to reach the prosperous people within this great Southwestern market.



# KVOO

## OKLAHOMA'S GREATEST STATION

5,0,000 WATTS

NBC AFFILIATE

1170 KC

EDWARD PETRY & CO. INC., National Representatives

# new and renew

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Chewing Gum Products	Chewing gums	Cole & Glason	10-15 (will expand)	E.t. spots; about Sep 1; 13 wks
American Tobacco Co	Herbert Tareyton Cigarettes	M. H. Hackett	6 (to expand to key mkt during May-Jun-Jul)	E.t. spots; Mar 15; 52 wks
Borden Co	Cottage cheese	Young & Rubicam	5-6 (test)	Newscasts; Mar-Apr; 13 wks
Bristol-Myers Co	Sal Hepatica	Young & Rubicam	20-30 (Midwest—may expand)	E.t. spots; Apr 1; 52 wks
Canada Dry Ginger Ale, Inc	Carbonated beverages	J. M. Mathes	3-5 (South where mfr has plants)	E.t. spots; Apr 1; 26 wks
General Electric Co (Appliance Div)	Home appliances, mixers, etc	Young & Rubicam	5 (test—may expand)	Weather spots; Mar-Apr; 13 wks
Griffin Mfg Co	Allwhite shoe polish	Birmingham, Castleman & Pierce	50-100 (part of northward-moving seasonal campaign)	Various local programs, spots, e.t. breaks, etc; Apr 12; 18 wks
Grove Laboratories	Tasteless Chill Tonic	Harry B. Cohen	20-30 (principally South and Southwest)	E.t. spots, breaks; Apr 18; 18 wks
Iroquois Brewing Co	Beer	Baldwin, Bowers & Strachen	14 (Northeast mkt)	"Guy Lombardo Show" e.t.'s; Mar 15-Apr 1; 13 wks*
Metro-Goldwyn-Mayer (M-G-M Records div)	Phonograph records	Donahue & Coe	5-10 (may run as test)	E.t. spots; Apr-May; 13 wks
Ringling Bros. and Barnum & Bailey	Circus	Seldel	12-14 (will expand as circus travels)	E.t. spots; Apr 9; 4 wks
Alexander Smith & Sons	Carpets	Anderson, Davis & Platte	35	E.t. spots, breaks; Sep 1; 13-18 wks
Standard Brands, Inc	Blue Bonnet Margarine coloring device	Ted Bates	2 (Buffalo-Detroit test—will expand nationally)	E.t. spots, breaks; Apr 5; 9 wks
Warrt & Bond, Inc	Yankee Cigars	BBD&O	6-8 (may expand in New England)	E.t. spots; Apr 1; 39 wks
Whitehall Pharmacal Co	Freezone	Dancer-Fitzgerald-Sample	50 (replacing Guards Cold Tablets spots)	E.t. spots; Apr 1; indef*
William H. Wise	Books	Huber Hoge & Sons	10-15	"Sydney Walton" e.t.'s; Mar 21-Apr 1; 13 wks

\*Station list already set.

## New and Renewed on Television

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp	Cruttenden & Eger	WBKB, Chi. WNBW, Wash.	Admiral Movie Theater of the Air; as sched; Mar 5; 13 wks (n)
Burger Brewing Co	Midland	WLWT, Cincinnati	Cincinnati Reds Home Games; as sched; approx Apr 17; season (n)
Ennis Motors	Direct	WTMJ-TV, Milw.	The Sportsman; Sun 8:30-8:45 pm; Feb 21; 13 wks (n)
Fireball Circuit (movie chain)	Direct	WWJ-TV, Dett.	Inside Hollywood; 15 min; Feb 25; 13 wks (n)
Ford Motor Co	J. Walter Thompson	WTMJ-TV, Milw.	Milwaukee Brewers Home Games; as sched; Mar 1; season (n)
General Electric Co	Maxon	WNBT, N. Y.	NBC Television Newsreel; Fri 9-9:10 pm; Mar 1; 13 wks (n)
General Foods Corp (Sanka)	Young & Rubicam	WABD, N. Y.	Weather spots; Mar 1; 13 wks (r)
General Motors (Oldsmobile Div)	D. P. Brother	WNBT, N. Y.	Review of the News; Sun 7:50-8 pm; Feb 25; 8 wks (n)
Hudson Sales Co (cars)	Pacemaker	WABD, N. Y.	Film spots; Mar 5; 13 wks (n)
Philco Distributors	Direct	WWJ-TV, Dett.	Feature Films; Sunday nights as sched; Feb 22; 13 wks (r)
Pioneer Scientific Corp (Polaroid TV lens)	Cayton	WABD, N. Y.	Film spots; Mar 7; 13 wks (n)
R. J. Reynolds Co (Camels)	William Esty	WNBT, N. Y. WRGB, Schen. WPTZ, Phila. WMAR, Balto. WNBW, Wash.	Camel Newsreel Theater; MTWTF 7:50-8 pm; Feb 16; 52 wks (n)
Ronson Art Metal Works	Cecil & Presbrey	WNBT, N. Y. WNBW, Wash. WPTZ, Phila. WBKB, Chi. KTLA, L. A.	Film spots; Mar 9; 13 wks (n)



## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Christian Reformed Church	Evans	MBS	*250	Back to God; Sun 11-11:30 am; Mar 7; 52 wks
General Foods Corp	Benton & Bowles	MBS	*123	Juvenile Jury; Sun 3:30-4 pm; Apr 4; 19 wks
Gillette Safety Razor Co (Foul Co Inc div)	Foote, Cone & Belding	CBS		Th 9:30-10 pm; Apr 1
International Harvester Co	McCann-Erickson	**CBS	163	Harvest of Stars; Wed 9:30-10 pm; Apr 7; 52 wks
Procter & Gamble Co	Benton & Bowles	ABC	62	Gang Busters; Sat 9-9:30 pm; Mar 13; 52 wks
Teen Timers Inc	Buchanan	MBS	87	Teentimers Club; Sat 11:30-12 am; Mar 13; 13 wks
White King Soap Co	Raymond R. Morgan	NBC	12 Pac	Elmer Peterson; Sat 5:45-6 pm pst; Mar 27; 13 wks

\*Expanded networks  
 †Program not set as SPONSOR goes to press  
 \*\*New on this network

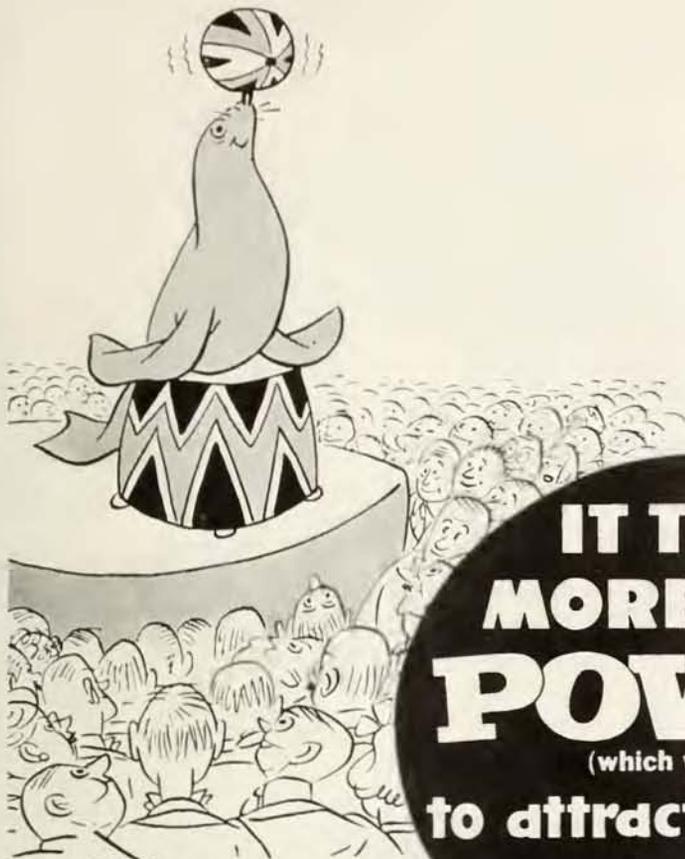
## Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Armour & Co	Foote, Cone & Belding	MBS	226	Queen for a Day; TT 2-2:30 pm; Mar 2; 13 wks
General Foods Corp	Benton & Bowles	NBC	87	Portia Faces Life; MTWTF 5:15-5:30 pm; Mar 29; 52 wks
	Young & Rubicam	NBC	76	When a Girl Marries; MTWTF 5-5:15 pm; Mar 29; 52 wks
	Young & Rubicam	CBS	66	Second Mrs. Burton; MTWTF 2-2:15 pm; Mar 29; 52 wks
Gillette Safety Razor Co (Foul Co Inc div)	Foote, Cone & Belding	ABC	224	Ladies Be Seated; MTWTF 3:15-3:30 pm; Mar 29; 52 wks
S. C. Johnson & Son Inc	Needham, Lous & Brorby	NBC	141	Fibber McGee & Molly; Tu 9:30-10 pm; Mar 30; 52 wks
Lever Brothers Co (Thomas Lipton div)	Ruthrauff & Ryan	CBS	57	Ann Jenny; MTWTF 12:15-12:30 pm; Mar 22; 52 wks
	Young & Rubicam	CBS	149	Talent Scouts; Mon 8:30-8:55 pm; Apr 19; 52 wks
Manhattan Soap Co	Duane Jones	NBC	157	Katie's Daughter; MTWTF 11:15-11:30 am; Mar 29; 52 wks
Pillsbury Mills Inc	McCann-Erickson	CBS	130	Grand Central Station; Sat 1-1:30 pm; Feb 28; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	CBS	90	Perry Mason; MTWTF 2:15-2:30 pm; Mar 22; 52 wks
Wesson Oil & Snowdrift Sales Co	Kenyon & Eckhardt	ABC	187	Paul Whiteman Record Club; MTWTF 4:15-4:30 pm; Mar 29; 52 wks

## New Agency Appointments

SPONSOR	PRODUCT	AGENCY
Abelson's Inc, Newark	Jewelers, opticians	Sawdon, N. Y.
Frank H. Adams, Albany	Jewelry	Woodard & Fris, Albany
Allied Food Industries, Perth Amboy, N. J.	Mother's Pantry Products	Byrne, Harrington & Roberts, N. Y.
American Chemical Paint Co, Ambler, Pa.	Plant hormones, weed killers	Gray & Rogers, Phila.
American Lady Corset Co, Detroit	Corsets	Moss & Arnold, N. Y.
American Tobacco Co, N. Y.	Herbert Tareyton Cigarettes	M. H. Hackett, N. Y.
Capital Airlines, Wash.	Air travel	Lewis Edwin Ryan, Wash.
Capital District Fish Dealers' Assn.	(Trade assn)	Woodard & Fris, Albany
Chelsea Milling Co, Chelsea, Mich.	Jiffy flour mixes	L. W. Roush, Detroit
Charles A. Cornibert	Cobert blouses	Hickory, N. Y.
Crown City Dairy, Pasadena	Dairy products	Tullis, H'wood.
Dog Record Bureau, Santa Monica	Dog identification	Bass-Luckoff, H'wood.
Eagle Watch Co, N. Y.	Emerson watches	Harold Paris, N. Y.
General Aniline & Film Corp, N. Y.	Glim (soapless cleanser)	Botsford, Constantine & Gardner, S. F., West Coast adv
		Doherty, Clifford & Shenfield, N. Y., East Coast adv
General Electric Supply Corp, Schenectady	Household appliances	Ross, Gardner & White, L. A., for S. Calif.
G. Heileman Brewing Co, La Crosse, Wis.	Old Style Lager Beer	Gordon Best, Chi.
Hollywood Western Shirt Co, H'wood.	Shirts	Raymond Keane, L. A.
Kerr Glass Mfg Corp, L. A.	Self-Sealing Mason Jars (Supper club)	Lennen & Mitchell, Beverly Hills
Leon & Eddy's, Oakland	Cigars	Ad Fried, Oakland
Marta Cigar Co, N. Y.	Jewelry	Roy S. Durstine, N. Y.
Maybaum Brothers, N. Y.	Furniture, interior decorating	Moss & Arnold, N. Y.
Mayfair Inc, Albany	Nepco meats (Department store)	Woodard & Fris, Albany
New England Provision Co Inc, Boston	Quaker Oats, Quaker Puffed Wheat, Puffed Rice Sparkles, Quaker Ful-O- Pep Feeds, Pack-O-Ten	Hirshon-Garfield, Boston
H & S Pogue Co, Cincl.	Still wines, vermouth (Resort)	Kilduff, Cincl.
Quaker Oats Co, Chi.	St. George, Montebello still wines	Sherman & Marquette, Chi.
	Sporting goods	H. M. Dittman, Phila.
	Seeds	Ad Fried, Oakland
	Watches	H. M. Dittman, Phila.
	Air travel	J. J. Welner, S. F.
	Photographic equipment	Bourne, N. Y.
	Surplus stores	Kastor, Farrell, Chesley & Clifford, N. Y.
		Buchanan, Beverly Hills
		Jordan & Lo Buono, L. A.
		Ad Fried, Oakland

(Please turn to page 77)



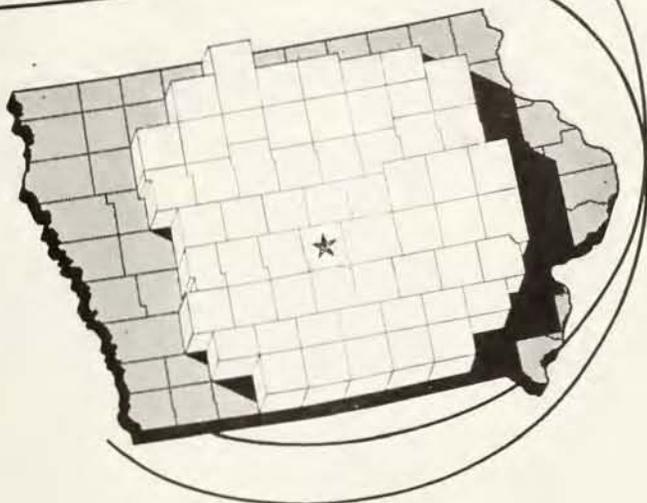
**IT TAKES  
MORE THAN  
POWER**

(which we have!)

**to attract and hold  
an audience!**

J. P. PERSON  
MACHINIST

**TAKE THESE 58 IOWA COUNTIES, FOR INSTANCE**



In radio as in *your* industry, the public has an uncanny ability to select the best values from any number of competitive offerings. *Best values* are always "popular."

WHO's unmatched audience in Iowa is proof that WHO gives this State the sort of radio it wants and needs. In the mass of 58 Iowa counties shown at right (in which there are many other stations) from 5:00 a.m. to 6:00 p.m., WHO gets an average of 57.1% of all radio listening, according to the 1947 Iowa Radio Audience Survey.

There is only one answer to such listener-preference. That answer is *Top-Notch Programming—Outstanding Public Service*. Write for Survey and see for yourself.

**WHO**

**+ for Iowa PLUS +**

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives





## ...it's so easy to listen

And since 1941—when this photograph was made—it has become even easier to listen to CBS.

That's one reason why one network, CBS, with its 99,000,000 different listeners each week, reaches more people than read *all* the magazines published in the United States.

For CBS today has achieved the best "balance" of facilities in all Radio; with more high-powered, and fewer low-powered stations, than any other network. And since 1941 almost every CBS station—150 out of 162—has made specific major technological improvements.

In the past year alone, CBS stations have added 230,000 watts of *extra* power; far more power than any other network increase—almost as much added power as all the other networks *combined*.

No wonder that CBS delivers its large audience to advertisers at a lower cost than any other network. And that latest reports show that the largest individual audiences in *all* radio are the CBS audiences of the LUX RADIO THEATRE in the evening, the ARTHUR GODFREY SHOW in the daytime.

And that more of the hundred largest users of Radio are on CBS than on any other network.

**Columbia Broadcasting System**

—where 99,000,000 people gather every week



## There's a lot more to it than this...

In any kind of business these days you certainly have to get around. But in the highly complex advertising field of Spot Radio there's a lot more to it than this.

To cash in on Spot's tremendous sales-making potential—to give advertisers the kind of expert service they need and want, a number of qualities are required.

Weed and Company representatives have them all.

First there's training and experience; you can't even get started without them. Then there are the intangibles of timing, associations, persistence—and maybe even a little luck. But, most important of all—are expert *knowledge* and plain *hard work*. For these are the two factors that produce most of the results most of the time... the two factors that make Weed and Company service so valuable to any advertiser.

**Weed**  
and company

*radio station representatives*

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

## Some of the secrets behind . . .



Meredith Young, WOL, Washington, holding beauty shop hair-fashion show, leads contestants. She wears florist sponsor's corsage

# women's participating programs

part } Two of the most important are warm  
one } friendly personality, the ability to sell



The ratings of women's participating programs mean practically nothing. This type of commercial show can be judged only by its sales record. The program may emphasize down-to-earth homebuilding or escape, it may wander across the face of the globe or stay right in the station's home town, yet unless the mistress (or master) of ceremonies is able to make the commercials as interesting as department store advertising it's a failure.

While daytime serials gather listening audiences of 5 to 8% of all America's homes daily, women's participating vehicles are doing well if they reach 2 to 3%. Mary Margaret McBride, a grand-

mother of this type of program, usually rates in the vicinity of 2%. In some Housewives Protective League areas the HPL program reaches only slightly more than 1% of the homes, and yet in its territories grocery chains have been known to dedicate an entire week's promotion to the mc of this multiple-sponsor program. It sells so much goods.

Women's participating programs are practically the sponsor's last vehicle for good one-minute announcements. On most participating programs advertisers cannot contract for the exact wording of their commercials. The majority of participating programs refuse to use agency commercials. Most of the rest do a better

job when the mc's are permitted to sell in their own language. It's this factor, this chatting with the listeners about products, that marks these programs apart from others. Many of the mc's also personally test every product so that they can honestly discuss them from their own experience. Such personalized selling on the air makes it awkward for an mc to handle a trade-marked product immediately following another of the same kind which has dropped participation. Mary Margaret McBride reflects women program conductors' feelings generally in insisting on a 12-months lapse in such cases. She feels that if she were to shift



**MARY MARGARET McBRIDE**  
WNBC

RANGER JOE... host



immediately her listeners would think her insincere and that would be the end of her following's loyalty.

Sincerity is an essential ingredient in any women's participating program if it is to maintain an audience willing to buy.

There are three fundamentals in practically every good women's participating program—some "how to do it" information, information about current events and interesting happenings, and some satisfaction of the desire for adventure, romance, escape. These three need not be present in equal parts but something of each should be part of every broadcast.

In the glamor department it formerly was customary to have big names, awe-inspiring personalities, on as many airings as possible. Now most mc's on these programs seek out guests more nearly of a type that dialers themselves fondly aspire to be. Guests are frequently the listeners' contact with the worlds of art, theater, politics, accomplishment of all kinds. In the largest cities there are many of these people available at all times. In smaller cities, getting the right guest is more difficult. No matter what the size of the city, however, there are guests available most of the time who can lend a touch of novelty to the programing.

In big cities, mc's have leg men and women to dig their material. A program like Margaret Arlen's on WCBS in New York may have three writers, a producer-script editor, and a male announcer who serves as a foil to the feminine program star. Out of town, if the mc doesn't go out and get her own material she soon finds herself labeled high hat and both audience and sponsors drift away from her. Even in big metropolitan centers it is essential that the star of the program be seen in the right places at the right time. It's a 14-hour-a-day job for Margaret Arlen (whose real name is Margaret Hines, Arlen being a station-created and owned name). There's little home life possible for the conductor of a women's participation program. In smaller areas she may even have to double as women's program head of the station as well as the conductor of the participation show.

Hundreds of publicity men feed material to the conductors of women's programs. Book publishers, film companies, manufacturers of home furnishings and home appliances, send out mailings at least once a week. In each area local women's clubs and organizations planning public functions maintain contact

with these programs. In the big cities, the relationship between program and their sources is a personal contact for shows won't use material that will also be heard on other programs. In smaller areas there isn't that prohibition against using copy also aired on another station but material marked "exclusive in your city" gets a better play than non-exclusive stories.

These publicity releases are supplemented by women's page material transmitted over the wires of the news services, AP, UP, INS. Naturally general news material included in the programs is



"Shoppin' Fun" over WFBR (Baltimore) features mc Jack

taken off the syndicate wires and re-written in the individual style of the program. In the case of HPL the material is designed for a certain type of handling and the HPL announcers in each town conform to the program type rather than the program's conforming to the announcer. The local announcer on the transcribed Art Baker program handles the commercials straight, except in the case of some national spot advertisers who have Art Baker record their sales copy for them so as to have it better integrated with the program.

(top to bottom) WPIX's Gloria Swanson plans first multiple-sponsor telecast. Food and drug displays feature WCBS's Margaret Arlen, WCAE's Florence Sando, WNBC's McBride

Indicative of how each mc makes material conform to her program is the manner in which three successful program personalities might use a margarine story. Melva Graham (WCHS, Charleston, W. Va.) would very probably give an unusual recipe for the use of the product. Martha Dean (WOR, N. Y.) would discuss the margarine tax. And McBride would no doubt interview a scientist who had developed a process for adding vitamins or some other improvement of the butter substitute. The subject would be margarine in all cases but only the mar-

commercials are seldom kidded. The selling is always serious and the fans know that their favorite woman mc wants them to respect the advertiser and his product.

The conductor of the program doesn't have to be an authority in all the fields covered by the program but she must sound authoritative when talking about sponsors and what they have to sell. Like Christine Evans of WHDH, Boston, many mc's go to the sponsor's place of business, learn how he operates, and how the product is serviced. The more they know of the product the better they're

advertising on which there is a time factor. Spots that have news value as well as an immediate selling factor are liked by many programs since they help give the rest of the commercial copy a feeling of immediacy too.

Very few participating programs use music. In the 15-minute form, there's no time for it. In programs of 30 minutes or longer there may be a hymn, old favorite tune, or other identifying short theme at the opening and close of the presentation.

Music does fit in with quiz or audience



Day giving away everything but house and lot. It's a quiz type program for multiple sponsors (three per broadcast) with gags and a mental roughhouse

garine would be the same, plus the fact that none of the three mc's would handle her material with a heavy hand. The program is light—or it talks to the empty air.

The announcer is a vital factor in attaining a light approach. In most successful presentations he's an equal member of the program team. He is seldom on the program for the sole purpose of handling the commercials although he often works with the girls in that department. Despite the light approach the

able to talk about it on the air in an informal easy manner.

That isn't as simple as it sounds for some stations accept up to five sponsors for even a 15-minute program although all try to have the same sponsors on five times a week. Not many stations are able to sell their entire allotment on a five-a-week basis but very few accept sponsorship of single announcements. Short-term contracts are acceptable usually only for department store sales, concerts, introduction of a new book, or

participation programs. It also fits in with shopping segments like *Shopping by Radio* on WDRC, Hartford, Conn. This is an off-the-beaten-track multiple-sponsor program that appeals to women.

The present trend towards what the mc's call "think" material started, according to Nancy Craig (WJZ, New York), when she was program director of KMOX, St. Louis, in 1937. Prior to that all women's programs avoided anything more than small talk. It was all straight

(Please turn to page 80)



# Station promotion gives

**The telecaster educates his market**

 TV today is the broadcasting industry's most promotable facet. Most stations realize this and make the most of it. Newspapers which won't ordinarily give standard broadcasting an inch of news space frequently devote full columns to television. It is not unusual for a publication to feature a week-long series (the Scripps-Howard chain has done this).

Department stores, one-time sports events, luncheon meetings, banquets, civic meetings, and even manufacturers' sales gatherings open their doors wide to TV exploitation. Women's clubs, fashion shows, community fund-raising projects, and even state and city political bodies all smile prettily for video cameras.

TV station promotion is usually started even before the Federal Communications Commission has granted a construction permit to an applicant. It is frequently begun the very day that a would-be station operator decides to apply for a channel. If it's a regular radio station licensee requesting the license, the story is included in the station's regular newscasts and often in the broadcasts of its competing stations. Local newspapers carry the facts of the application. TV promotion is under way.

With the granting of the construction permit, real promotional pressure is turned on. It starts with a press conference, during which the studio and electronic plans are made public. Pictures of the proposed installations are released and (as is not always the case with publicity stories) used. In many cases each step in the construction of the telecasting unit is made the subject of press conferences and special releases. Station WCAU (Philadelphia) placed telescopes on strategic corners from which the erection of the giant antenna on top of the PSFS building could be observed. Since

the building is centrally located the glasses were well used and were the subject of considerable conversation in the Quaker town.

When CBS made its decision to go all out for TV, its president, Frank Stanton, held a press conference. Newspaper men from towns throughout the East were brought to New York by the network for the conference and the news of CBS's \$1,000,000 TV investment was accorded both local newspaper space and wire services (AP, UP, INS) coverage.

Once the announcement of the forthcoming arrival of a TV station has been made, organization of the promotional drive proceeds apace. In Boston (WBZ-TV), Atlanta (WAGA-TV), New Orleans (WDSU-TV), and in varying degree in most other TV or about-to-be TV towns, the station's mobile unit has gone to work a considerable time before the station is prepared to take to the air on a regular basis. These units are used for special closed circuit telecasts directed to special receiving installations in hotels, department stores, big auditoriums, and in many other public or semi-public places. Special programs are transmitted to these installations and in practically all cases great crowds have turned out to witness the telecasts.

Were TV stations to wait until they went on the air to begin promotion, in a territory in which there has previously been no video service they would start their programing with virtually no viewers. The way stations like WTMJ-TV, Milwaukee, build up advance audiences so that they are able to sign sponsors before they air their first program, is through intensive cooperation with the dealers in their service area. Wilbur Havens, who hopes to be on the air with WMBG-TV in Richmond, Va., by May 1 at the latest, had General Electric, Philco,

and RCA hold special dealer meetings in his WMBG (AM station) studios. GE sold a carload to its dealers following a January 20 meeting. Philco's meeting on March 9 was greeted by a special edition of the *Richmond News Leader*. No formal announcement of sales results was made but the district sales manager said that it wasn't much under a carload. RCA had a meeting on March 11 and its dealers are going all out to sell TV receivers. Before January 20 there were just 13 sets in Richmond and Wilbur Havens owned them all. When the station goes on the air there'll really be a TV audience in town.

Special TV editions of local newspapers are standard in opening a new city to television. Dealers, manufacturers, and sometimes even prospective sponsors, take space in these editions, which remind oldtimers of the special radio editions published in the twenties.

Television has been presold in a number of towns through the Allied Stores-TV Caravan which under the direction of Lou Sposa and Sam Cuff toured most of the stores in the Allied family. These department store demonstrations not only produced outstanding store traffic and sales for the stores but also prepared the cities for the coming of regular video service.

The success of this tour, and the interest displayed in a previous tour sponsored by RCA-Victor, has inspired most new stations to work with department stores in building up predebut interest in the visual air medium. Telecasting from department store windows to receivers located throughout the store has been found to be an amazing stimulant for sales of the products scanned. It has also sold television receivers before there was anything to see at home.

In Boston WBZ-TV had NBC pro-

# TV that oomph

before opening day, and there's no let-up afterward

The Boston Store show window becomes a television studio in Milwaukee. Style shows are telecast and seen on receivers hung from the window top



grams available long before it was ready to put them on the air, so it had them piped to receivers located in department stores. The opening of the coaxial cable (which carries chain television programs) to Boston was made a gala event by WBZ-TV, NBC, and the American Telephone and Telegraph Company, despite the absence of a local transmitter. As construction of further coaxial links go on, there'll be special city-openings which will help to ballyhoo the medium. In some cases the cable will reach an area before the station is operating. In more and more cases the cable will reach towns with transmitters already in service and thus the celebrations will be more productive than the preservice promotions.

The day a new station goes on the air is a gala occasion in every town—without exception. Newspapers are well filled with dealer and manufacturer ad-

vertising. The station itself spends part of its promotional budget on newspaper advertising and where the station is newspaper-owned the publication usually plans a television issue that looks like a puff-sheet. Newspaper-owned stations are a definite factor in several areas, Philadelphia (WCAU-TV), Milwaukee (WTMJ-TV), St. Louis (KSD-TV), Washington (WMAL-TV), Baltimore (WBAL-TV), and Detroit (WWJ-TV). Even in the case of the New York *Daily News* which is building a station (WPIX) but isn't on the air as yet, the fact that the paper is in the video business has a great bearing on the attitude of the *Daily News* on TV. All the gossip columnists have been informed that television is news, and as a result TV items appear almost daily in Danton Walker's and Ed Sullivan's columns. Since both of these are syndicated widely this means

national publicity for the medium.

So important is the premiere day of a station that cities often officially declare it T-Day for the town. In Milwaukee, a great electric sign saying "Welcome Television" was erected on the City Hall the week that WTMJ-TV started its regular commercial service.

Not always does a radio station owning a TV outlet devote regular time on its sound broadcasting unit to the visual medium. However many, like WCAU, schedule a regular program of television information. WCAU has gone further than this regular television news program. It has made certain that programs reaching women, men, and the younger generation have had guests who explain TV.

Television dealer promotion and education is an integral part of every TV station promotion, before the station  
(Please turn to page 62)

(1) New York sees a TV contract signed. (2) Theaters feature video. (3) Philadelphians view WCAU-TV being built. (4) WLWT, Cincinnati, banners its sportscasts and (5) brings its cameras into the local vote-counting. (6) Mobile units like WCBS-TV's attract crowds





Patricia Bailey, vp of Metropolitan Youth Survey, interviews a teen-ager on a metropolitan corner. Respondents were checked in school and out

# Teen-agers like mysteries

**"Suspense," "Inner Sanctum," and "Sam Spade" lead in Benton & Bowles youth survey**

**over-all** The mystery programs which teen-agers most enjoy are those to which their parents feel they should listen least. This has been revealed in a survey conducted by the Metropolitan Youth Survey for Benton & Bowles. The survey was inspired by the fact that B & B produces *House of Mystery* (MBS) for General Foods and *HOM* is planned as a wholesome thriller for youngsters. The B & B program ran twelfth in teen-age listening.

First in juvenile listening was *Suspense*, 24.7% of the respondents listing it as their number one whodunit. *Inner Sanctum* was second, with 16.2% of the youngsters polled saying they liked the creaking-door chiller best. Ten per cent were *Sam Spade* fans. Only 3.5% prefer *House of Mystery* to other shows.

First among parental dislikes was *Inner*

*Sanctum*, with *Suspense* running a close second for juvenile listening. Parents also didn't like their offspring to listen to *Lights Out* (now off the air), *The Shadow*, *Thin Man* (also off), *Mr. and Mrs. North*, *Crime Doctor*, in that order. But *Inner Sanctum* and *Suspense* were far in the lead in this parade.

Teen-agers like *Suspense* for its taut spine-quivering scripting, which is the very reason why their dads and mothers dislike it. The adults feel that it leaves their children too keyed up at bed time. Youngsters, however, feel that it winds up their parents more than it does them. One quoted the fact that it was her dad who relived the air's mysteries in his sleep. She, said this teen-ager, had "gone on to higher things awake and asleep."

The great interest in *Inner Sanctum* was directly traceable to its "blood and

thunder." Naturally this was the very reason why it was thumbed down by Parent-Teachers Association members. Blood and thunder rated third among the reasons teen-agers gave for listening to mysteries. When asked to rate what they wanted in mysteries on a 1, 2, 3 basis, the bobby soxers ranked dial attractiveness in the following order:

suspense, adventure, blood and thunder, helpful information, narratives, humor, romance, cheap language.

Although adventure was listed as second among reasons for listening to mysteries, it brought *Sam Spade*, as indicated previously, only a 10% standing. *Mr. and Mrs. North*, rated eleventh in teen-age interest, received its votes because of its romance quality.

The first 15 mysteries with the 10-18-  
(Please turn to page 52)

# Dialing Habits are Changing

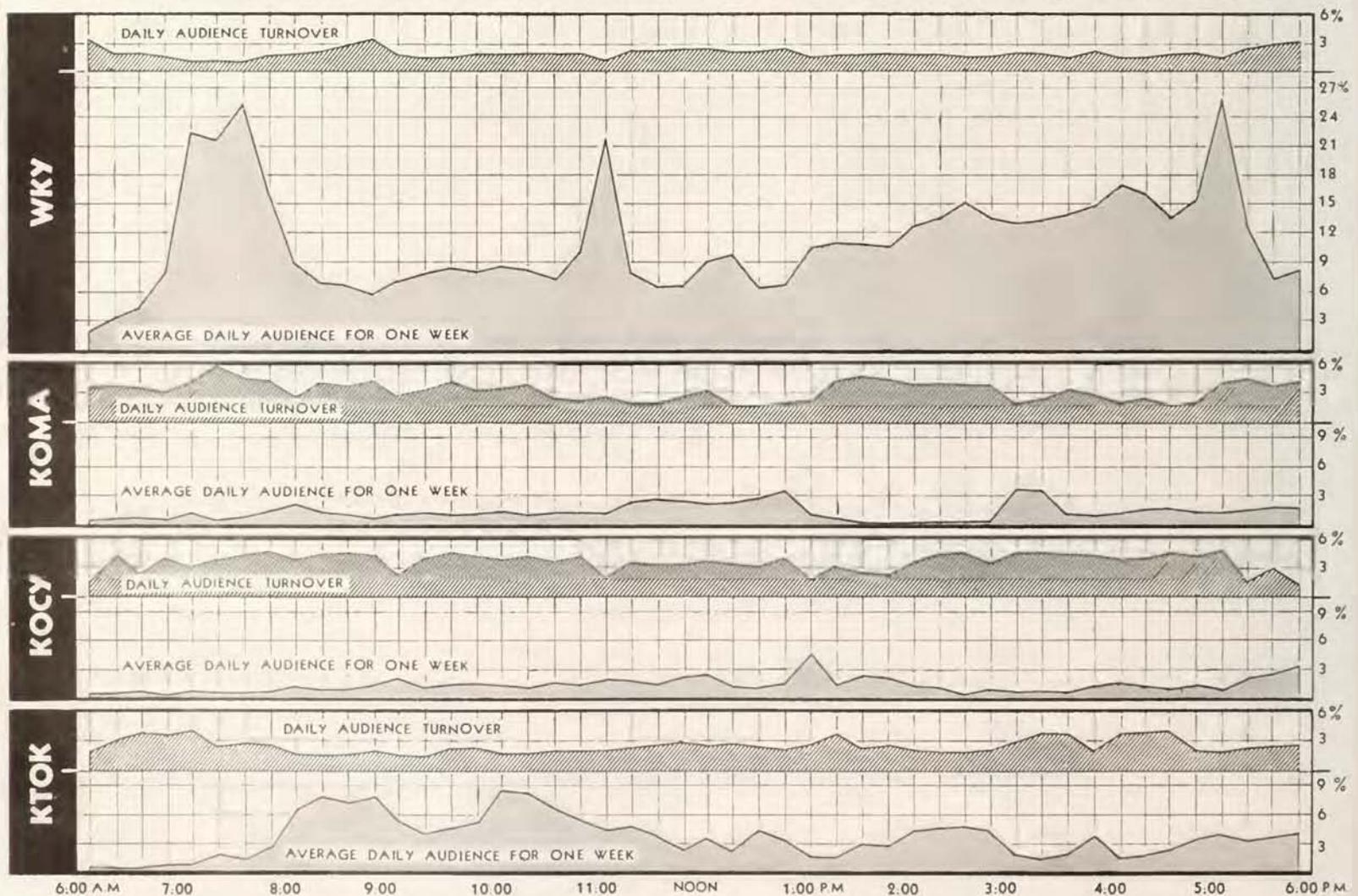
PART TWO

Even hamlets have stations now,  
and pre-war one-station cities  
have multiple outlets

**over-all** Listeners tune their home town stations first. Only when local broadcasters have nothing to offer do fans turn up the power and spin the dials seeking entertainment. A perfect example of local dialing habits is early-morning listening in Indianapolis. In this Hoosier town a diary study was made by Audience Surveys, Inc., during the week of March 31, 1947. Between 7 and 8 a.m. the four local stations WFBM, WIRE, WIBC, and WISH divide 66½% of the sets in use. WLW of Cincinnati, always a factor in listening throughout Ohio, Indiana, and nearby states, and all other stations divide 33½%. When *Breakfast Club* comes to WISH at 8 a.m. out-of-town stations become even less a factor, dividing 16¾% of the total sets in use.

Four networks serve these four Indianapolis stations and they all cover their areas with the same power in the daytime. At night only WISH is less powerful than the rest (1,000 watts against

## Oklahoma City study proves the smaller the turnover the larger the audience



Quarter-by-quarter-hour study (6 a.m. to 6 p.m.) of relationship between average turnover and average daily audience. (Report week: Jan. 28, 1948)

5,000). All four stations are located in the same section of the AM band, between 1070 and 1430 kc.

The use of WLW as an example of an out-of-town station's share of a marketing area's listening is deliberate. There is only one WLW in the nation. Its promotion and merchandising budget is bigger than any other single station's. Its rate card is the highest of any in the entire U. S. with the exception of network key stations in the New York market. The fact that it takes second place to in-town stations is indicative of the edge that a home town broadcaster has (given competitive programs) over a station delivering coverage from without.

This edge has been indicated in many research studies such as the NBC "most-listening" survey, the first report of the Broadcast Measurement Bureau, "audience diary" studies, and a number of Nielsen Radio Index reports. Since network maps for both NBC and CBS show almost blanket coverage of the U. S., it's important, marketing authorities point out, for sponsors using the networks to realize that in a number of areas the non-network station (when it's the in-town or near-by outlet) is dialed first, and often listened to most.

There are a number of reasons for this. In many cases the distant station is heard through a barrage of static. In other cases the out-of-town stations are located at the crowded end of the dial and can't be separated one from the other. There are still other cases where the local station, through intelligent promotion, block-programing, and real service to the community which it serves, has won the unswerving allegiance of a town's population.

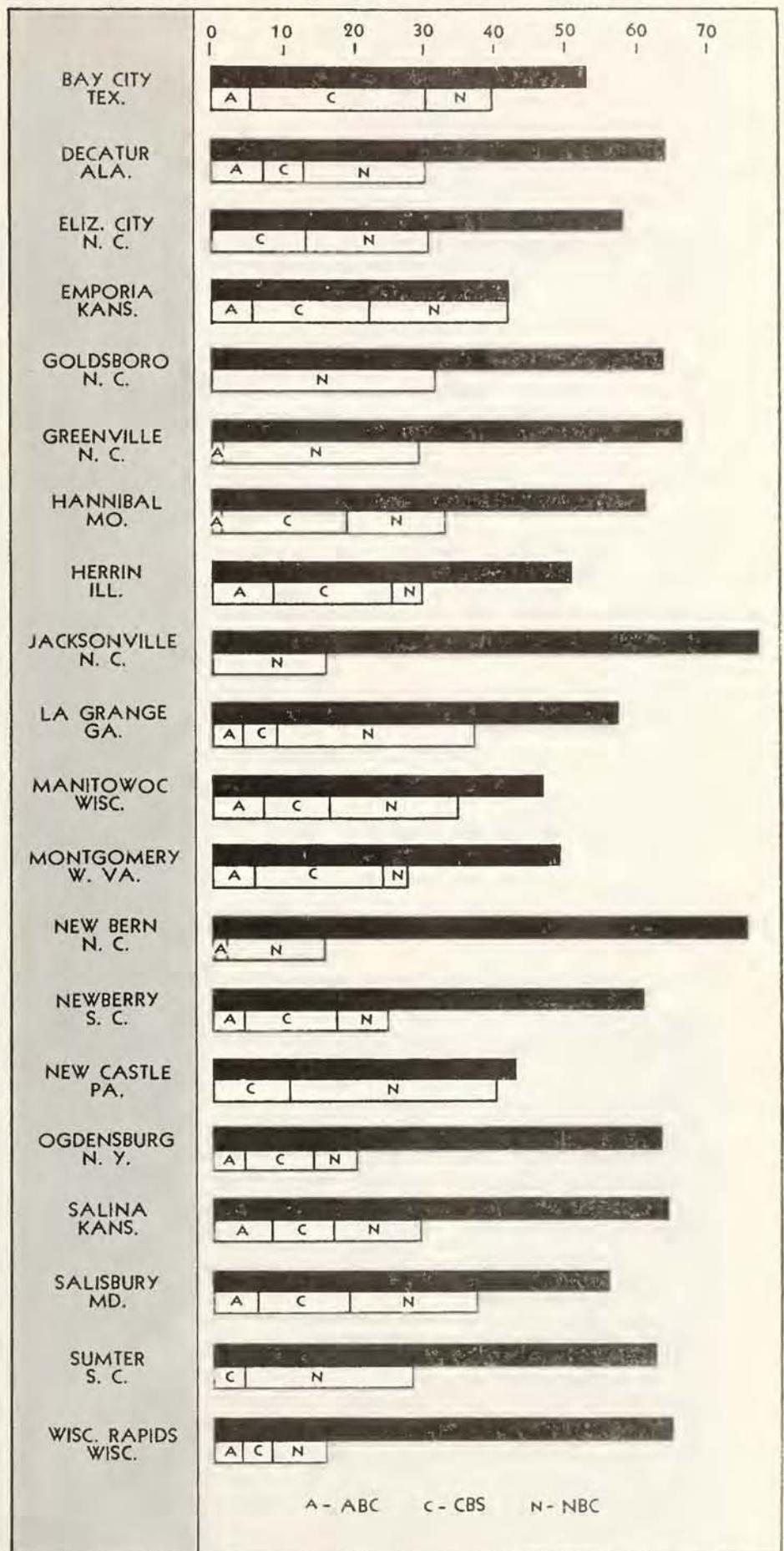
NBC's last survey of the U. S. (1944) indicated in several areas just how effective independent in-town stations can be against even combined four-network competition. In Moultrie, Georgia, 35% of the respondents said they listened at night to NBC most, 25% said they listened to CBS most. The other 40% listened to the in-town independent station. In Massena, N. Y., NBC nighttime survey returns broke down in the following fashion:

NBC	CBS	ABC	MBS	Ind-local
25%	21%	13%	4%	37%

These were two outstanding examples of a city's population listening to non-network in-town stations at night against out-of-town network competition.

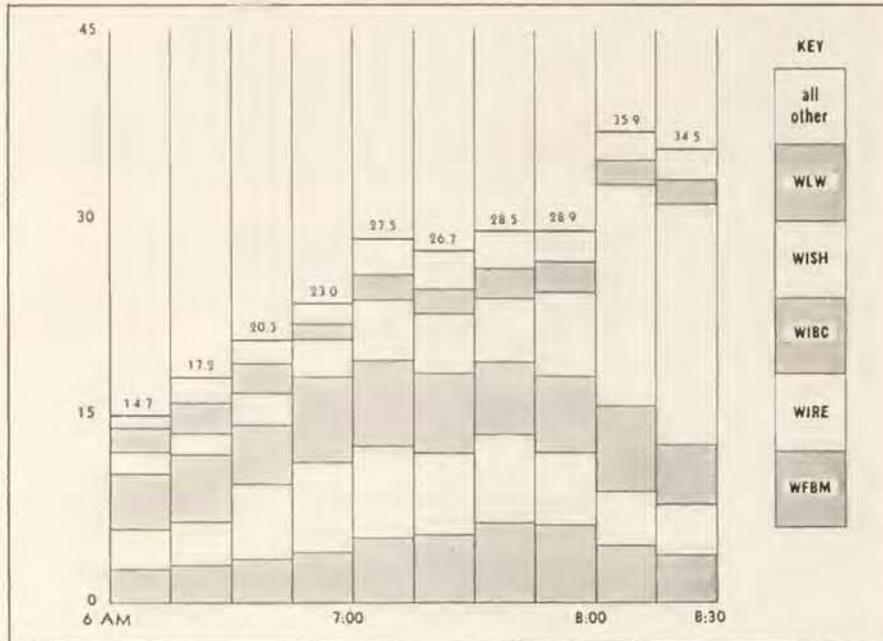
Because AM radio waves travel further and clearer at night than they do in the daytime, the record of listening in the

## MBS audience-share in some I-station areas



Heavy band represents share of audience of in-town MBS station. Open band represents other webs' share of audience through out-of-town stations. (Based upon Conlon reports, 1947)

## How in-town stations dominate listening\*



\*Based upon an early a.m. diary study made in Indianapolis week of March 31, 1947. Figures are for sets-in-use

Roswell, N. M.	32	0	0	0	68
Campbell, O.	15	15	11	0	59
Struthers, O.	27	7	29	0	44
Butler, Pa.	48	0	3	3	46
Fartell, Pa.	25	4	13	0	58
Meadville, Pa.	36	16	3	0	45
Sharon, Pa.	25	7	11	0	57
Sunbury, Pa.	14	4	41	8	33
Dyersburg, Tenn.	19	43	0	0	38
Palestine, Tex.	23	16	19	0	42
Barre, Vt.	42	7	0	3	48

The NBC survey was made in 1944 when there were 258 independent stations and 596 network outlets. Today these figures, in the hundreds of one-station towns (there are over 900 independents on the air) would enjoy an even greater bias in favor of the non-network operations. They would also show a very heavy bias in favor of any network in a town that has just one network station.

For years WGBI was the only commercial station in Scranton. It delivered at least twice the ratings for CBS shows that were indicated in national Hooperatings. This was due in part to geophysical conditions which are such that out-of-town stations can't get into Scranton with a good signal.

The Mutual network profits from one-station towns and home-town station loyalty. In towns like New Bern, N. C., Wisconsin Rapids, Wisc., Salina, Kansas, and Salisbury, Md., the MBS outlet gets over 50% of all the listening and sometimes (note chart on page 31) rates over 75% of the sets in use.

Buying time on small stations which are the only outlets in their towns is not a cheap way of buying market coverage if they are selected on the same basis as high power stations which cover great areas. However, they deliver a far greater percentage of the potential audience which the advertiser does buy. It's not unusual for an in-town station to regularly deliver 60-70% of the sets within its coverage area, whereas power stations seldom pretend to deliver better than a 30% average in the daytime and 30-40% average at night.

Thus although time costs are higher when based upon the total radio homes, these stations deliver a higher percentage of the homes in their areas and thus may justify the higher rate. In a number of cases, however, outlets in one-station towns are bonus on any network and don't cost the advertiser, at present, an extra nickel. For example, in the first quarter of 1946 Bromo Seltzer used non-metropolitan in-town stations and with a six-announcement-a-week schedule increased their business 18% in these areas. Sales in territories served by their network program also went up—2%. In the first quarter of 1947, with the same small-

(Please turn to page 57)

sunlight hours is more in favor of the independent in-town station during this period in the NBC most-listening survey.

In Dotham, Alabama, "most" listening in the daytime was reported as follows:

NBC	CBS	ABC	MBS	Ind-local
13%	4%	0%	4%	79%

In Hot Springs, Arkansas, the breakdown (daytime) showed:

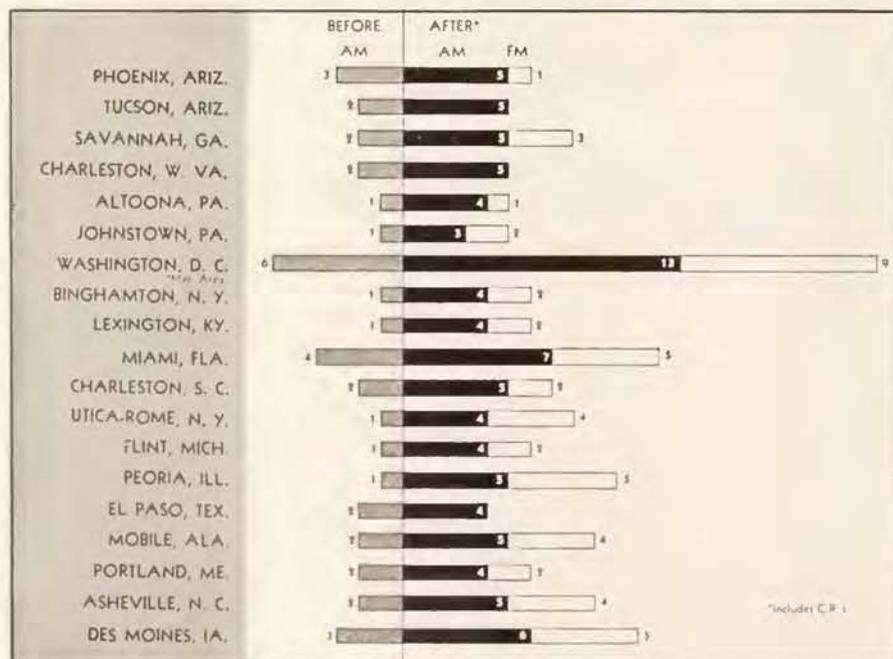
NBC	CBS	ABC	MBS	Ind-local
56%	2%	2%	0%	40%

Other areas which listened most to their in-town or nearest local stations,

as indicated in the NBC most-listening survey, included:

	NBC	CBS	ABC	MBS	Ind-local
Thomasville, Ga.	19	0	0	0	81
Cairo, Ill.	17	20	23	3	37
Harrisburg, Ill.	27	8	23	4	38
Vincennes, Ind.	26	15	19	4	36
Cape Girardeau, Mo.	25	20	25	0	30
Carteret, N. J.	10	22	14	20	34
Lodi, N. J.	11	30	8	8	43
Montclair, N. J.	15	25	16	11	33
South Orange, N. J.	7	20	18	20	35
Clovis, N. M.	33	0	0	0	67
Hobbs, N. M.	0	7	0	7	86

## Broadcasting station expansion in 19 towns\*



\*"Before" means pre-war. "After" is current status

# How \$1,500 grew to \$3,000,000



John Larmer, president of Stanback's ad-agency

## the unabridged story of Stanback's 18 years in radio

spot

For six years "Doctor Tom" Stanback and his brother Fred tried newspaper and other forms of advertising to sell Stanback headache powders and discovered finally that the only resultful form of promotion was handing out free samples. Advertising agencies in Greensboro, Atlanta, and New York all tried their hands during these six years (1924-1930) at writing selling Stanback copy. Money and more money poured into newspaper and magazine copy. But only when the salesmen greeted workers at the gates of textile mills throughout North Carolina with free headache powders did the product move.

After the sampling, word-of-mouth advertising did the rest—plus counter-cards, small displays, and decalcomanias for

retail outlets. It was a slow process. The \$1,500 which the Stanback brothers invested in the new business increased very slowly. The product did what Dr. Tom claimed for it, and Fred, who had given up being a hosiery manufacturer because a Stanback powder had eased the ache of an abscessed tooth, sold Stanback for all he was worth.

In 1930 Dr. Tom, the inside man of the combination, decided to try radio. He placed contracts direct with stations in New Orleans, Atlanta, and Birmingham and a small local agency was employed to write the commercials. Twenty different announcements were created every six months. These were used with the 20 of the previous six months so that there were always 40 scheduled on a rotated basis. For the first time advertising

proved its sales effectiveness for Stanback. Actual orders could be traced to the medium.

Stanback growth began at that time, and kept on going—the records show from 15% to 29% every year. Radio was not a split-second miracle-worker. It was most effective when combined with an active sampling campaign. Broadcast advertising sold the product but no sections of the nation went Stanback-crazy just because its 40 announcements were rotated on local stations. It took a minimum of from six to nine months in most cases even to discover what radio was doing, because of the slow movement of orders from outlet (in many areas Stanback powders are sold in almost every kind of outlet, from drug store to filling station) to wholesaler to regional

Stanback isn't point-of-sale advertising-minded, so stations they employ develop audiences for Peter Donald program through their own promotion

**KING & QUEEN OF COMEDY!**

**Peter Donald**  
10:30 P. M.  
SUNDAY, TUESDAY, WEDNESDAY,  
THURSDAY AND SATURDAY  
for  
**STANBACK**

**Joan Davis**  
SATURDAYS 9:00 P. M.  
for  
**CANADIAN ACE  
BEER & ALE**

**WGBS 710 ON YOUR DIAL**

**COLUMBIA NETWORK**

salesman to factory.

There are now many profitable areas on Stanback's books that were not self-supporting for the first seven years. Most drug merchandisers would throw up their hands in disgust at this type of marketing. What marks the Stanback brothers apart is persistence and what merchandisers call "advertising heart."

Despite their staunchness, the first six months of 1947 shook Stanback considerably. Those six months were the worst wholesale drug buying period in nearly a generation. It wasn't, it developed later, that the U. S. had stopped buying drugs but that the jobbers and distributors were overstocked on many items and were just clearing the shelves.

Stanback was spending an annual \$1,000,000-plus in minute spot announcements and chain breaks. It wasn't getting, in many markets, full value for its investment. It was buying most of its time direct; where the stations would not talk deals, the buying was through an agency, which followed home office orders on where and what to buy.

Dr. Tom Stanback, their assistant advertising manager, and two clerks were spending virtually all their time in selecting and buying time, keeping records, and needling stations for better spot availabilities. Nearly every time-buy was a bargaining operation. Bargain "deals" brought them frequently into secondary markets and kept them out of

major markets. Yet the business was still growing day by day. Stanback wasn't completely aware of the fact that it was partly that their market was growing. Use of headache remedies grew 50% in five years, from \$63,000,000 in 1942 to \$96,000,000 in 1947. Stanback's great sales increases have come from new markets which they open year after year. There are markets in which they have stood still and others in which they have slid back decidedly. While actual figures are not available the trade believes that Stanback had only two losing areas in 1943 and 14 in 1946. For most of the past 18 years Stanback's growth, percentagewise, has been practically double the headache remedy industry growth. A typical year was 1944 when Stanback's sales increased 20.5% and the industry's 10.8%. That was the year in which Stanback's sales, for the first time, passed \$2,000,000.

There are major markets in which Stanback is garnering for itself but a tiny part of the business—markets like New York, Ft. Wayne, Columbus, O., and Worcester, Mass. There are markets in which it is practically impossible for Stanback to buy good one-minute spot announcements—where the only good buys are chain breaks at high cost. Chain breaks frequently deliver great audiences but the time permitted the advertiser on them is sufficient only for reminder copy, not selling continuity, when a product is hedged by Federal Trade Commission regulations. In a 25-word chain break (and that is all that many stations permit) Stanback can say practically nothing about its product but "Stanback." Here's what it could say (the italic section is by FTC regulation):

Take Stanback headache powders.  
*Caution: Use only as directed. If headaches persist or recur frequently, see your doctor. For simple headache snap back with Stanback.*

The headache remedy field holds that the great growth of the field has been among those not given to use of pain analgesics. Therefore every remedy on the air sells "relief from headaches" first and itself second. Nevertheless it's not good business practice to depend entirely upon market growth for sales, and with chain breaks Stanback was to all intents and purposes confined to doing just that.

Stanback like many another national spot advertiser faced increasing advertising costs during 1946 and 1947. It is estimated by John Larmer, head of Piedmont Advertising Agency, which is now handling the Stanback account,

*(Please turn to page 67)*

## Programing in the rural interest

The farmer has left the low income group behind him. Today his annual income is larger than most workers' in cities. His living conditions are seldom primitive. Rural electrification has changed that. While not all tillers of the soil and breeders of livestock are modern in their methods, the United States Department of Agriculture and countless colleges have changed the by-gee-and-by-gosh type of crop raising and animal husbandry to a science. Fewer and fewer farmers also depend upon their banks to carry them from season to season. More than half of the nation's farmland is unmortgaged or the mortgage is a token one because the farmer prefers ready cash in the bank to a free and clear title to his property.

Thus the man who drives the plow is a prospect for practically everything that there is for sale. In most cases he is, to all intents and purposes, a small businessman with a going plant. The farmer's wife is no longer represented by the traditional picture in calico. Nylons are no strangers to her legs.

The broadcast industry has been somewhat slow in realizing this. Farm programs are to a great degree token gestures towards the men who feed the nation. There are exceptions. Stations like WLS (Chicago), WNAX (Yankton), WHO (Des Moines), KVOO (Tulsa), WMT (Cedar Rapids), give more than lip service to the soil cultivator. Most farm programs are on the air at 6 a.m. and for a maximum of a half hour at noon. Hundreds of stations run a few farm promotions, broadcast weather and market information, and call it a farm day. That hasn't been enough. The farmer's day is not the eight hours of the factory worker. Most stations are located in cities and towns that are consumer markets in themselves. The farmer has had to shift for himself 80% of the day—to dial his entertainment and information on a catch-as-catch-can basis. Old-timers in radio remember how farmers used to rise from their beds in the Midwest to hear *Amos 'n' Andy*, when they broadcast at 10 p.m. out of Chicago. Lights in farmhouses would go on, the farmers would turn on their battery-operated receivers, listen to the check-and-double-check duo, and then go back to bed. Farmers still are known to get up from bed to listen to a program they especially want to hear.

In the past two years there has been a shift in the thinking of a number of broadcasters and a number of men who manage farmers'

*(Please turn to page 90)*

***How  
To Get  
The Famous  
Jaro Hess  
Caricatures  
Free.***

(see attached card)

**How  
To Get  
The Famous  
Jaro Hess  
Caricatures  
Free.**

(see attached card)

# Put YOUR Radio Dollars where they'll PAY OFF BEST!

*in the* **DETROIT** *Area*



*You get results at* **Low Cost** *fast, by using*

# CKLW

**YOU GET** a clear channel signal beamed via the Great Lakes water route to an eight million population primary area.

**YOU GET** a market with a radio homes and buying power percentage second to none in the country.

**YOU GET** the power of 5,000 watts

day and night and a middle of the dial frequency of 800 kilocycles.

**YOU GET** a station with alert, around-the-clock programming keyed to the trend of this market's listening habits.

**YOU GET** the market's No. 1 time buy! Comparison proves **CKLW** rates the lowest of any **MAJOR** station in this area!

*Guardian Bldg., Detroit 26  
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.  
H. N. Stovin & Co., Canadian Rep.*

.....  
**5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System**

# MOTION PICTURES

15 percent use national

spot. exhibitors (26 percent) buy time locally



**spot** So much film time, effort, and money are spent using the air for publicity purposes that the motion picture industry on a national basis hasn't had the time or cash to discover what broadcast advertising can do for it. Moreover until recently it didn't want to know. It was doing okay, thank you. Lately with the lush foreign markets shot and with television looming as a threat to exhibitor business, the industry has been reappraising its advertising approach to theatergoers and potential theatergoers.

Amazingly, the policy makers in the motion picture industry are blaming the "bad advertising" tag which was recently hung on it by a five-college survey (N. Y. U., Iowa, William & Mary, Boston, and Woodbury of L. A.) on their advertising agencies. It's generally known that all picture advertising is planned by the studios and that the agencies are for the most part merely production and billing facilities.

No direct-selling network program has ever built good box offices. *Lux Theater*, *Screen Guild Players*, *Hollywood Star Preview*, *Skippy Hollywood Theater*, *Stars Over Hollywood* do an institutional job for the industry and get in at least one mention of a current picture attraction during each broadcast (in connection with credits for the star performers). The film gossipers, Jimmy Fidler, Louella Parsons, and from time to time Hedda Hopper and the like, all contribute to spreading "news" of the screen world. Surveys show that they do not take the dialer by the hand and bring her to the theater. They build interest but it takes something beyond this to turn interest into buying action. The same thing is true of the countless

Robert Cummings and Ann Blyth take time out for gag during Lux Theater program rehearsal

SPONSOR



Yankee Network used mock trial to publicize "The Long Night"

WNAC airs interviews at Hub "Gentlemen's Agreement" opening

guest appearances which stars make as their latest vehicles are released. Even great publicity ideas, such as *The Egg and I* stunt of *People Are Funny* (NBC), the *Vox Pop* (ABC) promotion of *The Best Years of Our Lives*, only entertain and spread the good word of what the picture is like, without startling the box office.

Selling pictures via broadcast advertising is 100% effective only when it's done directly and when both the motion picture company and the stations or regional chain make a project of promoting the release.

Linus Travers of the Yankee Network has made this kind of film-radio exploitation his personal responsibility. The first time that Travers undertook this type of promotion was in 1943 when Terry Turner of the field staff of RKO Pictures had the problem of building audiences for a 50-city premiere of *Hitler's Children*. Yankee covered the event with its 24 home-town stations effectively for the areas from which the theaters in the 50 premiere cities drew. The results, attested to by both the exhibitors and the producing company, were broken box-office records in all the first-run cities. No other type of promotion had accomplished this consistently for RKO.

The radio advertising appropriation for the picture was the biggest up to that time (1943) that had ever been budgeted for a picture. The subject matter of the picture was timely and lent itself to interviews, round table discussions, receptions for the stars, book displays, and special recorded broadcasts by Gregor Ziemer, author of the book *Education for Death* upon which the screen play was based. The advance campaign was climaxed by a dramatic broadcast, fea-

ture the stars of the picture and based upon the picture.

*Hitler's Children* established the fact that a saturation campaign will bring listeners to theaters and in a greater number than other mediums. Other mediums do not, Yankee points out, lend themselves to the saturation technique. It requires a number of other forms of advertising to achieve the saturation that broadcasting projects of itself.

*Hitler's Children* was the first of a regular chain of Yankee picture promotions. In fairly rapid succession New England's pocketbooks were opened for *This Land of Mine*, *Behind the Rising Sun*, *The Iron Major*, *The Hitler Gang*, and *The Master Race*. All of these pictures had promotional possibilities, each could be turned into a public-service type of broadcast campaign, and each could be radio-handled in a way that did not make its air-time seem like straight broadcast advertising. Yankee never made the mistake, and neither did the releasing companies, of using a razzle-dazzle technique to sell a run-of-the-mill picture.

In July of 1945 RKO's timely *Back to Bataan* received the RKO-Yankee exploitation treatment. Former prisoners of the Japanese were sent into all the 24 Yankee network cities. They talked at hundreds of civic functions, made personal appearances at every theater that lent itself to that type of exploitation, and broadcast a number of times over each station in the regional network.

This campaign was climaxed with a monster demonstration at the Boston Garden. John Wayne, star of the picture, was at hand with artists of the stage, screen, and radio. Yankee distributed over 100,000 throwaways planned to increase the listening audience. Libraries in all premiere cities co-

operated with displays of books on Japan and tied in their displays with the broadcasts and the picture itself.

Later the same year RKO and Yankee used the same formula to exploit another war picture, *First Yank Into Tokyo*.

During 1946, the network and picture producers spotlighted *Bad Man's Territory* and *San Quentin*. In April of last year Yankee went to work on *Duel in the Sun* which had a bad press and the results in New England were better than they were throughout much of the rest of the nation. It's difficult to sell a picture like *Duel* when both church and press are fighting it.

Yankee's more recent handling of *The Long Night* is rated as one of the best of its long string of broadcast advertising successes. Interest in the picture was first roused by a spot announcement series used in the Yankee Network News Service airings starting ten days before

Philly theaters display WCAU contest posters

**Do You Remember Your FIRST BLIND-DATE?**

DID YOU HAVE FUN? WAS IT RAINING? DID YOU GET MARRIED AS A RESULT?

**HERE IS YOUR CHANCE TO WIN!**

**A WEEK-END TRIP TO NEW YORK**

PENNSYLVANIA HOTEL

SATURDAY FEB. 14

**HERE IS HOW YOU CAN WIN!**

CONTEST OPEN TO MARRIED COUPLES ONLY

Simply write a letter, 100 words or less, on a married and blind date relating how he proposed and the circumstances relating to our blind date.

Win a week-end trip to New York

Prizes include:

- Round-trip train fare
- Hotel accommodations
- Breakfast
- Round-trip taxi fare
- Spa treatment for the winner of the contest
- Spa treatment for the winner's spouse
- Spa treatment for the winner's children
- Spa treatment for the winner's family

Write to:

WCAU

1500 Arch Street

Philadelphia, Pa.

Starting Thursday FEB. 12th



the New England openings of the picture. The film was sensational and ideally suited to being advertised during a newscast. Yankee personalities referred to the picture frequently during this ten-day period. Special screenings were arranged for members of the American Bar Association and law enforcement agencies so that these men could see and discuss the picture before its public showings. On the day before its opening, every station break over WNAC, Boston, was preceded by the phrase, "Have you seen *The Long Night*?" Listeners hadn't then—but they certainly did later—in New England.

The climax of *The Long Night* campaign was a mock trial based upon the problem presented by the picture, in Boston's Symphony Hall. The trial attracted thousands of spectators despite the fact that it was one of the hottest nights of the summer. The hall filled up well before the trial and the overflow stood in the streets outside to hear the event. Outside the entrance a battery of army searchlights traced patterns of light across the sky. Thousands of Hub citizens who didn't go to the trial nevertheless knew of the presentation and were reminded of it by the fingers of light they were able to see for miles around.

The stars, Victor Mature and Ann Dvorak, came East for the trial and participated in the event. Boston's Herbert Callahan and Judge Thomas Courtney of Chicago, both famous lawyers, acted as defense counsel and prosecutor respectively. Once again Yankee did an outstanding job of selling a motion picture.

The two-second announcement, "Have you seen *The Long Night*?" is a form of motion picture advertising which several of the motion picture promotion men claim to have originated. Many of the stations in big cities credit 20th-Century Fox with pressuring a rate for five seconds on to their rate cards. The cost is usually 30% of the station-break announcement figure but these spots are not for sale unless they're purchased in a minimum quantity—usually around 50 per campaign.

Twentieth-Century consistently uses more spots on a national basis than any of the other major companies. When a picture is selected for the "radio treatment," 20th spends around \$5,000 to get from 400 to 500 spots on the air within a

five-day period in major markets. For smaller areas a maximum of 150 announcements is used, with a budget of but a fraction of the big-city expenditures.

No matter how sold on broadcast advertising motion picture companies may be, they all agree that some pictures lend themselves to the use of the air, and some don't. Broadcast advertising authorities don't agree with the motion picture men. They feel any picture can be sold via the air, though not all by the same formula.

Paramount's *Dear Ruth* and *Golden Earrings* are pointed to as two unsensational pictures which radio helped to build to solid grosses. The latter had the assist of a hit song, *Golden Earrings*, which was played to death on the air, to help it along. Neither, however, was the controversial type of screening on which Yankee built its picture promotion reputation.

Typical of the money that Paramount spends on a radio-promoted picture are the following broadcasting budgets:

Town	Stations	Spots	Cost
Hollywood	5	87	\$2,000
Houston, Tx.	3	130	\$1,300*
Pittsburgh	7	124	\$2,368
Philadelphia	7	150	\$3,000
Hartford	2	149	\$1,400

\*Interstate Theaters contributed \$300 of this, which is their usual percentage split on special promotions.

The total radio budget for *Dear Ruth* is not available but estimates place it between \$35,000 and \$40,000.

Metro-Goldwin-Mayer spent nearly \$1,000,000 in broadcast advertising in 1947. Everything has been curtailed at this studio this year and at present there is no budget for radio. This is bound to be corrected but no one in the advertising department is prepared to say when.

Motion picture rentals are usually established by first-run box-office returns in cities where the producing companies have exchanges, roughly the top 30 cities in population. In these cities most of the national advertising budgets for the pictures are spent.

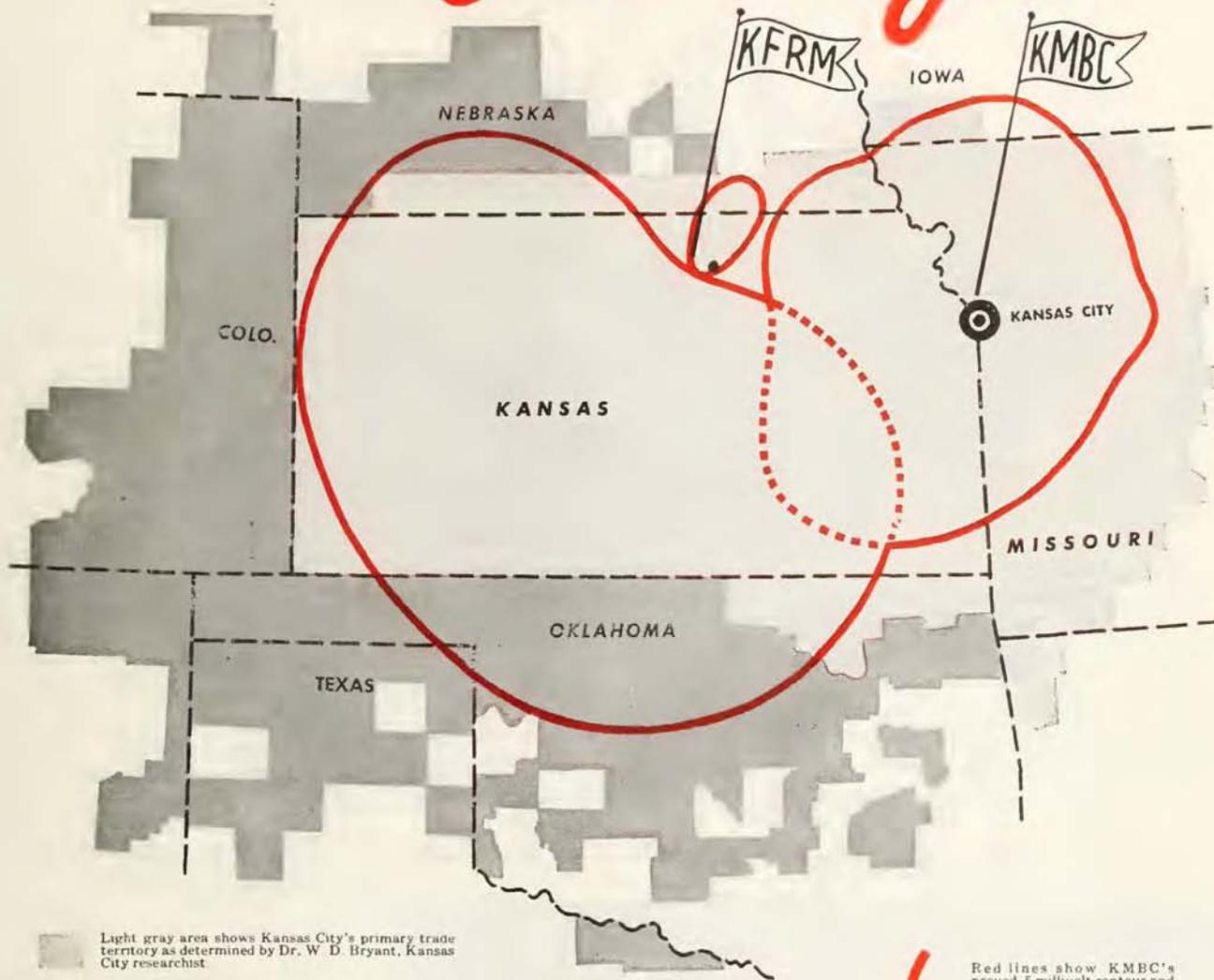
The effect of broadcast advertising on the box offices is said to be from 5 to 25% of the gross take, according to the exhibitors. They're able to judge this effect because pictures either use radio for all it's worth or leave it entirely alone. The box-office value of radio is therefore very apparent to the exhibitor. He simply contrasts a picture using broadcasting with one which doesn't.

This 5-25% spread does not take into account an all-out campaign such as Yankee stages, or a contest promotion like WCAU, Philadelphia, or WCKY, Cincinnati, have been sponsoring lately.

(Please turn to page 64)

(top) Goldwyn Girls publicizing "Mr. Mitty" joined Mrs. FDR on Mary McBride's program, (bottom) helped open WABD. (center) Danny Kaye, "Mr. Mitty," gives lobby interview

# EXCLUSIVE CUSTOM-BUILT *Coverage!*



Light gray area shows Kansas City's primary trade territory as determined by Dr. W. D. Bryant, Kansas City researchist.

Dark gray area, plus all counties within KFRM's heart-shaped coverage contour, shows KFRM listeners in 231 counties in 9 states.

Red lines show KMBC's proved 5 millivolt contour and KFRM's estimated 5 millivolt contour.

The KMBC-KFRM Team is Custom-Built to provide complete, economical, simultaneous coverage of the Kansas City trade territory. When you add KMBC's audiences in metropolitan Kansas City to KFRM's—it had listeners in at least 9 states

and 231 counties the first two weeks it was on the air—you have the only real combination for covering the Kansas City market. A study of the map above will show we're really talking turkey when we talk of Custom-Built Coverage to fit the market.

## KMBC

of Kansas City



## KFRM

for Kansas Farm Coverage

Represented Nationally by Free & Peters, Inc.

# Are AM programs available on FM stations?

 Not all network stations with FM affiliates are duplicating all their AM chain programs. The percentage not going all out on the dual airings is small on CBS and NBC and large on Mutual. These and many other facts and opinions were disclosed in a survey recently completed by the Frequency Modulation Association (FMA). The survey was undertaken among AM-FM stations to ascertain just what FM stations were doing with network programs. FMA had fought long and hard for the right of its members to duplicate web programs and wanted to uncover what had happened since February 1, when the duplication was made possible through an interim agreement between James C. Petrillo (American Federation of Musi-

cians) and the four networks.

Only 15% of the FM stations affiliated with network outlets are presenting none of their web programs, but 48% are not airing the full net schedules. Their reasons vary. Some don't take their net's full schedules just because they're contrary. Some are not duplicating because they have had complaints from listeners who missed certain programs which the FMers had broadcast prior to the starting of duplication.

There is a real lack of understanding concerning duplication of AM network programs on FM outlets, on the part of the stations. Only 58 per cent of the network affiliates reporting in the survey knew that they had to take everything or nothing. When asked if the policy of

their network disrupted programing on a local basis against the interest of their listeners, 69% said "no," 21% said "yes," 10% ducked the question. When further queried on whether the network program duplication caused them to lose revenue, 75% said "no." Only 6% reported any cash income decrease.

Percentage-wise, 15% of the CBS FM stations, 19% of NBC's, 32% of ABC's, and 94% of MBS' are not taking all web programs. It's vital that sponsors have an actual report on the FM release of their programs. Chain men, like president Mark Woods of ABC, realize this. The latter recently warned ABC stations to duplicate or else the web would go into the laggard stations' markets and make arrangements with non-affiliated FM stations to release ABC shows. He warned the AM outlets further if they didn't have FM licenses to get them.

Most stations (73%) reported that FM listening had increased substantially since network programs had been available. On the vital question of increase in FM-AM receiver sales, only 49% of the stations reported that they knew anything about set sales. Forty-five per cent said set sales have been definitely up since chain programs were made available on FM. Only 4% reported that to their knowledge there had been no increase in consumer buying.

It is mostly the sustaining programs that are not picked up by FM stations. Under the duplication agreement no charge can be made to sponsors for the FM dissemination of the AM network program, and the stations must sell some time locally to carry the operating burden

*(Please turn to page 88)*

SPONSOR

Breneman, Crosby, and Benny—three big reasons why AM programs are important to FM



# How come WFBR is FIRST in Baltimore?

No radio station was ever accused of modesty. If you have super-power, you blow your top about it. If you sell your time for lunch money, you get up on your hind legs and yell.

But what does a radio station have to sell? An advertiser can't put a

zillion watts in the bank—and no matter if he buys time for 2c a year, it's expensive if it doesn't deliver the goods.

Radio stations sell *audience*—and *that's* how come WFBR is first in Baltimore!

**FACT:**

For October-February, Hooper shows WFBR FIRST in morning period: 8-12 A.M.

**FACT:**

For October-February, Hooper shows WFBR FIRST in afternoon period: 12-6 P.M.

**FACT:**

During the months of October through February, WFBR led all other stations in Baltimore, according to Hooper Total Rated Time Periods from the Hooper Station Listening Index for the City of Baltimore.\*

**FACT:**

WFBR seats 100,000 studio visitors yearly! WFBR audience broke all Maryland records for March of Dimes contributions! WFBR audience wrote in for 75,000 tickets because of one mention that a few were available! Yes, in America's 6th largest Market, WFBR is your first choice!

*\*Hooper Station Listening Index—October, 1947, through February, 1948.*

# WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • ASK YOUR JOHN BLAIR MAN



**We don't sell the sizzle  
—we sell the steak!  
—And that's NO baloney!**



1. We've done a lot of whooping about all the swell rich-gravy trimmings you get with a WVET contract.

*But getting down to red meat*—first and foremost, WVET is out to help you carve out a bigger, juicier hunk of the Rochester market. Not one to be a pig, we'll leave the gristle and any sizzling to your competitors.

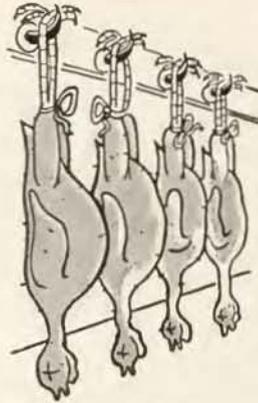
After that comes . . . Service PLUS!

2. Of course if you *want* to be a pig and hog the Rochester market, WVET can give you Complete Advertising and Merchandising Service-of-the-Air. Everything from money-making, budget-shaving promotional ideas—and we pride ourselves on some lusus—to expert trouble-shooting on tough distribution problems.



3. And if you want Fancy Pants on your show, we have a special Fancy Pants Dept. We can also stretch a dollar.

First, WVET custom-plans your show to fit *your* product, *your* problems, *your* sales objectives . . . schedules it to reach your best markets and out-scoop competition. Then we pack it with the kind of listener-appeal and BUY-appeal that really *gets* chip-heavy prospects.



4. There are no turkeys on WVET. Frankly we can't afford that kind of reputation and we don't believe our clients can either—no matter how much they have to spend. That's why we've always had a New York office. WVET is the **ONLY**—yop, the *only*—Rochester station that does.

We know the only way we can help you cash in on new developments and snap up smart talent-buys is to maintain live contact with the very pulse of the radio industry. And we do just that—every day in the week. At 30 Rockefeller Plaza. Suite 3116.

5. So why not let WVET bring home the bacon for you? We'll help you butcher competition (in a nice way, of course)—run up your listener *and* selling ratings—do our darnedest to see that you get oodles of that nice rich gravy “the way we make it up Rochester way!”



Bill Gray  
THE EAGER-BEAVER STATION  
204 GRANITE BLDG., ROCHESTER 4, NEW YORK

# WVET

**ROCHESTER, NEW YORK  
BASIC MUTUAL STATION  
5000 WATTS 1280 KC**

NATIONALLY REPRESENTED BY WEED AND COMPANY



Sanditens' first store in Okmulgee Oklahoma

# THEY GAVE AWAY 1800 LIGHTERS!

## A left-over Christmas gift item opened the door of radio to Oklahoma Sanditen brothers

**spot** There's a big profit in auto accessories. Sam Sanditen, Lithuanian, looking through the windows of his Okmulgee, Oklahoma, gasoline station in 1918, decided that for the retailer oil and gas weren't the way to make big money. He knew that he made a higher margin of profit on the little side items he was selling than on pumping gas.

Was there any real money in the Sanditen family?

No.

Even after Sam brought in brothers Maurice and Herman, there was only enough cash to open one store in Okmulgee. The brothers Sanditen sold a few auto accessories and second-hand tires.

Just as Sam thought, there was profit in the accessories business. A second store was opened in Henryetta (also in Oklahoma) and then a third, in a new oil town, Tulsa. Every store made a profit, the hard way. Business didn't flow to the

stores. Direct mail (a favorite Sanditen way of reaching customers 20 years or more ago) produced, but slowly. From 1918 to 1932, the Oklahoma Tire and Supply Company, as the Sanditen brothers called their business, grew from one to 12 stores. In 1931 they were spending \$7,500 for direct mail, \$2,200 for newspaper advertising. Their advertising budget for 1932 was to be the same.

The outlook for '32 wasn't good. The depression was at its height. Taking stock after the Christmas season wasn't a happy post-holiday chore. Checking the odds-and-ends left over, the inventory showed 1,800 cigar lighters. The lighters were a holiday number. The chances of anyone's buying the things, after the gift-giving spirit had left them, were nil. Brother Maurice went to brothers Sam and Herman and said he'd like to give the things away as a store traffic builder.

The brothers asked "how?" No sending

good money after bad.

Maurice had an idea. Could he buy just two oh-so-cheap time spots on Tulsa's KVOO and tell everyone to get one?

"How much?"

"Less than \$10."

"What can we lose?"

Their plate glass windows were damaged. Policemen were called out to keep the crowds under control. An extra spot announcement telling KVOO listeners that all the 1,800 lighters were gone—"so please stay away from Oklahoma Tire and Supply Company stores, p-l-e-a-s-e," had to be bought.

For every lighter (cost six cents) that the Sanditens gave away they did over \$2.00 worth of business—the under \$10 of broadcast advertising delivered roughly \$3,600 worth of business. Even if the cost of the lighters were included in the advertising costs it would have meant only \$108 plus \$10 or \$118 to bring in \$3,600 worth of business—an advertising cost of less than 3-1/3 cents per dollar.

That was far lower than the cost of

(Please turn to page 96)

One of Sanditens' 175 stores that cover Midwest through direct-selling newscasts over KVOO and a host of stations at cost of \$100,000 a year



# PEACE

It's wonderful

Broadcast advertisers look ahead to three years of labor tranquility on the air

**over-all** TV, FM, and AM are now musically on a par—in so far as labor relations are concerned. This is what, in brief, the agreement between James C. Petrillo for the American Federation of Musicians, and the four networks, means to the sponsors of commercial programs. While there are a few "ifs" that rise to disturb the carping, the relief that is seen in the eyes of advertising agency radio men is genuine.

Not even the reminder by George Heller, executive secretary of the American Federation of Radio Actors, that performers cannot be both heard on sound broadcasting and seen on the visual air at the same time without their being paid extra, inspires more than a momentary frown. No one feels that Heller will do anything to cut down available work for his members, many of whom have been finding it tough sledding during the past few months. AFRA is out to create new jobs more than it is to increase payments to the few who are working. Heller's

preferential contract with WLW (Cincinnati) is an indication of this.

AFRA, Directors Guild, IBEW, IATSE and all the other unions may raise future disturbances. They can't, however, disturb the sleep of agency, network, and station executives in the manner that the head of the musicians has been doing for the past few months. Most advertising men, being natural cynics, felt that Petrillo's permission to FM affiliates of AM stations to duplicate the latter's musical programs for an interim period of 60 days, while the networks and the union were arriving at a new contract, was a gesture calculated to lull suspicious minds. Apparently they were wrong. The head of the AFM seems to have been convinced that broadcasting at the moment can't afford a higher rate of pay for musical talent. He seems also to have been convinced that it would not be politic at this time to force the networks to employ more men. The networks as such have not been making the huge

sums that they are thought to have been making. Best example of how difficult it is to operate a national network without other income than that produced by network commercial transmissions is seen in the uphill battle that the Mutual Broadcasting System has been making to come of age financially. Only the MBS cooperative program department has contributed something extra to the network's income and helped it keep the wolves from tearing the Mutual Red-Riding Hood to tiny bits. With music now okayed for cooperative broadcasts the missing program factor in network service for local sponsors is no longer missing. Networks can serve their stations and local and regional advertisers with shows just as well produced and just as well rounded as the programs they produce for regular web airing.

Transcription producers declare that availability of music on co-ops puts them at a disadvantage, since they are constantly called upon to sell advertisers in competition with cooperative programs. An appeal on this is scheduled to be made to the union. It is known that Petrillo is perfectly willing to reach an agreement on transcriptions if the producing organization will certify that they will be used only once per station. Such use would in his mind be little different from a network broadcast except that "it might be as big as all four networks combined and thus could justify a slightly higher scale than a network performance."

The new Petrillo-network agreement looks upon all broadcasting as part of one great medium, be it FM, TV, or AM. In the case of TV, the president of the AFM is not ready to agree to a scale as yet. For the time being, every telecast will be

(Please turn to page 99)

## What Petrillo-4 Network agreement means

	Scale	Musicians' employment	Program duplication	Co-op programs
AM	unchanged	as is	yes	yes
FM	nothing extra	as is	yes	yes
TV	fluid	maximum possible	yes	yes
DISKS	not covered in the network agreement			

# The Waltz King is The Rating King!



**YOUNGSTOWN**  
19.0

Wed. 7:30 P.M., WKBN. Beats four competing network shows: two mysteries, a drama, a comedy—almost 2 to 1.  
(HOOPER—Oct. 1946, Feb. 1947)

**MILWAUKEE**  
16.6

Sun. 12:30, WTMJ. Beats total ratings of all competing stations.  
(HOOPER—Feb. Apr., 1947)

**DETROIT**  
19.1

Tues. 7:30 P.M., WJR. 52% share of audience. Rating is more than twice competing network mystery—almost double two competing network variety shows.  
(HOOPER—Dec. 1946, Apr. 1947)

**CINCINNATI**  
12.0

Sun. 3:30 P.M., WKRC. Highest rated show on WKRC all day and night (Sunday). Highest rated Sunday afternoon show on all Cincinnati stations.  
(HOOPER—Oct. Dec., 1947)

**COLUMBUS**  
13.3

Sun. 2:00 P.M., WCOL. 54.2% share of audience. Highest rated musical show on all stations, Sunday afternoon.  
(HOOPER—Fall-Winter, 1946-47)

**INDIANAPOLIS**  
12.2

Sun. 1:00 P.M., WFBM. Double rating of nearest competition; almost four times rating of competing network musical.  
(HOOPER—Dec. Apr. 1946-47)

Ziv's <sup>99</sup> Wayne King Show

*Tops all competition!*

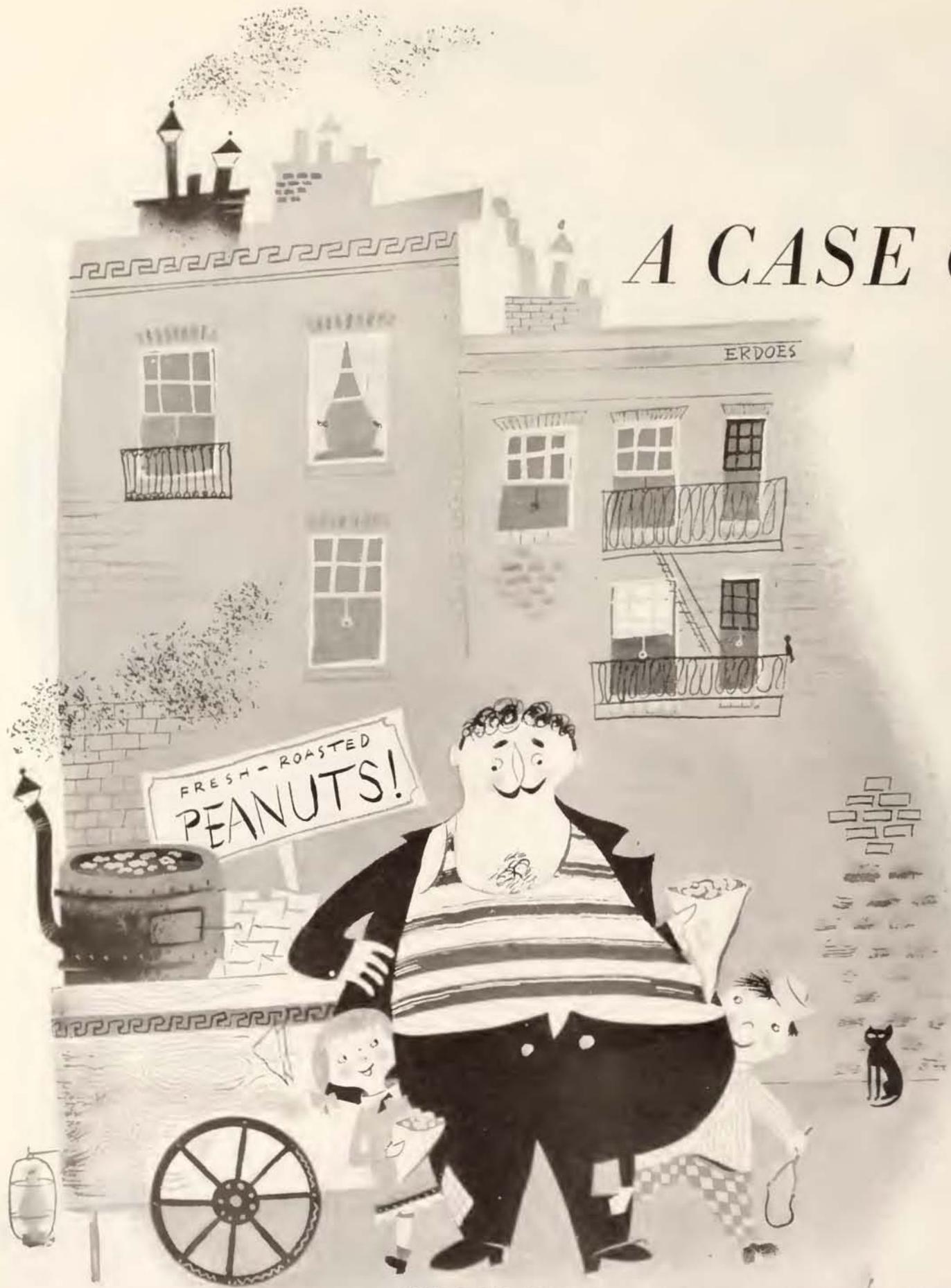
TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP.

Here is a rating story seldom equalled by any radio show! Starting in June, 1946, THE WAYNE KING SHOW soon topped all competition in city after city. It's tops in production . . . with Wayne King and his Orchestra . . . and great stars like Nancy Evans, Larry Douglas, Franklyn MacCormack. It's tops in sponsor satisfaction as evidenced by repeated renewals and multiple market approval.

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

TRANSCRIBED BY ZIV MEANS THE GREATEST IN RADIO SHOWS

# A CASE OF



THE NATIONAL BROADCASTING COMPANY HOLLYWOOD •

## 15,000,000 Peanuts and some Buttercups



When an offer of Ranunculus Bulbs was made recently on Elmer Peterson's news program, some 102,000 pieces of mail enclosing evidence of purchase were received.

That's only one example of many which demonstrate that Peterson and the NBC Western Network do a job for Planters Nut and Chocolate Company.

Planters bought the 5:45 p.m., Wednesday-through-Saturday time in 1944, using eight NBC Pacific Coast stations. Today, Planters still has the same time period, some four additional stations—and a daytime commentator consistently blessed with higher ratings than any other, national or regional. Peterson's daytime average in those three years has been 5.6, and he hit 8.4 last year alone.

There are reasons for this success. He's experienced, of course—has covered the news for AP and then NBC in 33 countries . . . he's conscientious—spends 7 hours in the San Francisco newsroom preparing his quarter-hour program . . . he's a fine broadcaster—offering intelligent reporting, honest interpretation, plus sound analysis. And Elmer Peterson broadcasts for Planters over the great NBC Western Network.

That combination brings the nation's largest selling brand of peanuts both good will and good customers. The experience of Planters—and such other advertisers as Bekins Van and Storage, Richfield Oil, Sperry Flour, Standard Oil and Tillamook—bears out the conclusion: Fine programs on NBC Western Network get results in the Rocky Mountain and Pacific states.

SAN FRANCISCO **NBC WESTERN NETWORK**

*A Service of Radio Corporation of America*





## Mr. Sponsor Asks

"Isn't a central clearing house of some kind for spot broadcast advertising billing both desirable and feasible?"

C. E. Rogers | Advertising manager  
Fred W. Amend Co., Chicago, Ill.

### The Picked Panel answers Mr. Rogers:



On the basis of my experience here at the Katz Agency, I do not think that the idea of a "clearing house" for spot broadcast advertising billing is applicable to radio.

For one thing, it would inevitably disclose the quality and quantity of the business done in specific markets by certain advertisers who for competitive business reasons do not want this information made public. Also, the setting up of such an organization to clear all billings between stations and agencies would be a terrifically complex job. The Katz Agency, as a radio station representative, *does* handle billing in such a manner—but we handle it only for our list.

Any spot broadcasting clearing house handling billing for all radio stations and agencies would require a tremendous number of trained and efficient employees. The overhead for such a staff would undoubtedly be charged to the advertiser—and the cost would be considerable. The Katz Agency makes no charge for such a service. In addition we provide the duplicate function of protecting our stations' interests by protecting them on short rates and by advising all Katz salesmen of the trends in spot broadcasting, while giving automatic rebates to advertising agencies and their clients on all earned frequency discounts. In other words, if billings for spot radio are to be

cleared through one channel, that channel can best be the station representative.

There is, however, a definite need in radio for a companion organization to a clearing house. Such an organization would be a checking service to keep records on spot business, much as Media Records and P. I. B. do for printed media. It is obvious that there are many difficulties in setting up such a service, due principally to the reluctance of some spot users to release expenditure figures, but this sort of service would, in my opinion, be a more practical contribution to the business of broadcast advertising.

MORRIS J. BECK  
Treasurer  
The Katz Agency, Inc.



It seems to me that such a clearing house would only complicate matters more than they are at present. Since station representatives thrive solely on spot radio, it's their function and

responsibility as sales-service organizations to know and handle all phases of the business, including the many variables that enter into each piece of spot billing.

As it stands now, station invoices and affidavits go directly to the agency. When a problem arises, the agency takes it up with the rep who, in turn, straightens it out promptly with the station. What will be gained by having anybody else in the act?

Under the proposed plan, agencies would check their billing problems, I assume, with the clearing house. The latter, in order to iron out the problem, would necessarily have to check with the

rep or the station, probably both. This would require that the station or the rep report all details of the deal, all omissions, make-goods, and other schedule changes affecting invoices and affidavits to the clearing house, as well as to the agencies.

Assuming that stations and reps would be willing to cooperate with the project and release such confidential, detailed information on all their business deals (a very unlikely assumption), the system itself would only tend to further complicate an already overly-complicated business. There would be overlapping of effort, additional confusion, additional paper work, a slowing down in procedure, a new bottleneck.

If agencies, stations, and reps are looking for a way to simplify and reduce the work involved in spot billing procedure, they should urge the adoption of a standard, combination invoice-affidavit form by all broadcasters. Such a form, carefully tested, is available.

N. CHARLES RORABAUGH  
President  
N. C. Rorabaugh Co., N. Y.



In my opinion this clearing-house idea would make impossible a prompt and accurate relationship between advertising agency and station for the following reasons:

1. To notify an outside source of all the details of the spot campaign—what is bought, length of contract, cancellation terms, appropriate rate card or special rates worked out, would take agency time better devoted to the purchase and improvement of the spots themselves.

2. Since the checking of affidavits is an important preliminary to the paying of bills, clearing-house participation in the station-agency-client relationship would definitely slow up the agency's analysis of one-time substitutions and omissions, whether previously cleared with the agency or not.

3. A central clearing-house would make it more difficult to conceal the facts of a campaign from competition. Even though the clearing-house were sworn to secrecy, basic information concerning areas involved and the total size of the appropriation might all too easily leak out in the form of off-hand comment.

4. This clearing-house service would be a duplication of already existing clearing-house techniques established by many large advertisers with several brands earning combined discounts. In some instances, the client notifies all of its agencies of the discount earned, and sometimes an outside house agency is responsible for the dissemination of this information.

STANLEY H. PULVER  
Timebuyer  
Dancer-Fitzgerald-Sample, N. Y.

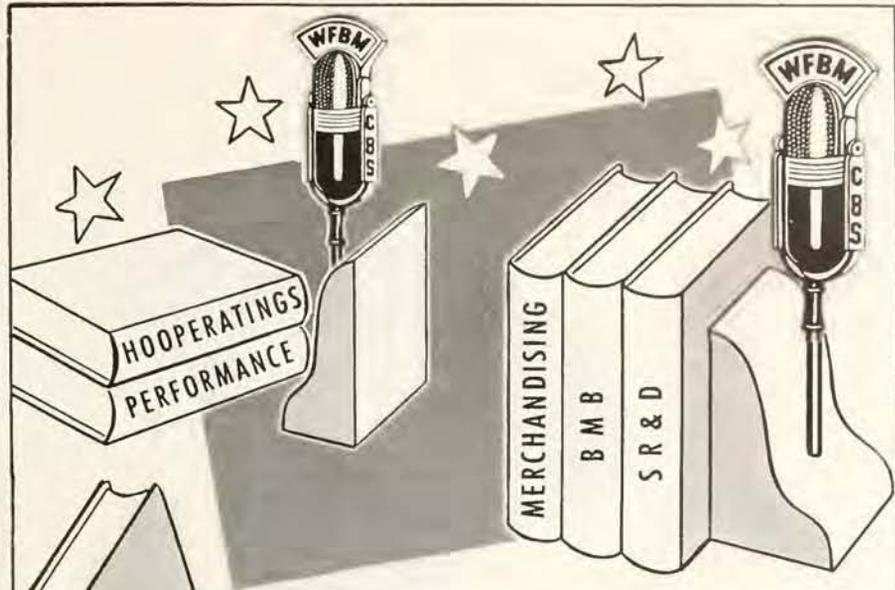
The representatives of radio stations would be doing advertisers, agencies, and the stations they represent a great service if they would establish a clearing house for spot broadcast schedules they set.



Bills rendered by stations are sometimes late or incorrect; or the affidavits are missing or contain discrepancies. The agency must write the stations direct and even if corrected billing or missing affidavits are forthcoming immediately, so much time is lost that the station sometimes does not allow the cash discount, if it has one.

The advertiser requires that schedules run at the exact time ordered. The station, too, is entitled to that same promptness in receiving payments. This becomes a grave problem for the agency when hundreds of stations are involved. If all representatives supplied one bill and one affidavit, or at least handled their own stations' billing, not only would the responsibility be shared but a better

(Please turn to page 101)



## BOOK OF THE MONTH IN - Indianapolis

### "Promotion"

● With a *potential* of 400,000 radio-families in Central Indiana, WFBM recruits LISTENERS by consistent, year-'round program promotion.

Seven different media persistently pound home the "what, when, where" of WFBM programs.

WFBM's 4-color taxi posters are carried nearly 5,000,000 miles a year. Legitimate playgoers find WFBM display ads in every playbill. Baseball and hockey fans are reached in every home-game program. Counter cards, window streamers, and posters are placed in drug and grocery stores by personal calls *every week in the year!* Display ads in Indianapolis newspapers support sports and special event broadcasts . . . while selected groups receive direct mail promotion of WFBM programs of special interest.

Best of all, we think, is RADIO—used constantly to win new listeners for WFBM programs.

*All promotion (except announcements) includes the name of the sponsor or the product advertised.*

Persistent program promotion is one reason why . . . WFBM is "First in Indiana" any way you look at it!



**WFBM**  
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency



Westward

A network quality  
appeal designed

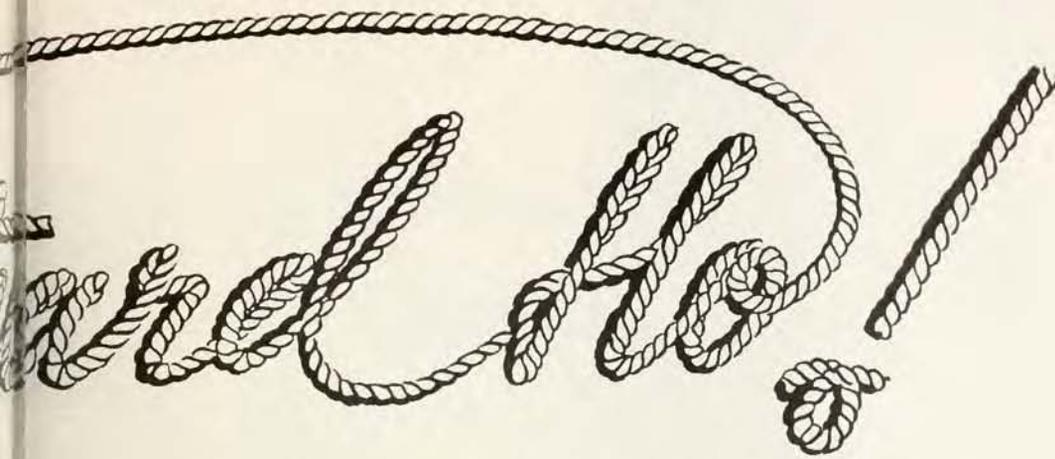
Cu

Here is one of radio's greatest five-minute  
show values . . . a transcribed series that  
western flavored but not cowboy, homey  
not hill-billy. Westward Ho! is a program  
series you hope for but seldom find . . .  
skillfully produced, packed with  
universal appeal, yet inexpensive enough



**TRANSCRIPTION**

117 W. High St., Springfield, O



minute show series with wide  
the small budget advertiser

*Starring*  
**Wiley Bradley**



to interest small budget advertisers.  
If you've been looking for a network quality  
five-minute show, one that produces valuable  
day-to-day continuity, send for audition  
discs. There's no obligation and you are in  
for a real surprise. Cost, availabilities, and  
other details also available on request.

**SALES, INC.**  
Telephone 2-4974

New York—47 West 56th St.—CO 5-1544  
Chicago—612 N. Michigan Ave., Superior 3053  
Hollywood—6381 Hollywood Blvd., Hollywood 5600



## WSM APPLIANCES?

In ten years the electrified farms in the WSM region have increased 794%. That's a market.

It's a market for appliances, for home and farm—appliances which, in addition to their own trademarks, bear an invisible label—the stamp of approval our listeners automatically attach to products advertised over WSM. Our 7½ million have come to accept as gospel the statements that ride our 50,000 watt, clear-channel signal.

This confidence is the force that opens the gates to this market for our sponsors.



# WSM

## NASHVILLE

HARRY STONE, Gen. Mgr., IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., Nat'l Rep.  
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

## TEEN-AGERS LIKE MYSTERIES

(Continued from page 29)

year-olds (the span covered in the survey) were in rated order:

*Suspense* (CBS)  
*Inner Sanctum* (CBS)  
*Sam Spade* (CBS)  
*The Whistler* (CBS)  
*Fat Man* (ABC)  
*The Clock* (ABC)  
*Escape* (CBS)  
*Molle Mystery* (NBC)  
*Thin Man\**  
*Murder & Mr. Malone* (ABC)  
*Mr. and Mrs. North* (CBS)  
*House of Mystery* (MBS)  
*The Shadow* (MBS)  
*Mysterious Traveler* (MBS)  
*Crime Photographer* (CBS)

\* Now off the air.

Since *House of Mystery* was the focal interest of the advertising agency paying the bills of the research study, there was more detailed delving concerning it on the part of the young researchers of the Metropolitan Youth Survey organization than there was on other programs. They uncovered the fact that 54% of the respondents listened to *HOM* and 46% did not. However, only 13.5% of those who listened did so every week. Less than half (49.6%) listened "often," and 36.9% listened "occasionally." There was nothing in the report to indicate the frequency of listening which "often" and "occasionally" represented.

When queried on the reasons why they liked or disliked the program, the respondents focused on two of the same factors for both liking and disliking. They disliked the program because they "don't like mystery." They liked it because it was "full of mystery." They disliked it because it had "not enough suspense." They liked it because it was "full of suspense."

Negatives called the program "childish." The affirmatives labeled it "interesting."

Of the total panel of 257, 88.5% indicated that they listened to mystery programs, with 56.8% of these who listen to mysteries indicating that they listen frequently (at least every other broadcast of their favorites).

Although their parents may wish that they didn't tune thrillers as often as they do, 94.4% of the respondents stated that there was no parental objection to their program choices. And they all stated that they'd listen, whether their parents objected or not.

Which might be construed as bringing home a certain responsibility to sponsors and broadcasters of mystery tales. \* \* \*



★

**By every measurement**  
**WTIC**  
**dominates the prosperous**  
**Southern New England**  
**Market**

★

**Paul W. Morency, Vice-Pres.—Gen. Mgr.**

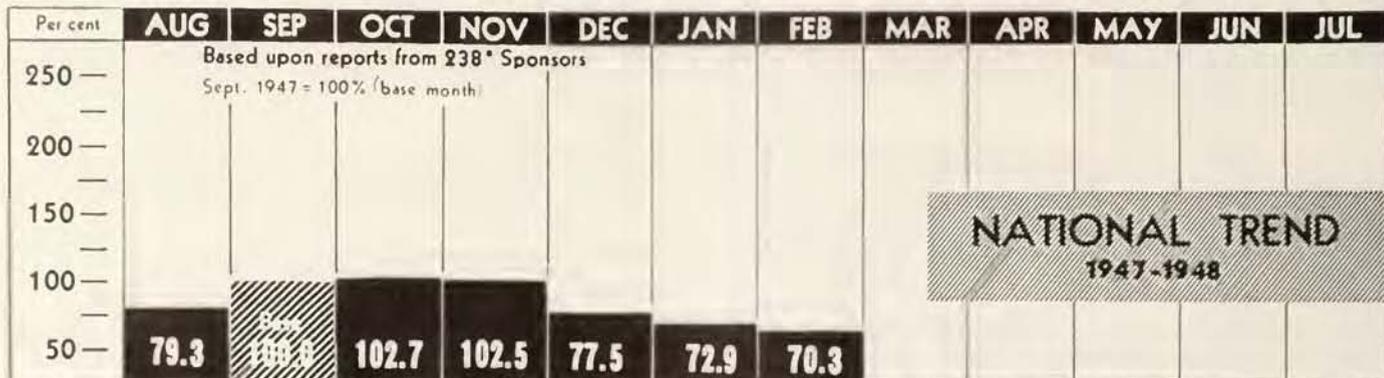
**Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.**

**WTIC's 50,000 watts represented nationally by Weed & Co.**

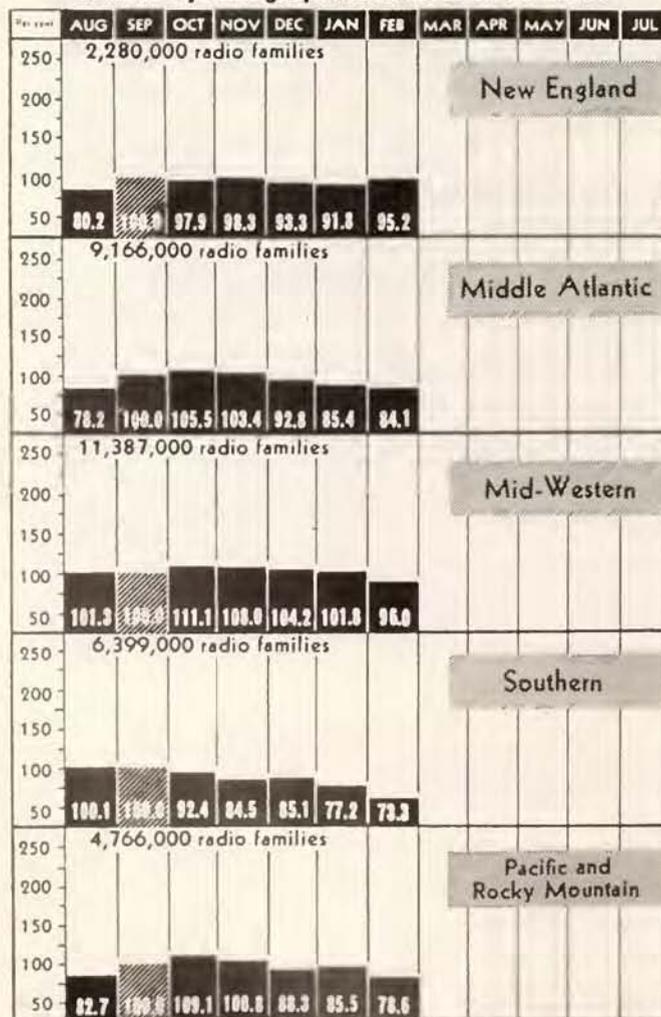
# spot trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100

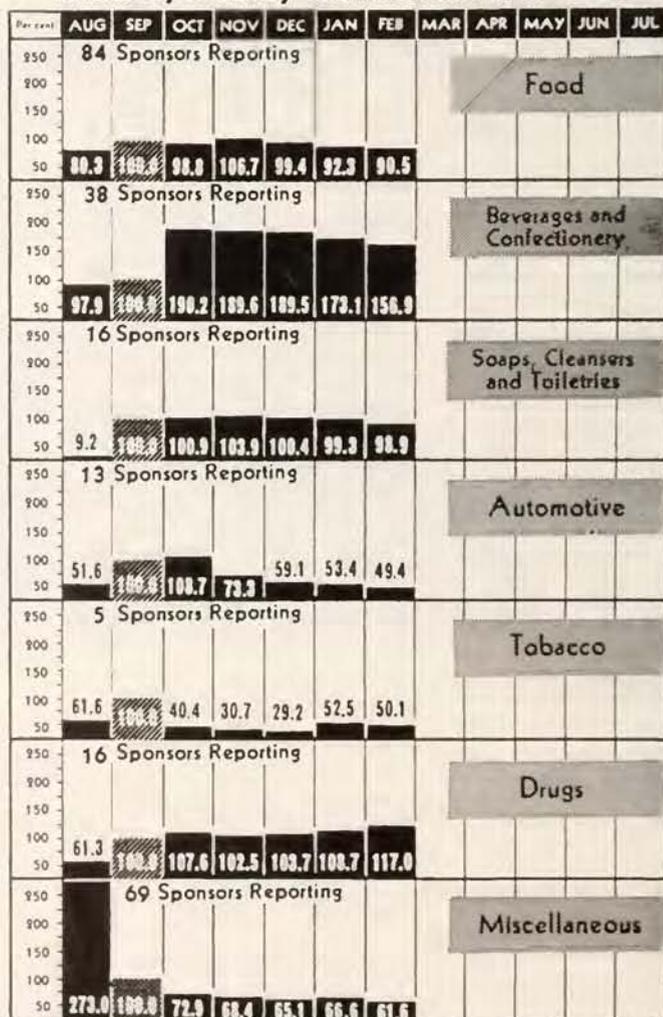
February spot business continued down for the fourth consecutive month. Only in New England was there a regional increase. The index of business in the Northeast jumped from 91.8 in January to 95.2 in February. In the industry classifications, only Drugs increased their national spot business, their index moving up from 108.7 to 117.0. Drugs have continuously used more air time since last September. Some of this increase should be credited to seasonal trends. Single other industry to continue above the base month (September) is the Beverage and Confectionery, although it was off considerably from January. Eleven per cent of Rorabaugh-reporting advertisers increased their schedules in February, while 12% scaled their's down.



Trends by Geographical Areas 1947-1948



Trends by Industry Classifications 1947-1948



\* For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.



● Here's the way the Brown & Williamson Tobacco Corporation and its agency, Batten, Barton, Durstine & Osborn—New York, build sales and profits for KOOL Cigarettes: They reach plenty of people...with plenty of announcements... on plenty of stations from coast to coast.

It's a big typical Spot Radio job and you know it pays because Brown & Williamson keep at this hard-hitting advertising 52 weeks a year.

And why shouldn't it pay? Each station in each market is picked on merit—regardless of network affiliation. Each announcement is aired at a carefully selected time with a large measured audience. And every second of time that's bought is devoted solely to selling.

Why not try flexible, powerful, profitable Spot Broadcasting yourself? Ask your John Blair man about it.



*\*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.*

**SPOT RADIO  
SELLS  
THE MILLIONS  
THAT BUY**



**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco

*The Swing is to WHB in Kansas City*



Next month, we anticipate, WHB in Kansas City will offer greatly expanded facilities to carry *your* sales message to the rich Midwestern Marketland. WHB is swinging up to —

**10,000 WATTS  
710 KILOCYCLES  
FULL-TIME**

Get next to a good thing, Mr. Advertiser! See your John Blair man and join the Swing to WHB.

**10,000 WATTS IN KANSAS CITY**

**WHB**

DON DAVIS  
PRESIDENT

JOHN T. SCHILLING  
GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

## 40 West 52nd

Continued from page 6

have time to listen to a factual presentation by sales and promotional representatives. If this attitude were adopted by those in whom SPONSOR suspects "an appalling lack of appreciation of radio" our educational duties would be more effective.

Granted we can afford to improve our own promotional effort; how about finishing your editorial with an appeal to the apathetic advertiser?

BOB KELLER, *President*  
Robert S. Keller, Inc.  
New York

► See "Sponsor Speaks," page 102

### COVER TO COVER

I have just finished reading the March issue of SPONSOR, and when I say "reading" I mean from cover to cover. I found it a treasure house of information.

The job you are doing I know must be a difficult one but from an industry viewpoint it is necessary that your fine efforts continue. Keep up the good work.

DAVID HALE HALPERN  
Vp  
Owen & Chappell, N. Y.

You'll get **BETTER RESULTS**



in **NORTH JERSEY**  
with **WNJR**  
5000 WATTS

the radio station of the  
**Newark News**

## DIALING HABITS

(Continued from page 32)

town schedule, sales went up another 12%. The network areas showed a sales slump of 4%.

Indicative of what can be accomplished with programs keyed to small-town audiences and broadcast over home-town stations is a study made on *Lum & Abner*. The survey was made during March 1947 when the program was still on ABC (it's a CBS feature now). National network Hooperatings gave this show a 3.4. In order to obtain a cost-per-thousand figure for the sponsor, Miles Laboratories, it is necessary to project this 3.4—which is only a figure for listening in 36 cities where there is equal opportunity to listen to all four networks—to the entire 110 network cities used. This is not good research procedure but it must suffice for comparative purposes until there's a National Hooperating or Nielsen's Audimeters are sufficiently numerous to give city-by-city ratings. The 110 cities were, at the time of the survey, the homes of 106,087,000 people. Projecting the 3.4 rating against this number developed a cost-per-thousand of \$0.971.

A special Hooper coincidental rating was taken for Miles in 30 of the 116 one-



\*

**WIBK**

**KBIW**

**ANY WAY  
YOU LOOK AT IT . . .**

**KNOXVILLE'S BEST BET  
is**

**WIBK**

Represented by Donald Cooke, Inc.

## \$5,000 COULDN'T!

Five thousand dollars couldn't pay production costs for *even one* half-hour program of *The Cavalcade of Music*. . . . Yet this entire 52-week series is available for local and regional sponsors at station time plus a small service fee.

The *Cavalcade of Music* (transcribed) is a big-time musical. It features D'Artega's 35-piece *Cavalcade Orchestra*, 16-voice chorus and a top-flight guest appearance every week. Guest stars include: Tommy Dorsey, The Modernaires, Anita Ellis, Vaughn Monroe, Tony Russo, Riders of the Purple Sage, Tito Guizar, The 4 Knights, Rose Murphy, Frankie Carle and many others.

The *Cavalcade of Music* is available NOW on 600 Lang-Worth member stations—exclusively! For cost and time availability contact the Lang-Worth affiliate in any desired market.

**LANG-WORTH, Inc.**

113 W. 57th St., New York

\*D'ARTEGA

WHAT STATION IN  
SOUTHEASTERN OHIO  
DELIVERS 60 PERCENT  
OF THE LISTENING  
AUDIENCE?

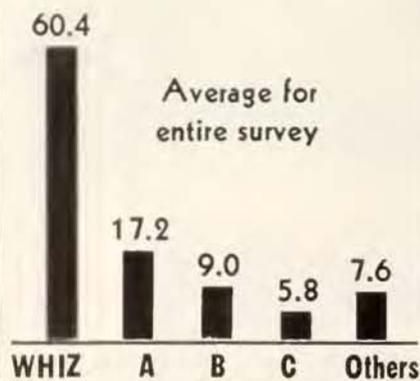
IT'S

**WHIZ**

ZANESVILLE

60 PERCENT

. . . of all listening homes in Zanesville are tuned to WHIZ, according to Conlan Survey (week of November 16, 1947).



MORNING, NOON  
AND NIGHT

. . . WHIZ dominates in Southeastern Ohio.

- 55.5% of morning audience
- 59.7% of afternoon audience
- 63.2% of evening audience

IT'S A

**WHIZ**

FOR SALES

NBC IN ZANESVILLE

REPRESENTED BY JOHN E. PEARSON

station towns they were using with the same program. In these 30 cities the program had a Hooper of 10.2. The 116 cities, according to researcher Walter P. Burn, were hubs of trading areas with a population of 15,094,831. Projecting the 10.2 rating against this population produces a cost-per-thousand figure of \$0.377.

Recent offers on the air further indicate the pull of small in-town stations. Miles Laboratories offered a picture of Lum and Abner on four broadcasts, pulled 62,075 inquiries at a cost per inquiry of \$0.033. During three *Aunt Jenny* (CBS) broadcasts Lever Brothers made an offer of a \$1.50 cookbook free. The offer pulled 44,000 inquiries at a sponsor cost of \$0.14 per inquiry. The pull of these two programs is compared because both use a homey appeal, have been on the air for a long time, and were free of boxtop or other proof-of-purchase requirement.

Towns with one station frequently produce out-of-this-world ratings. While the Broadcast Measurement Bureau survey was made in March 1946, when the rate of new-station growth hadn't reached the size it has today (there were only 235 independents when the BMB survey was being made), nevertheless the BMBs of in-town stations are significant in many cases. A few picked counties are proof positive of what happens in the daytime in these one-station towns. (In-town station is listed last.)

County	Stations and BMBs
Josephine, Ore.	KEX, KFI, KGO, KGW, KMED, LT LT LT 43 LT KNX, KOIN, KPO, KQW, KSL, LT LT 15 LT 10 KUIW 90
Pontotoc, Okla.	KGKO, KOMA, KRLD, KSKY, LT 10 51 NS KVOO, KWFT, WBAP, 46 LT 66 WENR-WLS, WKY, WSM, LT 71 LT KADA 92
Cascade, Mont.	KFI, KGHL, KNX, KOA, KGIR, LT 22 LT LT LT KPO, KSL, CKB, KFBB LT 12 15 93
Hannibal, Mo.	KMOX, KSD, KXOK, WCAZ, 39 48 27 11 WDAF, WENR-WLS, WGN, 13 22 31 WIO, WLW, WMAQ, WSM, 17 NS 25 LT WTAD, KHMO 77 94
Jones, Miss.	KMOX, WCOC, WENR-WLS, LT NS 10 WFOR, WJDX, WLAC, WLW, 20 19 LT NS WOAI, WSM, WWL, WAML LT 17 72 92
Marquette, Mich.	KMOX, WBBM, WCCO, LT 15 LT WENR-WLS, WGN, WIO, WJR, 18 27 LT NS WLW, WMAQ, WTMJ, WDMJ NS 24 LT 87

(Please turn to page 62)

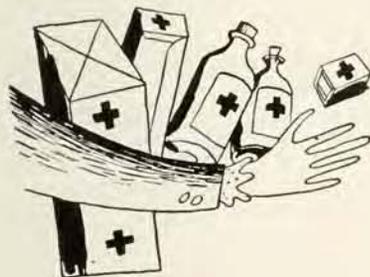
# CITY WITHIN A CITY

The VA's Mountain Home Veteran's Hospital, within the limits of Johnson City, is a city in itself. 3000 patients and all operating personnel housed there mean thousands upon thousands more dollars in permanent business for this market area. And families here already have the highest average income of any comparable group in the South. Check WJHL and Johnson City now!

ONLY ABC OUTLET  
COVERING THE NORTH-  
EAST TENNESSEE MARKET

**WJHL** **ABC**

5,000 W 910 KC  
JOHNSON CITY, TENNESSEE  
Nat. Rep. John E. Pearson Co.



# WXYZ

is the **ONLY** station in Detroit that offers you a complete merchandising operation, plus proved sales power!

Last year a citrus packer (name on request) decided to introduce his line in the Detroit market. Because of its national reputation in merchandising, WXYZ was given the job. In cooperation with the food broker for the account, the station's merchandising staff undertook the complete assignment: jobbers, distribution, point-of-sale promotion, etc. Demonstrations that tied in with WXYZ advertising were conducted in supermarkets... an average of 600 cans a store were sold... a total of 26,858 cans sold over a 13-week period. In the first half year, sales zoomed from sixty-sixth place to forty-fifth... and to twelfth place in the second half year!

If you have a product to sell in Detroit, this story is important to you for several reasons...

**FIRST:** it proves the tremendous sales

power of the station. Jobbers are willing to cooperate on WXYZ-advertised goods because *they know that WXYZ moves merchandise.*

**SECOND:** it illustrates a *complete* merchandising service that is unique in Detroit. It does not consist of just sending out letters and providing the usual merchandising helps... WXYZ's staff of food and drug experts does the entire job from start to finish.

**THIRD:** it shows you that, at WXYZ, the emphasis is on efficiency and service... on getting more for your advertising dollars than you can get on any other Detroit station.

If you are in the competitive selling market in Detroit—or planning to be—remember: WXYZ is the merchandise-minded medium for your product!

... your best bet—both ends of the alphabet

# ABC

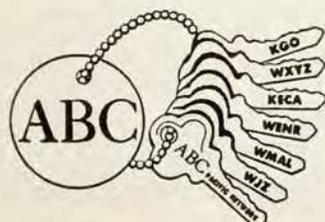
American Broadcasting Company

1270 KC—5,000 WATTS



Call the ABC spot sales office nearest you for information about any or all of these stations!

WJZ—New York	50,000 watts	770 kc	KGO—San Francisco	50,000 watts	810 kc
WENR—Chicago	50,000 watts	890 kc	WMAL—Washington	5,000 watts	630 kc
KECA—Los Angeles	5,000 watts	790 kc	ABC PACIFIC NETWORK		



# Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	Clifton Soap Flakes	Hunt Hunt	MTWTF 4-4:25 pm	Cash and merchandise prizes totaling \$100,000	Weekly contests in which listeners complete product jingle. Send with boxtop to sponsor, Chi.	CBS
BORDEN CO	Dairy products	County Fair	Saturday 1:30-2 pm	Plastic swirl mixers	Send folder from Hemo container and 35c to sponsor, N. Y.	CBS
E. J. BRACH & SONS	Swing Candy Bar	Jingle Jackpot	MTWTF 4-4:55 pm	Cash prizes varying with number of wrappers sent	Write product jingle, send with one or more wrappers to program	WGN, Chi.
BROWN & WILLIAMSON TOBACCO CORP	Raleigh Cigarettes	People Are Funny	Friday 9-9:30 pm	New house near Hollywood, furnishings, lot, new car, etc.	Write letters of encouragement to needy Europeans. Best 6 phoned, "Raleigh Riddle" asked	NBC
GENERAL FOODS CORP	Post cereals, Birdseye foods, etc.	When a Girl Marries	MTWTF 5-5:15 pm	Cash prizes from \$10 to \$2,500	Send package top and sentence about Birdseye Peaches completed in 25 words, to contest, N. Y.	NBC
		Portia Faces Life	MTWTF 5:15-5:30 pm	Money-back offer	Send Post's Grape-Nuts Wheat Meal boxtop and letter telling whether or not product is liked, to program, N. Y. Refund automatic	CBS
GENERAL GROCERY CO	Various	Who Is It?	MTWTF 8:30-8:45 am	Jackpot of \$5 daily for guessing name of famous person	Send name of famous person plus questions based on life to program, with "Big Fellow" peas label	KMOX, St. Louis
GEORGE'S RADIO AND TELEVISION CO	Appliances, radios, etc.	Did You Find It?	As scheduled	Table model TV set weekly	Submit ideas on how best to sell TV sets via video commercials	WTTG, Wash.
KEILHOLTZ MOTORS	Hudson cars, service	Bowling for Dollars	Thursday 8:30-8:45 pm	Cumulative jackpot plus various inexpensive prizes	Contestants picked from audience at remote bowling alley broadcast answer questions, then bowl for dollars and high score prizes	WMFD, Frederick, Md.
MANHATTAN SOAP CO	SweetHeart Soap	Evelyn Winters	MTWTF 10:30-10:45 am	Orchid pin	Send 25c and wrapper to program, N. Y.	CBS
		Rose of My Dreams	MTWTF 2:45-3 pm			
MARS, INC	Dr. L. Q. Mars, Snickers	Dr. L. Q. Jr.	Saturday 5-5:30 pm	(1) \$50 weekly plus whatever studio contestant fails to win (2) Bicycles, encyclopedias, sporting goods, etc.	(1) Send biographical sketch with Snickers wrapper to program for use on air (2) From coded jingle identify destination of mythical "Mr. Snickers" during world tour and give brief description of Mr. S.; send with wrapper to program, Chi.	NBC
METROPOLITAN LIFE INSURANCE CO	Institutional	Eric Sevareid	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local CBS station	CBS
C. L. MIZZELL CO	Groceries, auto repairs, insurance	Marble Valley Troubadors	Thursday 11:30-11:45 am	Picture of Marble Valley Troubadors	Free on request to program	WFEB, Sylacauga, Ala.
NOBETTER ICE CREAM CO	Ice cream	Your Birthday Party	Saturday 11-11:30 am	Ranger bicycle weekly	Send riddle to nic for use on program	WGN, Chi.
PARTICIPATING	Various	Anything Goes	MTWTF 4:30-5 pm	"Was It You" gimmick with \$10 cumulative jackpot	Mystery reporter eavesdrops on shopper's conversation, airs event and description later on program; person described to report to WJR	WJR, Detroit
PEPSI-COLA CO	Cola drink	Nat'l r.t. spot campaign	As scheduled	\$203,725 cash prizes in "Family Sweepstakes" contest	Complete set of Pepsi tops with hidden designs; send with entry blank to sponsor, N. Y.	Various
PET MILK SALES CO	Pet Milk	Mary Lee Taylor	Saturday 10:30-11 pm	Recipe booklet; baby care booklet	Free on request to program, c/o local CBS station	CBS
PROCTER & GAMBLE CO	Ivory Soap	Right to Happiness	MTWTF 3:45-4 pm	\$25 to \$1,000 weekly	Send name of "cutest baby" and reason why baby uses Ivory, on dealer-obtained entry blank with two wrappers to address on blank	NBC
ROBINSON ART METAL WORKS	Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked, to program	MBS
SINCLAIR COAL CO	Coal	Beat the Weatherman	MTWTF 8-8:15 am, 3:25-3:30 pm	Jackpot, \$5 daily	Listeners phoned in morning predict exact temperature for 3 pm	WJBB, Detroit
STERLING DRUG, INC	Various	Bride & Groom	Monday 2:30-3 pm	\$1,000 grand prize; various other cash prizes	Listeners send number times "bride" mentioned on program on certain days, with 25-word letter on program, to program, N. Y.	ABC
SUPREME FOODS CO	Mayonnaise, Salad Dressing	Can YOU Find Her?	TT 10-10:15 am	\$100 plus \$10 per day jackpot	Listeners must identify "Miss Supreme" on street	WGAP, Maryville, Tenn.
WORLD SCOPE ENCYCLOPEDIA	Books	Dr. Cyclo	Sunday 1-1:15 pm	Two complete sets World Scope Encyclopedia weekly	Send short letter on current topic discussed on program	WFBR, Balto.

*"The Postman Comes Once"*

ONE ORDER  
ONE BILLING  
ONE PAYMENT



One order for any or all Tall Corn Stations to reach the \*4 Billion Dollar Iowa Market. And when you use the Tall Corn Stations, you are using stations in the major city in the heart of the trade area where your message is intensively localized.

\*1947 Iowa Mfgd. Production \$1,650,000,000

\*1947 Total Iowa Farm Income \$2,400,000,000

**For availabilities, write or call**

# IOWA TALL CORN NETWORK

DES MOINES, IOWA

**George Webber**  
General Manager  
407 Fifth Ave.  
Des Moines, Iowa

**Taylor-Howe-Snowden**  
Radio Sales  
National Representatives



## Local BUY Makes Good for Sponsors on 293 Stations – How About You?

The usual story is that of "local boy making good in big city." Here's a man—a famed news commentator—who reverses the process. His program originates in a big city (Washington, news capital of the world) and has been making good in 293 cities and towns, large and small, for *his local sponsors*.

Fulton Lewis Jr.'s program is the original "co-op"—a network show carried locally by Mutual stations and sponsored by (or available for sponsorship by) local advertisers—at low pro-rated talent cost and low local time cost.

These local merchants favor the idea of reaching a ready-made, loyal audience with money to spend. Perhaps you have (or are) a client with a limited budget and want to make the most of it. Check your local Mutual station; see if it *isn't* one of the 293 MBS stations upon which Fulton Lewis Jr. is already sponsored. Or get in touch with the **Co-operative Program Department, Mutual Broadcasting System**, 1440 Broadway, NYC 18 (Tribune Tower, Chicago 11).

## DIALING HABITS

(Continued from page 58)

Washington, Md.	KDKA, WABC, WBAL, WBT
	20 LT 78 LT
	WCAO, WNBC, WFMD, WJZ,
	13 13 32 29
	WMAL, WOR, WORK, WRC,
	LT 25 10 21
	WRVA, WWVA, WJWJ
	LT LT 79
Lafayette, La.	KFDM, KMOX, KPAC, KPLC,
	15 LT 12 NS
	KPRC, KTRH, KWBU, KWKH,
	42 18 NS 11
	WDSU, WJBO, WLW, WOAI,
	10 38 NS 21
	WSM, WWL, BF
	LT 76 91
Warren, Ky.	WAVE, WENR-WLS, WHAS,
	21 LT 70
	WJJD, WLAC, WLW, WSIX,
	NS 22 NS 28
	WSM, WWL, WLB
	93 LT 95

*L.T.—less than 10; NS—non subscriber*

In county after county where there is a single local station, that outlet generally reaches the most people.

It is also true that there's more total listening when there's an in-town station. With more and more independent in-town stations, with more and more network coverage coming from in-town stations, dialing habits are changing, to the advantage of all who use broadcast advertising.

## TV PROMOTION

(Continued from page 28)

hits the air and afterwards. Without sets in the homes there just isn't an audience. In some areas new stations come to the air with the knowledge that most of the sets in use in its area are not equipped to receive its signal. WCAU-TV, for example, knew that the local dealers would be swamped with service calls since a great many sets were not equipped to receive its channel (10). They therefore set out to persuade set owners to wait their turn—that their receiver guarantee would be effective. This was handled by direct letters and by broadcasting of the information. Thus the dealers have been able to schedule the adjustment calls and the station has both viewer and retailer good-will.

Once on the air, there's a regular routine that most stations follow promotionally. Until the viewers become too numerous to service, program booklets are printed and sent to all who request them and in some cases to every receiver owner. When viewers become so numerous as to make the printing and mailing of program schedules too costly, stations generally call attention to the program listings printed in the daily (Please turn to page 70)



# KING

10,000 WATT STATION

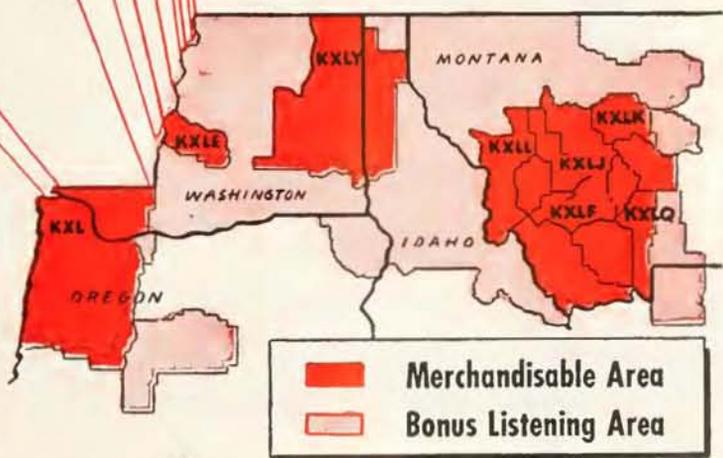
# JOINS

**ANOTHER  
MILLION  
LISTENERS  
FOR  
PNB**



# Stations

*Buy* WITH A...  
**SINGLE  
CONTRACT**  
THE PACIFIC NORTHWEST



# Buy PNB

**NOW SERVING  
3 1/2 MILLION PEOPLE**

## PACIFIC NORTHWEST BROADCASTERS

Orpheum Bldg.  
PORTLAND, OREGON

Symons Bldg.  
SPOKANE, WASH.

6381 Hollywood Blvd.  
HOLLYWOOD, CALIF.

Box 1956  
BUTTE, MONTANA

The Walker Co.  
551 5th Ave., NEW YORK

Smith Tower Bldg.  
SEATTLE, WASH.

## MOTION PICTURES

(Continued from page 38)

In Philadelphia Dr. Leon Levy, president of WCAU, is a former chief barker of the Philadelphia Variety Club, an organization of picture promotion men. Like Travers in Boston, Levy sparkplugs picture promotions of his station. WCAU's auditorium is equipped with 250 theater seats and has first rate Simplex projectors and excellent sound equipment. It's used frequently to screen new pictures and this availability is stressed in adver-

tisements in motion picture trade journals. Over 100 pictures have set screening dates for clubs, press, and trade in WCAU's auditorium in one year.

Another reason why WCAU thinks in terms of motion picture advertising is the fact that the station's promotion man, Bob Pryor, is ex-RKO publicity and advertising representative for the Quaker City area. WCAU's most recent "deals" brought them virtually the entire radio advertising budgets of *Voice of the Turtle* and *Life With Father*. On

*Voice of the Turtle* it ran the producing company's suggested contest, "I Married My Blind Date," and sent the winners to New York for a week-end.

Part of the *Turtle* deal included trailers and lobby displays in 31 theaters throughout Philadelphia. In practically every area in which picture theaters and radio stations jointly enter into promotions both theaters and broadcasters profit. That's true in Cincinnati, Houston, Boston, and nearly 50 other areas throughout the nation.

When motion pictures spend money with radio stations, they find the individual outlets much more ready to cooperate with the use of publicity and promotion. This is true also in the areas (about 33-1/3% of radio station cities) where exhibitors use time on a regular 52-week basis. These cities include towns in which there are theaters of the Fireball, Intermountain, Goldman, Fanchon & Marco, and Interstate circuits all of which buy radio time. These circuits have promotion men who know how to use the medium effectively and thus get their dollar's worth from it.

Even though most exhibitors do not consider radio a business threat any more, they haven't learned to consider it a good advertising medium either. An intensive survey of motion picture press books of producers explains why. Only in a few cases is more than a quarter of a page in a 34-page broadside devoted to the use of radio. This is in spite of the fact that regular publicity mailings are sent regularly by producers to a radio list that varies between 500 and 1,000. There's hardly a station in the U. S. that is without a program on which some motion picture news is used. All that's missing is a committee of the motion picture business to put broadcast advertising to work for exhibitors. If an independent organization like the National Screen Service were to service exhibitors with broadcast accessories as they do billboard and other forms of promotion, theater owners would use the medium. It's difficult for them to use broadcast advertising without help and direction.

Current pictures which are profiting from good broadcast advertising are *Gentlemen's Agreement*, *The Bishop's Wife*, and second runs of *The Secret Life of Walter Mitty*. The last may carry a moral for the motion picture industry. It was sold in spite of its author attacking the production, by a clever broadcast advertising campaign which asked "Are you a Mitty?"

That's a question for the exhibitors!

\*\*\*

# One BIG PACKAGE

COVERS EASTERN  
NEW YORK AND  
WESTERN NEW ENGLAND

---

**FIRST** in Coverage because it reaches more radio homes than any other station!

**FIRST** with all the News, 15 correspondents and reporters cover local news, complete United Press . . . plus the great MBS news programs.

**FIRST** in Sports under the direction of ROY SHUDT, nationally known broadcaster of harness racing, basketball, bowling, baseball and football.

**FIRST** in Public Spirit, Local Talent, Local Preference!

**FIRST** on the Dial at 590 means more sock at 5000 watts.

WROW blankets the Albany-Troy-Schenectady market and covers the rich dairy and fruit regions of Northern and Eastern New York and Western New England. Reaches a daytime potential of over 3,403,000. No other station can dominate the Area as does WROW.\*

\*Except WGY

BASIC  
MUTUAL



# WROW

ALBANY, N. Y.

National Representative
—
AVERY-KNODEL INC.

**Peter Paul Candies**

**Beaumont 4-Way  
Cold Tablets**

**R. F. & P. Railroad**

**Life Insurance Company  
of Virginia**

**Bramo Quinine**



## William R. Wilson works with words!

He's our favorite news commentator. The favorite, too, of thousands of the 395,780 radio families served by Virginia's *only* 50,000 watt radio station—WRVA. He's likewise the favorite with sponsors (as the above list indicates). He'll be *your* favorite when he works with your words.

Available on Tuesday and Thursday at 6:05 P. M. . . . 15 minutes

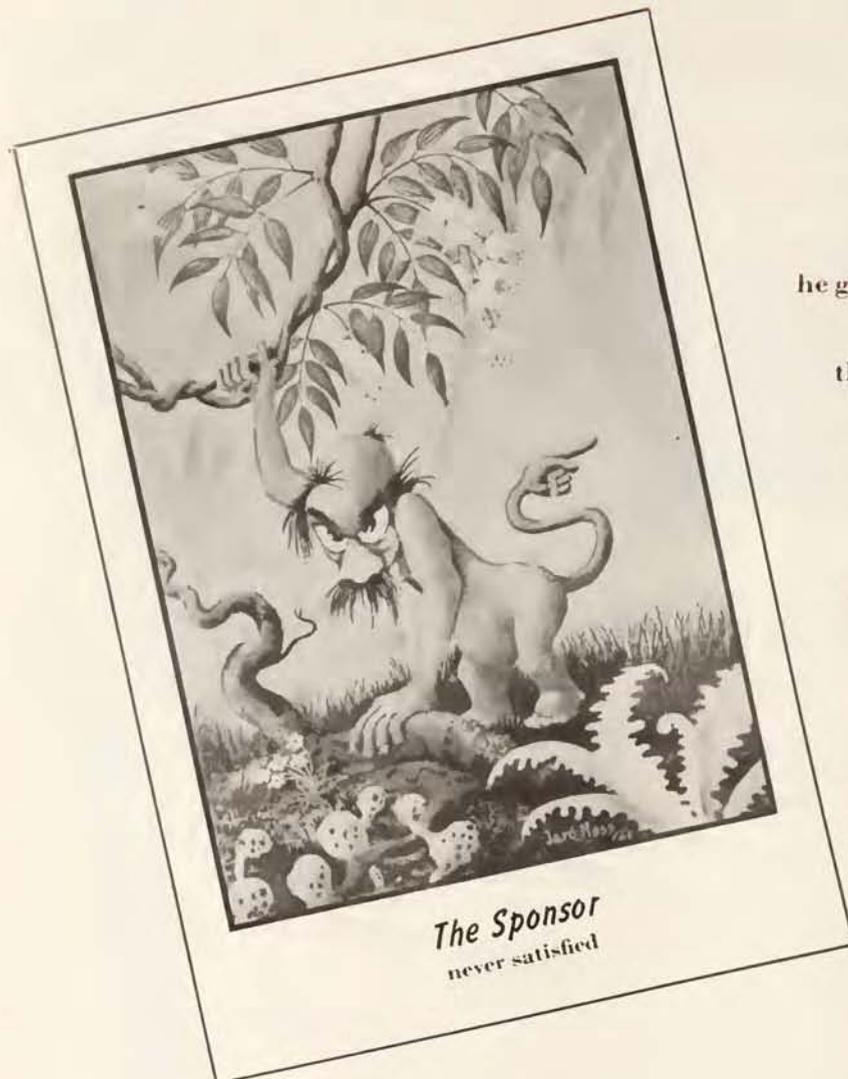
at 8:00 A. M. and 10 minutes at 12:05 P. M., Mondays thru Fridays . . . and a 15 minute program at 6:15 P. M. on Sundays.

When William R. Wilson works with words in this billion-dollar market *you* can be the winner! For *all* the news regarding this news commentator, contact WRVA or Radio Sales.

# WRVA

*Richmond and Norfolk, Va.  
Represented by Radio Sales.*

# HOW FAR CAN JARO HESS GO?



He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there's the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free—with your subscription to SPONSOR. Use the handy return card or write to SPONSOR, 40 W 52 St., New York 19.

**FREE**, with your subscription to **SPONSOR**

(\$5.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at \$2.50 each.

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."  
Don P. Nathanson  
The Toni Company

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."  
Louis C. Pedlar, Jr.  
Cahn-Miller, Inc.

"The pictures by Jaro Hess are splendid and I'm delighted to have them."  
Niles Trammell  
NBC

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."  
Dick Gilbert  
KRUX

# *I want a set of JARO HESS CARICATURES !*

Please enter my subscription to SPONSOR for the period designated below. And send me one complimentary set of JARO HESS' advertising caricatures, suitable for framing.

**1 Year \$5**     **2 Years \$9**     **3 Years \$12**

ADD 50¢ A YEAR FOR CANADIAN AND FOREIGN POSTAGE

Send me, in addition, 1  2  3  additional sets of caricatures at \$2.50 each.

Name .....

Company .....

Address .....

Home   
Office  Please check

City ..... Postal Zone ..... State .....

My Position .....

**No Money Now—Just Mail This Post-Free Card!**

FIRST CLASS

PERMIT NO. 47613

(Sec. 510, P. L. & R.)

NEW YORK, N. Y.

**BUSINESS REPLY CARD**

No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.

40 WEST 52 STREET

New York 19, New York



## HOW \$1,500 GREW

(Continued from page 34)

that the increases ran from 7 $\frac{1}{2}$ % to 60%. Not all these increases can be traced to rate cards. As a station delivered a greater part of the audience in its market it became less and less willing to grant local rates to national accounts, and Stanback, like many other firms which had made a habit of buying time direct, found themselves faced with paying the higher national rate on more and more stations.

Stanback had of course during the years built a business relationship with many stations which rated them preferred treatment. The quantity of business placed by the drug firm was large and many stations are willing theoretically to tear up the rate card when a big block of business comes their way. A study of "deals" like this is likely to reveal that the advertiser seldom gets more than he pays for. A national spot advertiser may buy a block of announcements in what is technically class A time at as low as half the card rate but the spots sold him are seldom top availabilities.

Just as a woman at a bargain sale frequently buys items for which she has little or no use, so does a bargain-hunting

### THE KEY TO

## Southern Minnesota



### MINNESOTA'S TRIPLE MARKET

- ★ 350,000 INTERNATIONAL visitors
- ★ 34,000 METROPOLITAN residents
- ★ 87,200 RURAL consumers in the primary coverage area.

EVERYONE DIALS TO **KROC** NBC  
Minn. Network  
N. W. Network  
Southern Minnesota's Oldest Radio Station  
Established 1935

IN ROCHESTER, MINNESOTA  
Nationally represented by the John E. Pearson Co.

APRIL 1948

# BMI *Run-up Sheet*

## Hit Tunes for April

(On Records)

### ALL DRESSED UP WITH A BROKEN HEART (Marks)

Peggy Lee—Cap. 15022 • Buddy Clark—Col. 37985  
Eddy Howard—Maj. 1236 • Russ Morgan—Dec. 24339  
Bob Houston—MGM 10112 • Alan Gerard—Nat. 7019  
John Laurenz—Mercury 5093 • Alan Dale—Sig. 15174  
The Five Bars—Bullet 1009 • Jack Owens—Tower 1263  
The Vanguards—Universal 34 • Jerry Cooper—Diamond 2090  
Phil Reed—Dance-Tone 176 • Bill Johnson—Vic. 20-2749

### DREAM PEDDLER, THE (Peer)

Frankie Carle—Col. 38036 • Sammy Kaye—Vic. 20-2652  
Hal Derwin—Cap. 481 • Snooky Lanson—Merc.\* • Del Courtney—Vita.\*

### FOOL THAT I AM (Hill & Range—Mutual)

Dinah Shore—Col. 37952 • Sammy Kaye—Vic. 20-2601<sup>†</sup>  
Billy Eckstine—MGM 10097 • Erskine Hawkins—Vic. 20-2470  
Dinah Washington—Merc. 8050 • Gladys Palmer—Miracle 104  
Georgia Gibbs—Maj. 12013 • Brooks Brothers—Dec. 48049  
The Ravens—Nat. 9040

### I WOULDN'T BE SURPRISED (Republic)

Harry Cool—Merc. 5080 • Sammy Kaye—Vic. 20-2761

### IT'S EASY WHEN YOU KNOW HOW (Pemora)

Buddy Clark—Xavier Cugat—Col. 38135 • John Paris—Vic. 26-9027  
Joan Edwards—Vita. 932 • Blue Baron—MGM\* • Eddie Ballantine—Tower\*

### LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

Margaret Whiting—Cap. 15010 • Victor Lombardo—Maj. 7269  
Blue Baron—MGM 10121 • Shep Fields—Musicraft 525  
Guy Lombardo—Monica Lewis—Dec. 24298 • Bill Johnson—Vic. 20-2591

### LOVE IS SO TERRIFIC (Mellin)

Les Brown—Col. 38060 • Art Lund—MGM 10126  
Helen Carroll & Satisfiers—Vic. 20-2672 • Ernie Felice Quartet—Cap. 486  
Vic Damone—Mercury 5104

### PASSING FANCY (BMI)

Vaughn Monroe—Vic. 20-2573 • Ray Dorey—Maj. 1186  
Johnny Johnstone—MGM 10127 • Frances Langford—Mercury 5095

### TERESA (Duchess)

Dick Haymes—Andrews Sisters—Dec. 24320 • Kay Kyser—Col. 38067  
Jack Smith—Cap. 484 • Vic Damone—Mercury 5092  
Do-Ray-Me Trio—Com. 7504 • Jan Garber—Tower 1435  
Three Blazers—Exclusive 261 • Joe Loss—Vic. 20-2819

### WHO PUT THAT DREAM IN YOUR EYES (Stuart)

Merk Warnow—Coast 8026 • Ray Carter—Rep. 122  
Jack McLean—Coast 8015

### WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

Freddy Martin—Vic. 20-2557 • Snooky Lanson—Merc. 5082  
Dennis Day—Vic. 20-2377 • Beale St. Boys—MGM\* • Milt Herth Trio—Dec. 24388

### YOU'RE GONNA GET MY LETTER (London)

Mary Osborne—Dec. 24308 • Adrian Rollini—Bullet 1023  
Guy Lombardo—Dec.\*

### YOU'VE CHANGED (Melody Lane)

Harry James—Dick Haymes—Col. 36412 • Anne Shelton—London 118  
Adele Clark—Dec. 24352 • Frankie Laine—Atlas 236  
King Cole Trio—Cap.\* • Joan Edwards—Vita.\* • Mary Osborne—Aladdin 3010

\* Seen to be released.

## BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

sponsor frequently get stuck in markets which do not produce enough to justify even the comparatively little he is spending to reach them.

Stanback had grown up with radio but broadcasting was rapidly outgrowing the one-minute announcement form on which Stanback had prospered. Fewer and fewer one-minute availabilities were being offered, despite the fact that Stanback's advertising problem really required the use of the one-minute period.

Stanback also faced another problem. It now had a tablet which it wanted to sell to the prospect who couldn't be shifted from the use of the tablet form of remedy, while at the same time maintaining major emphasis on the powder, where its greatest margin of profit lies. This also required more air time. The answer, as presented by Larmer's Piedmont agency, was a spot program placed on regional stations on a daily basis where possible.

It was a million-dollar gamble. The premise was established through a 100-page presentation and a three-day selling session by Larmer. He explained why he was strongly for using regional stations with good power. He admitted that were he buying anything but a program which

he expected would develop a listening habit he would have many holes in his station line-up. As an example he pointed out that at the times WLS (ABC), Chicago, carried the same program as did WEMP, the ABC Milwaukee outlet, it had very few listeners in Milwaukee. On the other hand WLS's broadcast of *The Lone Ranger*, which is not carried by WEMP in Milwaukee, rates from a 6.9 to 9.1 in that town. Following that same pattern he expects to pick up many listeners in towns in which the Peter Donald program with which Stanback is doing its gambling is not heard through any local station.

The selection of a program built around Peter Donald was a major decision. Donald's work on *Can You Top This?* and the Fred Allen program had built him a continuing national reputation, yet he wasn't in the big money class, yet. Charlie Stark was chosen as the producer because he had a long network history behind him and he knew transcriptions. It was Stark who contributed the "Stanback for Peter Donald" opening which is adding to sponsor identification ratings. Peter Donald's best audience apparently is in the middle age group of adults, so the Three Flames were

chosen for the musical section of the program to appeal to the younger element. A fairly new voice, Dennis James, whose fame is based upon his top announcing on WABD (New York), was selected to handle the commercial chores on the program. The package was new, the formula, storytelling, old.

Three commercial spots are used on the program. The first is devoted to Stanback tablets. The middle commercial is assigned the job of selling the formula, its use, results, etc. The closing spot is given over to the product that keeps Stanback making big money—the powder.

The program itself is costing in the neighborhood of \$3,500 a week for five. With transcription costs and time, Stanback appears to be spending between \$1,000,000 and \$1,250,000 a year, on a 52-week basis.

This means that it will have to do better than \$3,000,000 gross this year if the campaign is to justify itself. Tablets do not permit an advertising allowance nearly as great as powders. The latter conceivably could spend as high as 40% in advertising and not run in the red. The maximum that can be spent in advertising a tablet is said to be 23%.

# WBT takes care of a thorny problem



Tablets are brand new with Stanback—they were introduced for the first time on February 13. Stanback makes its own powders, has its tablets made for it by a great pharmaceutical house. The headache remedy field spends from 20 to 30% of its wholesale gross on advertising, a common percentage in the patent medicine field.

Stanback's big problem is cost per sale, naturally. Will the transcribed program spot cost them more than their spot campaign? With the program, on an over-all basis, they have achieved better time slots. However, the sponsor looks at his campaign in the budget. Since it takes from six to nine months to establish the sales effectiveness of any headache remedy advertising (as for most pharmaceuticals) it's important to establish the relative cost of the Peter Donald program vs. spot announcements.

Since with regional stations it's practically a case of comparing chain breaks with programs (one-minute announcements are not available in premium time), Stanback checked the cost of chain breaks vs. programs.

Three stations can be taken for comparison: WSB, Atlanta; WFBR, Baltimore; and WWL, New Orleans.

On WSB, a chain break before 6:30 p.m. costs \$29.25 on the 312-time rate. On the same station a 15-minute program at 6:15 costs \$72.90 on a 260-time rate. Thus for less than the cost of 3 chain breaks (at the daytime rate) which would have been \$87.75, Stanback obtains a 15-minute program with two and a half minutes of commercial. The chain breaks are 20 seconds long at the most, so this contrasts 60 seconds vs. 150 seconds. If the nighttime chain break is used as a contrast (it starts at 6:30 p.m.) the bias in favor of the program is even greater since the chain breaks at night cost \$48.75 each on the 312-time rate.

Stanback did some intelligent buying, obtaining this particular 6:15 p.m. slot—just before the time cost jumps up.

Typical of rate structures is that of WFBR. Fifteen minutes at night cost \$140. A chain break costs \$35.00. This makes a ratio of four chain breaks (80 seconds of commercial) against one 15-minute program (150 minutes of selling).

Radio station WWL in New Orleans, third of the stations taken for comparison, has a chain break rate of \$55.00 and a 15-minute rate (during the same period) of \$150.00. This ratio is less than three

to one—60 seconds of announcement commercial vs. 150 seconds of program advertising at nighttime rates.

Stanback had some hot chain breaks, next to programs like Jack Benny, Mr. D. A., and other high rating programs. It also had some low audience spots. There is no available information on advertising effectiveness of chain breaks. There is on programs.

In most areas, the Peter Donald show started with a 7.5 rating. It's on the air at times when it would be almost impossible consistently to obtain chain breaks. It's on the air on stations that have broad regional coverage. In most cases, because it is a program with a wide appeal, stations have played ball with Stanback's agency, and costs are being kept down. The problem is that chain breaks have literally no talent cost. Peter Donald has. Thus it's necessary for his program to produce at a level that justifies the program tab.

In New York, Philadelphia, Detroit, and Pittsburgh, SPONSOR'S confidential check-ups reveal that the program is doing a better job than Stanback's announcements did previously in these areas. The sponsor has no figures as yet that reveal anything conclusively on

■ ■ SELLS 52,412 ROSE BUSHES AT LOWEST COST PER SALE IN THE NATION



Moving rose bushes can be a stickler of a job. But not for 50,000-watt WBT. For thirteen weeks, a nursery ran a rose bush selling campaign on the country's leading stations. WBT sold 52,412 in three months...an average of 575 bushes a day! Most important, WBT's cost per sale was the lowest in the nation—9%!

The agency reported, "Your record is the finest we have ever had. We are sure it is because of WBT's large audience and the confidence it has in WBT."

Big sales at low cost. That's a WBT habit. Because WBT averages more listeners in Charlotte, day and night, than all other stations combined\*...has virtually no Charlotte competition in 94 other Carolina counties.

Have you a thorny sales problem? Use WBT. You'll plant your message in the homes of three and a half million WBT-Carolinians. And have a rosy future.

\*C. E. Hooper, Oct.-Nov., 1947

The Jefferson Standard Broadcasting Company

Represented by Radio Sales...Radio Stations Representative...CBS

**WBT**

any markets.

In one department the Stanback brothers seem to be missing the boat. They're doing no point-of-sale merchandising on the program at all. The agency is a firm believer in point-of-sale advertising. If the program really sells there's little doubt but that there'll be plenty of tie-in advertising, which up to now has been left to the broadcasting stations. Many of them have over-extended themselves. They realize that if the formula of national spot programing is proved by Stanback, the broadcasting business and advertising trade will profit. • • •

## TV PROMOTION

(Continued from page 62)

newspapers. By the time there are enough viewers to force the station to drop mailings, there are enough fans to justify inclusion of the schedules by newspapers.

Sporting events are top drawer attractions for television, and so stations make certain that they have big banners displayed, when there is no contract prohibition against them, when they scan any event. This is also true in a lesser degree when civic events, lunches, and any form of special event is telecast.

Since the medium is basically pictorial, "billboarding" is always effective promotion to the live audience. At these events, the stations' mobile units are direct promotion for TV. These "stations on wheels" are usually colorful, permit sidewalk superintendents to oversee the engineers' monitoring of the programs and all the details that go into relaying the events to the transmitter. Whenever one of these giant buses appears a crowd gathers quickly and goes away talking about the magic of video.

While motion picture theaters worry a great deal about the competition of pictorial entertainment on the air, there are many theater owners who have proved by test that a receiver in the lobby is a business builder. This is especially true in the case of newsreel theaters, but many exhibitors along Main Street obtain considerable off-the-street business via their TV receivers. A good number of television set owners say they saw their first television set in operation in a theater foyer.

The Don Lee network uses motion picture theaters to publicize its regular radio programs. Fifty-foot trailers of the program are made for this purpose. After they've served their purpose in the theaters, Don Lee has 16mm prints made from the trailers and uses them on their station, W6XAO. They also are scanning the broadcast programs *Queen for a Day* and *Heart's Desire* regularly. It's the Don Lee idea that this is the way to convert listeners into viewers—painlessly.

George Buibach of KSD-TV, general manager of all St. Louis Post-Dispatch radio activities, promotes his TV operations as intensively as he ever did his radio broadcasting. He's using dashboard cards on 200 buses, car cards on 500 street cars and buses. His is one of the few stations on the air that is operating in the black (not counting any return on the newspaper's original investment in the station). The reason: he uses every worthwhile promotional device he can—to sell more sets for dealers. The more sets, the more viewers, and more viewers mean better results for his advertisers.

RCA-Victor centers its consumer selling of television in its giant exhibit in New York's Radio City. There, as a part of the presentation of all RCA activities, visitors see themselves scanned. The receiver which they watch is suspended above the platform on which they stand while being scanned. A number of receivers are installed in a semi-circle around the platform so that other visitors

(Please turn to page 98)



# 8 Times BIGGER!

Since 1934 WDNC advertisers have moved merchandise faster in Durham, the third largest North Carolina city. Now they can do so over a still greater area of the South's Number One State. Now WDNC has gone from 250 watts at 1490 to 5000 watts Day—1000 watts Night at 620. Now WDNC has a primary of eight times more people making six times more retail sales! Let Paul H. Raymer tell you the whole new story.

**WDNC**  
DURHAM, NORTH CAROLINA

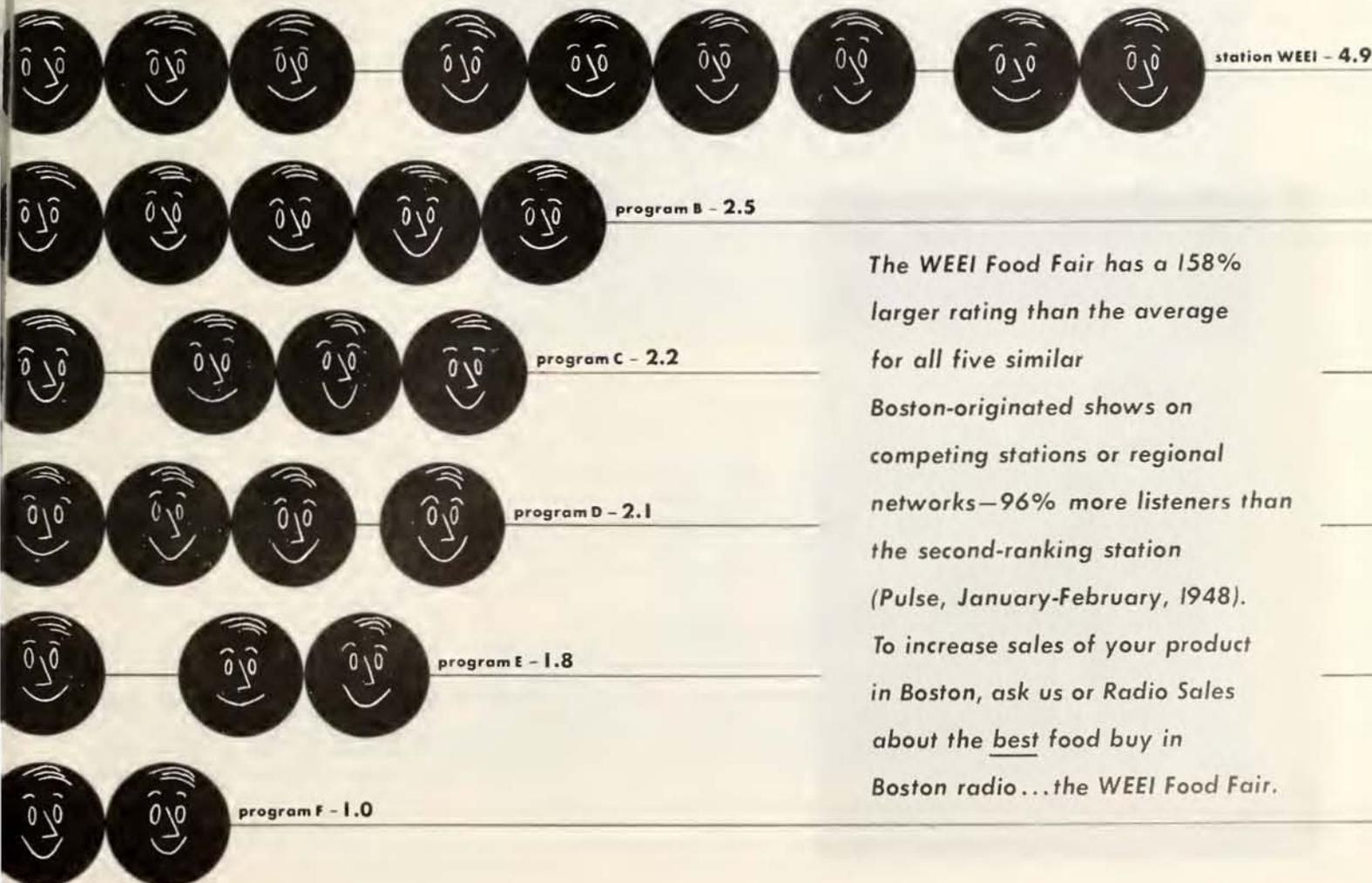
**5000 WATTS CBS**  
620 KC

BONUS: WDNC-FM 36,000 WATTS

OWNED BY THE HERALD-SUN NEWSPAPERS

The best food buy in Boston

is WEEI --- best by 96%!



The WEEI Food Fair has a 158% larger rating than the average for all five similar Boston-originated shows on competing stations or regional networks—96% more listeners than the second-ranking station (Pulse, January-February, 1948). To increase sales of your product in Boston, ask us or Radio Sales about the best food buy in Boston radio...the WEEI Food Fair.



**MUSIC WEAVES A SPELL** Good music weaves a spell that attracts and holds listeners, keeps them close to the station that gives them the music they love. More than half a million families in and around New York spend so much time listening to WQXR and WQXR-FM that no other station can reach them so effectively. And because these music lovers are better-income families in the world's biggest and richest market . . . advertisers find them valuable and profitable customers. For bigger sales more easily made, use the stations distinguished for good music and the news bulletins of The New York Times.

**WQXR**

. . . and WQXR-FM

Radio Stations of The New York Times

## status report

### The People Look at Radio

**over-all** More people like commercials than feel they "spoil a program by interrupting it." This is one of the conclusions reached in the second NAB-National Opinion Research Center study of public attitudes on broadcasting. Even Paul Lazarsfeld, of Columbia University, who admits that he is negative on radio and thus of the lesser one-third in his attitude towards broadcasting, couldn't find a substantial reason for controverting the survey's report on this fact. It is important to sponsors, however, to realize that these very same respondents (60%) feel that commercials detract from programs by interrupting them. They (58%) further criticize commercials as being boring and repetitious.

On advertising claims, 60% of the respondents feel that sponsors "claim too much for the product." Indicative of how important this 60% figure is, only 28% feel that advertisers don't claim too much for their product and 12% "don't know." As high as 46% of the respondents find broadcast commercials "often in bad taste."

When 74% of radio listeners feel that commercials give useful information about things they want to buy (indicated in the survey), but 60% feel that the advertisers' claims are extravagant, it's time for sponsors to check their use of the broadcast advertising medium.

Singing commercials appeal basically to the listener who isn't pro-advertising. The dialer who likes tuneful selling represents only 37% of the listeners, while the radio set owner who prefers other forms of broadcast advertising represents 43%. This indicates that creeping up on the unaware may be good policy in other mediums but it doesn't consistently reach the majority of radio listeners.

Answering the feelings about a decrease in listening to newscasts, the survey, made in the winter of 1948-'49, indicated that this form of broadcasting is still first in the hearts of listeners. The first desired program types (day and evening) are:

	Day	Evening
Newscasts	72%	74%
Serial stories	39%	
Quiz shows	27%	56%
Religious and devotional	34%	
Dance and pop music	33%	49%
Homemaking	30%	
Public issues		44%
Mystery programs		41%
Sports	23%	33%
Semi-classical music		33%

•

# SALES MESSAGES ARE LIKE SEEDS . . .

• "And some fell among thorns; and the  
• thorns sprang up, and choked them. But  
• others fell into good ground, and brought  
• forth fruit, some an hundredfold . . ."

**RADIO TIME BUYERS** sow the "seeds of sell" up and down the land. The fruit of that sowing depends upon the fertility of the ground . . . in this case, the receptivity of a particular audience to a selling message.

Here at WSAI, a sales message is not something to be grafted to a program. Our programming is built to sell products . . . to produce **PURPOSEFUL TUNE-IN** by the people who buy those products. We believe this purposeful tune-in is the radio equivalent of the paid subscription in printed media . . . that it produces the most sales for the advertising dollar.

Cincinnati time buyers *know this . . . . .* that's why  
WSAI CARRIES MORE DEPARTMENT  
STORE ADVERTISING THAN ALL  
OTHER CINCINNATI STATIONS COMBINED!

•  
•  
•  
• . . . . .  
**CINCINNATI**  
**WSAI**

**A·B·C**

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

Only news has approximately the same appeal day and night. The high position of religious programming is a surprise to many students of radio. Few of the other program figures are. In rating, what was fifth at night (mysteries—41%) had more interest than what was second in the daytime (serials—39%). This is another indication that the daytime audience listening desires are not as well satisfied as nighttime yens. When the second most-liked program type at night (quiz) rates 56% of the respondents to a survey and the second daytime preference (serials) rates only 39% it must be apparent that adver-

tisers have the daylight hours wide open in which to develop a program form that compares with the nighttime's comedy shows.

There is a question in many sponsor minds about using program advertising in newspapers. If it's a new program about which the sponsor has to tell his audience, figures from the survey *The Public Looks at Radio* are very important. When asked if they made any effort to find out about new programs on the air, 64% said "no," 35% said "yes," and 1% just didn't know. When 64% indicate an inertia towards finding out for themselves

what's new on the air, it would appear that reminder advertising about new programs is vital.

As for the mediums that sponsors may use to sell their new vehicles, 45% of the respondents indicate that they find their new air entertainment via newspapers. Word-of-mouth is right next to radio as an audience builder for programs with 26% of listeners indicating that broadcasting brings them news of new programs and 24%, the conversational route.

Both advertisers and network executives seem undisturbed about "non-listening" (SPONSOR, February 1948). *The Public Looks at Radio* may bring both up short. The report indicates that non-listeners are in the following proportions:

Morning	Afternoon	Evening
29%	38%	5%

On total listening per day, a figure upon which most advertisers and broadcasters would like to concentrate, 26% listen over six hours. From this period down, hours of listening are as follows:

Average Listening per Day	
Over six hours	26%
Five to six hours	10%
Four to five hours	10%
Three to four hours	13%
Two to three hours	16%

(Please turn to page 78)



## NEW TOWER More Effective Power

New tower and transmitter

now completed. 465 foot and

300 foot ground system pro-

vides 100% increased coverage.

Listeners hail improvement

to WEMP service area.

*Radio's Best  
in Milwaukee*

**WEMP A. M.**  
**WEMP F. M.**

Avery Knodel Inc.  
National Representatives

\*35,000 Effective Radiated Power  
beginning April 15, 1948

IT'S THE  
*Audience*  
THAT  
MAKES A STATION GREAT!

**KMLB**  
MONROE, LOUISIANA  
**HAS MORE  
LISTENERS**

**in Northeastern Louisiana  
Than All Other Stations  
Combined!**

AFFILIATED WITH  
AMERICAN BROADCASTING CO.  
REPRESENTED BY  
TAYLOR-HOWE-SNOWDEN  
*Radio Sales*

# These People MAKE NEWS at WFAA —Everyday!



Sidney Pietzsch  
WFAA News Director



Hugo Speck  
Foreign News Editor



Jock Nunnery



T. M. (Petel) Holt



Al MacElmurray



Ellery Owens



H. D. Colson

In the rich, progressive Southwestern area served by WFAA, news is important. Today WFAA's vast audience demands complete, accurate, frequent newscasts. That's why we offer so much news every day on WFAA... 95 newscasts per week, locally gathered, edited and prepared by the WFAA Newsroom, independently of and in addition to NBC and ABC News and Commentary.

Beginning at 6:00 A.M. each morning, the WFAA Newsroom pours out a steady stream of news and information with a minimum of 12 newscasts daily (and more on some days) over WFAA—820, WFAA—570\* and WFAA—FM.

The important job of directing, coordinating and writing all these 95 weekly newscasts falls to Sidney Pietzsch, WFAA News Director, and the Newsroom staff of six full-time, experienced and able news writers and editors pictured to the left.

WFAA's volume of news is kept flowing from Associated Press wires and United Press wires, plus State Associated Press wires—plus leg men in the Dallas-Fort Worth area spending full time gathering local news to supplement wire services. With all these facilities, the WFAA Newsroom digests, analyzes and rewrites each day's news... to provide up-to-the-minute coverage and reporting of world news, national news and local news, instantaneously, as it happens, fully and accurately.

Even this is not all of WFAA's complete news service! Special events, public service and farm news are handled separately—in addition to regular newscasting at WFAA. This, with our regular daily news programming, bears out our claim that WFAA offers the finest and most complete news service of any station in the Great Southwest.

\*By order of FCC, WFAA operates haltime on 820 Kc. (50,000 watts) and half time on 570 Kc. (5,000 watts).

ADVERTISERS AND LISTENERS CONTINUE TO RELY ON WFAA TO LEAD THE WAY IN THE SOUTHWEST

- Largest, Most Experienced Staff
- Complete Modern Facilities
- Proven, Popular Programming
- Complete, Effective Coverage

Station **WFAA**  
DALLAS, TEXAS

**820 NBC 570 ABC**  
**TEXAS QUALITY NETWORK**

Radio Service of the Dallas Morning News

and  
**WFAA FM**

Represented Nationally by EDWARD PETRY and COMPANY



World News



National News



Local News



Teletype Room

# *Big Aggie* DOES IT AGAIN! over HALF A MILLION LETTERS in '47

A total of 527,209 pieces of mail poured into WNAX during 1947, proving more convincingly than ever that Big Aggie's listeners are loyal and responsive. More than 74% of the letters were directed to commercial programs, either ordering or inquiring about a WNAX-advertised product! Mail came from 400 of 401 counties in the WNAX five-state area plus another 100 "outside" counties. Maps telling the complete story have been distributed. If you don't have yours or want additional copies, write us today. It's packed with information you'll want to know about Big Aggie Land, the richest agricultural region in the world.

570 KC  
5,000  
WATTS

A Cowles Station

# WNAX

SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.





# signed and unsigned

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph L. Andrews	Schenley Distillers Corp (Schenley Import Corp div), N. Y., vp	Same (Calt. Vineyards Assn div), N. Y., sis, adv dir
Edward M. Bland	John Wannamaker, Phila., adv dept	Philco Corp (Atlantic Sales div), Phila., TV sis prom mgr
Harry C. Chrabot	Jefferson Electric Co, Bellwood, Ill., Western sis superv	Zenith Radio Distributing Corp, Chi., in chge adv, sis prom dir
Howard S. Cook	American Home Products Corp (American Home Foods div), N. Y., asst adv mgr	Bridgeport Brass Co (Aer-a-sol div), Bridgeport, Conn., adv dir
Wallace T. Drew	Bristol-Myers Co, N. Y.	Same, asst adv mgr in chge prod adv, radio progrs
Gerrit E. Koelof	Walt Disney Productions, Burbank, adv, publ dir	Pan-American World Airways (Pacific-Alaska div), S. F., adv mgr

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walton Butterfield	H. B. Humphrey, N. Y., acct exec	Same, vp
Damon Carter	McCann-Erickson, Boston	Louis Robert Korn, Boston, acct exec
C. H. Cottingham	Erwin, Wasey, N. Y., vp in chge radio	Same, H'wood., radio dir
Wickham W. Crider	BRD&O, N. Y., asst dir radio in chge TV	Same, vp
G. Potter Barrow	N. W. Ayer, Phila.	Dorville, Phila., vp
Frank E. Delano	Young & Rubicam, N. Y.	Footee, Cone & Belding, N. Y., vp
Rodney Erickson	Footee, Cone & Belding, N. Y.	Young & Rubicam, N. Y., in chge We the People
Clarence Fisher	John Freiburg, L. A., vp	Ruthrauff & Ryan, L. A., acct exec
Robert L. Foreman	BRD&O, N. Y., radio comml superv	Same, vp
William Friesch Jr	McCann-Erickson, N. Y., media dir	Ralph H. Jones, Cinct., research, media dir
Charles H. Furey	Roy Durstine	Peck, N. Y., radio dir
Nathan Goldenberg	Klein, Chi., acct exec	Kurtner & Kurtner, Chi., acct exec
George Guinan	Hearst magazines	Robert W. Orr, N. Y., acct exec
Stuart Harding	Footee, Cone & Belding, S. F.	How, S. F., media buyer
Albert E. Hebert	Franklin Fader, Newark, vp	Raymond, Newark, acct exec
Champ Humphrey	Gardner, St. Louis	Same, media dir
Josephine V. Keim	Montee F. Dreher, N. Y., copy chief	Portland, N. Y., acct exec
Amneric Kennelly	Arthur Meyerhoff, Chi., timebuyer	Same, vp
W. T. Kidduff	WSA, Cinct., sis rep	Olian, Chi., timebuyer
Lillian Kirk	WGR, Buffalo	Kiduff & Co (new), Cinct., head
Hall Lamb	KYW, Phila., acct exec	Adam F. Eby, Buffalo, acct exec
Frank J. Kivlan	Ruthrauff & Ryan, N. Y., copywriter	Peter Hilton, N. Y., acct exec
Dan J. Loden	Van Sant, Dugdale, Balto.	Same, radio dir
Shirley Luby		Charles A. White, Phila., radio, TV dir
Floyd B. Lyle	McClellan Publications, L. A., dir	H. K. L., L. A., acct exec
John McClean Jr	Pedlar & Ryan, N. Y.	Ben Sugarman, Toronto, acct exec
Met Mohr	S. L. Fless, N. Y.	Same, acct exec
Thomas H. Moore Jr	WOR, N. Y., prog coordinator	Gowan & Bengler, N. Y., radio, TV head
Miller Munson	Erwin, Wasey, Seattle, mgr	Ruthrauff & Ryan, N. Y., acct exec
Leslie Norris	Lockwood-Shackelford, L. A., acct exec	Davis, L. A., acct exec
Ray Oviatt	A & S Lyons, Beverly Hills, radio dir	Hugo Wagensell, Dayton, superv radio, TV dir
Ben Pearson	Thor Corp, Chi., vp	Same, N. Baskin, Chi., acct exec
Jim Pease	Lactona Inc, St. Paul, adv mgr	Olmsted & Foley, Minn., acct exec
Robert B. Pile	Leo Burnett, Chi., acct exec	Same, dir media anal
Kenneth Schastinger		Manison-Gold-Miller, Minn., media dir
William F. Schnaudt	Frederic W. Ziv	Nolan & Titchell, Albany, radio dir
Willard Schroeder	WINS, N. Y., gen mgr	Kechem, MacLeod & Grove, Pittsburgh, radio, TV dir
James C. Sheridan	Young & Rubicam, S. F., acct exec	Wakefield, S. F., vp
Henry L. Sondheim	Raymond Spector Co, N. Y.	Gerald Lesser, N. Y., media dir
Tyler Spafford	Grant, Chi.	Same, Dallas, acct exec
Jean Starr		Pat Patrick, Glendale, acct exec
Harold W. Steck	McCann-Erickson, N. Y., free lance radio script writer	Same, radio copy dir
Nathan A. Turtis	W. Earl Bothwell, H'wood., West Coast mgr	Same, vp
G. M. Wagner	Dee-Anderson, Louisville, prodn mgr	Same, media buyer
L. E. White Jr	Gibbons, Tulsa, vp, radio dir	White Advertising Agency (new), Tulsa, head
Robert Wolfe	Keyton & Eckhardt, N. Y., assoc radio dir	Same, H'wood., head
Charles J. Zeller Jr	Guenther-Bradford, Chi., radio dir	Simmonds & Simmonds, Chi., vp, radio dir



# Rockin' chair's got me

• That's how Lazy Bones, in the person of Ted Chapeau, starts his disc jockey show every week-day afternoon on WMBR and the only sleepy thing about it is the drowsy accents in which Bones plugs his commercials.

• Local advertisers can't afford to fool around with their advertising money. It has to pay off in sales — and quick. That's why the Lazy Bones show and the other WMBR participating programs are sold out solid 95% of the time.

• But when you want your advertising dollars to pay off in Jacksonville sales, it's smart to follow the lead of the local merchants to WMBR.

**NOW 5000 WATTS**  
**WMBR**  
**Pays off in Sales**  
 Jacksonville, Florida, C.B.S.

## THE PEOPLE LOOK

(Continued from page 74)

One to two hours	14%
One-half to one hour	6%
Fifteen minutes to half hour	2%
Up to 15 minutes	1%
Don't listen	2%

More Public Opinion survey respondents think that radio is fair on public questions than believe that newspapers are fair. They reported:

	Radio	Newspapers
Fair	79%	55%

The feeling of radio's news-unfairness among those who are anti-broadcasting (13%, since 8% didn't hazard an opinion) is attributed to advertisers (32%), station owners (26%), and commentators (18%). The balance, 24%, think the guilty parties are "someone else" or just "don't know." It's important to sponsors to realize that although the critics of radio's news are less than 13%, almost one-third of these put the onus for slanted news on the advertiser rather than the station or other factors in broadcasting. The actual anti-radio percentage of the entire panel of respondents isn't high on this question (26% of 13% is only 3% of the whole) but it indicates, as did a recent college survey of undergraduate opinion, that it doesn't take too much to put the finger on broadcasting. The so-called intellectual minority is suspicious of all advertising. Paul Lazarsfeld, who analyzed the survey, points out that while a breakdown of the respondents on the basis of education reveals that the "critics" of broadcasting are preponderantly in the college graduate group there is a high degree of criticism in respondents who have "some college" and who have completed high school. The articulate minority are anti-advertising. There is also a marked increase in the criticism of broadcast advertising in the higher income groups. The combination of those who "don't like advertising but will put up with it" and those who would "cut out all advertising on radio" in the monied class amounts to 32% of this group. Since the higher income group usually earn or receive their incomes from industry, it's significant that 32% of them dislike broadcast advertising.

There are many favorable reactions to radio in this second *The People Look at Radio* report. Asked if they thought that schools, newspapers, radio, local government, churches were doing their job, the respondents report in the following manner:

(Please turn to page 98)

in downstate  
**ILLINOIS**

it's—

**W  
M  
I  
X**

**MT. VERNON, ILLINOIS**

• *the only independent station covering all of Southern Illinois at one low AM-PM rate*

**WMIX-AM 1,000 watts**

**WMIX-FM 15,700 watts**

represented by

**JOHN E. PEARSON COMPANY**



*In Detroit . . . it's*  
**WWJ - The Detroit News**

**FIRST** in PUBLIC SERVICE features for more than 27 years . . . tirelessly working in the public interest, constantly retaining community confidence.

**TOPS** in TALENT . . . with Detroit's best-known, best-liked personalities, combined with the world's finest through WWJ's 20-year-old NBC affiliation.

**FOREMOST** in PIONEERING and PROMOTIONAL policies that have kept WWJ on top all through the years, and trail-blazed the way for both FM and Television "firsts" as well.

WWJ's leadership in PUBLIC ACCEPTANCE is evidenced by the results continually obtained for its advertisers . . . adding prestige to their products, force to their sales messages, and increasing sales through lowered sales resistance.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



Basic NBC Affiliate

AM-950 KILOCYCLES-5000 WATTS  
 FM-CHANNEL 244-97.1 MEGACYCLES

Associate Television Station WWJ-TV

## PARTICIPATING PROGRAMS

(Continued from page 25)

recipe, home furnishing, beauty, and fashion information.

Today Craig talks of books, current events, movies, theater, and living in general. She block-programs her commercials, pie with coffee, rugs with curtains, soap with dishwashers, etc. She also block-programs her editorial content. She has found out, as most successful program mentors have, that variety in the program must be in the presentation, not too obviously in the material. When

a program jumps all around the lot it doesn't build an audience. The program must be integrated so that the listener does not have to do mental handstands to follow it.

Most successful programs on local stations have, like wildflowers, just grown. Program managers don't seem to have the time to devote to building a women's catch-all vehicle. Some of the girls bemoan the lack of a guiding hand. Time and time again local women broadcasters come to New York or Chicago to ask help of the "names" in the field. They

don't know the available program material sources and they find it difficult to fill their 15 minutes. Once they're established, they discover it's a matter of selection, not one of enough data. For the most part participating program guardians are happy to be left to their own devices.

A number of the programs have discovered that great time fillers, with unusual listener interest, are letters. Once established any mc could fill up all her programs just reading letters—and good letters at that. Most of the mc's are married, and many of them find that references to the husband and other members of the family are welcomed by their fans. Some keep their private lives far from the mike, but they are in the great minority.

The backgrounds of the mc's also flavor what they emphasize on their programs. Former fashion writers play up fashion. Home economics specialists stress cookery. However they all learn not to teach, not to talk down, but to share the fullness of their lives with their listeners.

Sponsors who weigh the use of women's participating programs from the cost factor are often tempted to try to buy one-minute spots near high-rated programs instead. The trouble with this is that there are few one-minute spots available next to high-rated programs. If the station is a network affiliate, there are no one-minute spots between programs (only 20-second station breaks). If the station is an independent and has some top-rated programs, one-minute spots are about as scarce as hens' teeth.

In some cases, one-minute spots on participating programs cost no more than straight one-minute commercials. In others the premium may run as high as 50%, although 20% is a fair average. It's generally more reasonable from a result point of view to buy a participation than it is to buy a one-minute announcement—even if the latter were available, which in most cases today it isn't.

There's no rule of thumb upon which a women's participation program may be bought. A rating doesn't tell a sponsor very much. Each participation must be checked via some other sponsor's cash register. Women's participating programs are basically salesmen. If they sell they're worth a premium. If they don't, the answer to adequate local coverage for a sales message may be chain breaks, a good local program, or a top-flight open-end transcribed production. \*\*\*

# HOW D'YUH LIKE THIS, FOR MAIL-PULL?



We've been telling you for yars and yars that Red River Valley people really "go" for WDAY. But here's a case history that surprised even us!

One of our WDAY advertisers recently put on a 28-station contest, using a lot of the best stations in Mid-America. At the close of the campaign, the Agency told us the various costs-per-entry. WDAY led the list, with a cost of .087. The average cost for the other 27 stations was \$2.43!

Any WDAY advertiser can tell you that WDAY and the Red River Valley are hard to beat. But for an actual resident's advice, ask your local representative!



FARGO, N. D.

NBC • 970 KILOCYCLES

5000 WATTS



**JOSEPH K. BURRIN**  
**Pharmacist**  
**Covington, Ind., says . . .**



*"They ask for brands they hear on the radio"*

Joseph K. Burrin, a graduate last June from Purdue University, bought his own drug store in September at Covington, Indiana.

He's a strong believer in advertising. Burrin's Pharmacy advertisements appear regularly in the local weekly paper and on the local theatre screen. Although he does not have opportunity to use radio advertising, he knows it works. "When the cold remedies started to move in the fall," he reports, "I noticed it's the brands they hear about on the radio that people ask for."

Mr. Burrin's reaction to radio is typical of most small-town merchants in the WLS area. And radio in Fountain County means WLS—for WLS has the highest BMB in the county, 88% day and 91% night. In 1946, WLS received 4,172 letters from the county's 4,530 radio homes—92% response! Here's ample proof of listener confidence in WLS—confidence built up in 24 years by giving listeners the kind of service they need, entertainment they want.

Covington, 145 miles south of Chicago, is the Fountain county seat. This county is an important market. Total population is 18,299, with 79.5% rural. Retail sales in 1946 were 12 $\frac{1}{3}$  million dollars, over 3 million of it in food sales alone!

This important county is only a small part of the market intensively covered by WLS. In Covington and Fountain County, as in many other Midwest communities, WLS is the leading radio station—most listeners, most influence . . . and the merchants know it! For further details about WLS—its audience, its market, its results—ask any John Blair man.

890 Kilocycles  
 50,000 Watts  
 ABC Affiliate

Represented by  
**JOHN BLAIR & CO.**



## *Big enough to be smallest*

Obviously, you've got the best in Radio when you can spend money for a "big" program *and still get listeners at small cost.*

That's why the shrewdest buyers of Radio—the men who use Radio most and know it best—so overwhelmingly prefer the two top U.S. networks, the **TYPE I** networks, the "big audience" networks.

Advertisers can *afford* to put a "big" program on a **TYPE I** network because *these* networks, with their stronger, better-balanced facilities and stronger schedules, *deliver more customers in more markets* to their programs—producing the lowest cost per customer in all Radio!

And more of the hundred largest users of Radio prefer CBS to any other network. For the unbiased figures show that CBS delivers its **LARGE** audiences at **LOWER** costs than **ANY** other network.



SPONSOR COMPAGRAPH

4 PM 4:15 4:45 5 5:15 5:30 5:45 6 NIGHT

Grid of program listings for the evening hours (4 PM to 6 AM) across various channels (ABC, CBS, MBS, NBC).

NIGHT

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY NIGHT

6 PM 6:15 6:30 6:45 7 7:15 7:30 7:45 8 8:15 8:30 8:45 9 9:15 9:30 9:45 10 10:15 10:30 10:45 11 11:15 11:30 11:45 12

Main grid of program listings for the day (6 PM to 12 AM) across various channels (ABC, CBS, MBS, NBC).

Small text at the bottom left corner, likely a disclaimer or copyright notice.

Vertical text on the right edge of the page, possibly a page number or additional date information.



Table with 2 columns: Station Name and Time. Lists various radio stations and their broadcast times.

Main broadcast schedule grid. Columns represent days of the week (SUNDAY to SATURDAY) and time slots (8:30, 9:00, etc.). Rows represent radio stations (ABC, CBS, MBS, NBC). Each cell contains the program name and a call sign.

Table with 2 columns: Station Name and Time. Lists various radio stations and their broadcast times, continuing from the left side.



# Double-checking Hooper in Rochester...

HOOPER SAYS WHEC SHARE  
OF LISTENING AUDIENCE IS...

# 40%

*\*Combined average Morning, Afternoon,  
and Evening Hooper Index for 1947.*



A ROCHESTER NEWSPAPER IN A RECENT  
HOUSE-TO-HOUSE SURVEY ASKED, "WHAT IS  
YOUR FAVORITE ROCHESTER RADIO STATION?"

# 39% SAID "WHEC"

- 26 PERCENT SAID, "STATION B."
- 12 PERCENT SAID, "STATION C."
- 11 PERCENT SAID, "STATION D."
- 8 PERCENT SAID, "STATION E."
- 4 PERCENT SAID, "STATION F."



# WHEC

*of Rochester*

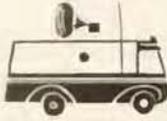
N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco



the WATV Test-Pattern is now being telecast daily in the New York area on Channel 13.



the new WATV Mobile Unit will begin remote operations in April.



the WATV main Television Studio, the world's largest, (84' x 82'), is rapidly nearing completion.

**WATV**  
 CHANNEL 13 TELEVISION CENTER, NEWARK, N. J.  
 serving the New York Metropolitan Area

A Winning Combination . . .

**WAPO**

**WAPO-FM . . .**

**Pioneers in Chattanooga**

*Affiliated with*

**National Broadcasting  
 Company**

*Represented by*

**HEADLEY-REED COMPANY**

**AM PROGRAMS ON FM?**

*(Continued from page 40)*

of the second transmitter. Eventually there will be a rate adjustment which takes into account the fact that network programs are being fed to listeners via two stations in the area. Instead of a separate rate for FM and AM there will be a combined rate, such as WWDC and WWDC-FM has established, which will be subject to a discount if the FM station does not carry the program.

No rating service except the Pulse of New York and its related Pulses in Boston, Chicago, Cincinnati, New York, and Philadelphia, is reporting any special FM indices of network program listening. Hooper is not asking a special FM question, but believes that respondents call the FM affiliate of a network outlet by the call letters of the AM station more often than they identify it correctly. Since Hooperatings are basically program ratings this does not affect the show reports. Nielsen Audimeters can be adjusted to record FM listening but practically no FM-AM Audimeters are in the field at present.

There has been an increase in listening to networks during the last two months. It is, however, too early to ascertain whether this increase is due even in part to network programs on FM stations in areas that couldn't hear the programs of one or more chains too clearly before.

A confidential survey among station licensees just completed by a major network reveals that within a little over a year 75% of web service areas will be able to dial their network programs on either FM or AM. It appears that in two years commercial duplication will be almost 100%, unless the musical or other union problems should once again force non-duplication of network programming.

Many network stations, however, are using their station time (periods during which there is no mandatory commercial network service) to program their FM station differently from their standard broadcast operation. There will be separate rate cards for local and national spot advertisers for this operation. What it will be, most stations report, cannot be decided upon at present.

There is no question but that listening audiences are being split up between AM and FM, and where there is TV, by the visual medium also. What is listened to or viewed and who looks or listens is still a to-be-researched field. There is a great area in which the field of broadcast advertising knows very little; FM has increased that area. . . .

*NOW! the Zenith "Century"  
a Table Combination with the*



# COBRA TONE ARM

**The Most Demonstrable  
Table Combination You've  
Ever Had on Your Floor**

*and it's priced for volume business!*

RETAIL LIST PRICE

**\$99<sup>95</sup>**

MATCHING RECORD CABINET . . . \$39.95

*West Coast Slightly Higher*

Here is a new Zenith model designed to *walk off* with the bulk of the business in the important table combination bracket.

It is a *quality* set through and through. With its tone quality, beauty of design and terrific performance, it is far ahead of anything you have yet seen. You will want to advertise it, display it, demonstrate it . . . for this set has real features that your customers will see and like.

**Keep An Eye On**



**NOTICE THESE  
SELLING FEATURES**

- **COBRA TONE ARM . . .**  
Zenith's new way to play records. Makes them sound better—last longer.
- **GLIDE-AWAY COVER . . .**  
Entire cover glides back so phono unit is open for easy loading.
- **NEW "DIALSPEAKER" . . .**  
New Zenith development for bigger speaker—larger, easier-to-read dial.
- **SILENT SPEED CHANGER . . .**  
Quickly, gently changes 10 or 12-inch records.



*Zenith Radio Corporation • 6001 Dickens Ave • Chicago 39, Ill.*

## IN THE RURAL INTEREST

(Continued from page 34)

cooperatives. Men like Arthur Church, head of the Midland Broadcasting Company of Kansas City (KMBC), realize that something has to be done to serve the farmer as a group apart from urban populations. A number of stations on the West Coast have started thinking about building a local chain to serve farm needs. Up in New York State, ten farm organizations have underwritten a non-profit corporation known as Rural Radio Foundation. The foundation in turn owns the Rural Radio Network, Inc. which will

serve, it is claimed, through six FM stations, 80% of the farm audience within New York State. The stations will use micro-relays to pass along the programs from one to another. Each transmitter is on a fairly isolated peak in a rural area.

RRN hasn't set its program structure yet. It knows that it will be useless to program after 10 p.m. Its audience isn't awake at that hour, except on a Saturday night. It has plans that are vitally concerned with remotes—broadcasts picked up from rural church functions, grange meetings, county fairs, and all the social functions that are planned for the farmer. It will sell no urban audience, have no

programs that are basically urban. Even the comedians will avoid references to Hollywood and Vine. This doesn't mean that the gags will have hayseeds behind their ears, but that they'll be phrased in patois of the land, not Lindy's or hot spots.

The head of RRN is R. B. Gervan, formerly director of information for the Cooperative Grange League Federation. His was the responsibility of buying time and programs to get the message of the co-op across to its members. He started with one program once a week on one station. In his peak year he placed 3,000 time and program deals. This included a daily program broadcast over a specially linked network covering New York and New Jersey. He discovered how hard and expensive it was to reach the farmer by himself.

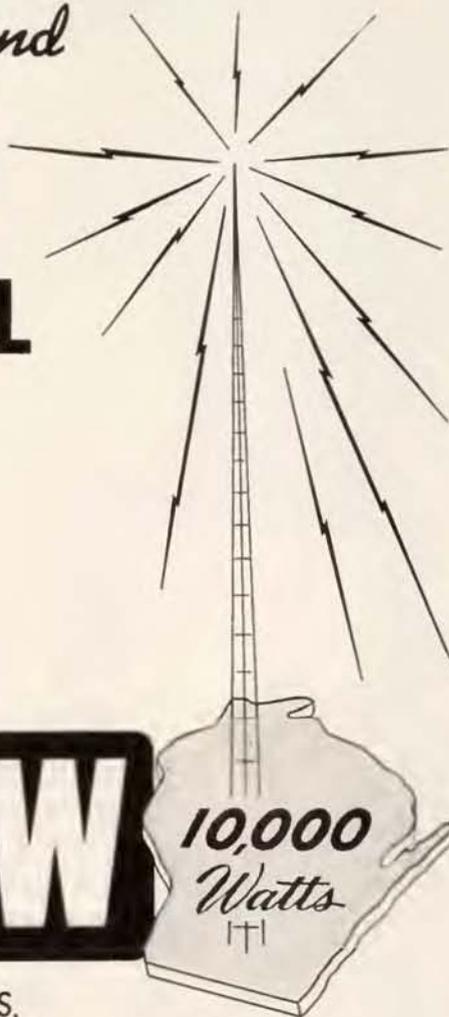
RRN will operate out of Ithaca, where no doubt it will have the advice of Mark Hanna, manager of WHCU, who has made this daytime station of Cornell University both a credit and a profit to the educational institution. WHCU and RRN are located in the same building, which would seem to indicate more than the normal degree of cooperation between

(Please turn to page 95)

# WISCONSIN'S

*Newest and*

**MOST  
POWERFUL  
RADIO  
STATION**



# WKOW

AFFILIATED M. B. S.

**1070** *On your dial*

MADISON 3, WISCONSIN

Represented by HEADLEY-REED COMPANY

**KOIL**  
*delivers*  
**NEBRASKA'S**  
**NO. 1**  
**MARKET-**  
**OMAHA**  
*plus*  
**Council Bluffs**

**BASIC ABC • 5000 WATTS**  
*Represented By*  
**EDWARD PETRY CO., INC.**

# PROMISE NO. 3

SPONSOR has built a reputation for sure-fire issues, month in and month out. But twice before we've seen fit to give promise of extra-special features in upcoming issues. We've told you about the FALL FACTS digest highlighted in the July 1947 issue; the NAB EVALUATION analysis in the September 1947 (NAB) issue. You loved them both, and afterwards told us so\*. This policy of advance notices of outstanding features will continue. Right now SPONSOR is interviewing sponsors and their agencies in a uniquely meaningful study. "What the sponsor asks of the NAB" will be featured in the May (NAB) issue. The issue will be published two weeks before the Los Angeles Convention, will be additionally distributed and discussed at the Convention. We believe that it will grip the interest of sponsor, agency, and radio station readers. The May (NAB) issue constitutes an exceptional advertising opportunity. Advertising forms close April 15.

**Important reading for important people**

# SPONSOR

\* You wrote things like this:

"Congratulations on your September (NAB Evaluation) issue which is chuck full of ideas which will help us to make money for ourselves and our clients."

Richard Jorgensen  
Richard Jorgensen Advertising  
\* \* \*

"For the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone."

C. E. Hooper  
C. E. Hooper, Inc.  
\* \* \*

"The July issue of SPONSOR is a knockout."

Howard Yeigh  
J. Walter Thompson Co.

"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."

H. C. Wilder  
WSYR  
\* \* \*

"I was gratified to notice the terrific amount of space that you devoted to spot broadcasting in this issue (July)."

Wells H. Barnett, Jr.  
John Blair & Company  
\* \* \*

"Your current issue (July) is the best one yet. It has a tremendous amount of information in it. If I were a sponsor—heaven forbid—I wouldn't be without it."

Paul Denis, Radio Editor  
New York Post

# TV

WWJ-TV received a 21% return on its postcard survey of TV listening in Detroit made during the period December 10 to January 14. The responses came 65% from homes, 24% from public places, and 11% from dealers. The program receiving the greatest number of "excellents" was the *NBC Newsreel*. It's scanned twice weekly, at 8 p.m. Wednesdays and 3:30 p.m. Fridays. Out of 463 replies 237 homes, 72 public places, and 28 dealers rated it tops. Only one respondent tabbed it bad, 19 poor. The balance, 93, felt it was good.

In the order of "excellent," viewers rated the balance of their viewing in the following sequence:

Hockey 313; "B" Pictures (motion pictures) 153; Junior Jamboree (juvenile) 148; Fun and Fables (cartoons) 147; Free for All (aud. participation) 124; Point of View (round table) 108; Comics (slides & skits) 116; TV Matinee (home economics) 87; Powers School (charm course) 70; Man on Street (interview) 60; Sketchbook (dept store mdse) 37.

The WWJ-TV survey also turned up the information that the average television home in Detroit has five viewers per set, the average tavern 43 viewers, and the average dealer nine. It also revealed that when the station scanned the Rose Bowl football game, in which the University of Michigan participated, the average viewers per home jumped to 11, the public-place viewers to 128, those in dealers' stores to 80. The Motor City is sports-conscious plus.

• • • By October 1948, Chicago will be linked via coaxial cable with Mil-

waukee, Toledo, Detroit, Cleveland, and St. Louis, and several networks will be feeding their affiliates visual programs by that time. The Eastern link in the chain (New York, Philadelphia, Schenectady, Boston, Washington, and Baltimore) will be extended to Richmond by December and at that time is scheduled to join the midwestern loop.

• • • There will be over 190 applications pending for TV licenses by June first according to present indications.

• • • Frank H. Lee Company (hat manufacturers) will present Drew Pearson on TV, as well as on the ABC network, as soon as plans can be completed to give the program a visual aspect.

• • • The Crosley Broadcasting Corporation (WLW, Cincinnati) will have three TV operations on the air by the end of 1948. WLWT in the Queen City is now telecasting, WLWD (Dayton) will be on the air sometime in November, and WLWC's location in Columbus, O., is being cleared with the Civil Aeronautics Authority now. Crosley hopes to be able to cover a good part of its radio service area through multiple ownership of TV stations.

• • • While AP announced (at a Hollywood convention) that it was dropping its immediate plans for a TV newsreel, INS and UP are going along with their plans full steam. INS beat all the theater newsreels with film on the Czechoslovakian crisis during March.

• • • RCA-Victor has brought its booklet "What's your television I.Q.?" up to date and expects to distribute well over 1,000,000 this year.

• • • Besides his 10,000,000 feet of stock film for TV, Frederic Ziv has some 75 full-length feature films for lease to stations. Pictures include in their casts such players as Alan Ladd, Bela Lugosi, Doris Day, and Parkyakarkus.

• • • Duane Jones has combined the

fad of "Who Is It?" with jigsaw puzzles. During the telecasts of *Missus Goes A-Shopping* (WABD, New York), John Reed King, the mc, builds the face of a noted personality, piece by piece, while viewers are asked to identify "Mr. Who." The contestants must write the name of "Mr. Who" and 25 words or less on the subject "What changes television has brought to your home," on the back of the wrapper of any one of the sponsors' products. Duane Jones advertisers using the program on a revolving basis are Sweet-Heat Soap, Bab-O, and Mueller Macaroni products. The grand prize will be a Lauderall Washing Machine. Results of the contest are going to be judged by the advertisers, says the agency, on a cost-per-sale basis. Walter Ware, TV-director for Duane Jones, feels the time has come to make television in New York deliver sales that justify telecasting expenses.

• • • Over 16,000 TV receiving sets were in use in Chicago as March drew to a close. At the beginning of the windy month Chicago passed the 15,000 mark and WBKB's rates went up to a base of \$500 an hour. Captain Bill Eddy, director of the station and Balaban & Katz television activities, stated that not only were available viewers increasing by leaps and bounds but that the switch was to home receivers. Whereas a year ago a majority of the sets were in bars and grills, today only 22% are so located. Residential installations account for 69.7% of the 16,000 sets in the area. The balance are in use in dealers' stores. WBKB's rate during the period in which from 5,000 to 15,000 receivers were in use was \$375 an hour.

• • • American Tobacco will have a number of TV programs on the air this spring. There'll be a mystery, *Barney Blake*, produced by N. W. Ayer, *Tonight on Broadway* produced by Martin Gosch for Foote, Cone and Belding, and a number of other to-be-announced vehicles.

# FM

More than half the FM stations in the nation are using breaks between programs to remind their listeners (many of whom are hearing FM on a friend's receiver) to "be sure your new radio has FM." This

is an FMA-inspired campaign.

• • • 483 FM stations were on the air at the end of March.

• • • Ten regional FM networks are either functioning on a pilot basis or plan to be in operation within the next three months. Regional networking for specific sections of the radio audience seems destined to be an important part of FM service in the years to come. Stations will themselves operate their own microwave relays and thus networking costs will be kept to a minimum.

• • • Seventy-five per cent of all FM stations are owned by AM station oper-

ators. One-third are controlled by newspaper-AM station managements.

• • • Cincinnati's WCTS-FM will be serving trolleys and buses with five-minute radio packages—music, newscast, and commercial. During a study made by the Taft interests 96% of all riders in the trolleys and buses noted on survey cards that they approved of the idea. Baltimore and Washington won't be far behind the Queen City and Wilkes-Barre's WIZZ may have its transradio plan, called Transcasts, in operation almost as soon as WCTS. The latter are also affiliated with the Hulbert Taft organization.

# Camel's Choice...NBC Television

Right now the R. J. Reynolds Tobacco Company is starting something—what will be one of television's most elaborate, exciting developments—The Camel Newsreel Theatre.

Naturally, when Camel decided to sponsor a new full-length newsreel each day, 5 days a week—naturally, the choice in television was NBC.

So . . . excuse this paraphrase of Camel's *Choice of Experience* clincher: *Let your own experience tell you why more sponsors are choosing NBC Television than ever before.*

## Here's how CAMEL Telecasts the NEWS!

 <p>The Camel Newsreel Theatre</p>	<p>Wm. Esty Co. has events filmed by Twentieth Century Fox Movietone News...</p> 	<p>Shots are edited, scored, narrated then</p> 	<p>Camel themes and commercials are integrated.</p> 
<p>A new 10-minute reel is telecast each Monday through Friday—with NBC's own Television Newsreels (Mon.-Thurs.-Sun.) That means last-minute sight and sound news programs offered on NBC, 6 days a week.</p> 	 <p>Reels are flown to NBC television affiliates not yet joined to the Eastern Network while</p>	<p>Viewers in New York, Philadelphia, Washington, Baltimore, and Schenectady, (Boston soon), watch simultaneous broadcasts of latest events.</p> 	 <p>Result: more news, more viewers, more Camels.</p>

**NBC** Television

NATIONAL BROADCASTING COMPANY

30 Rockefeller Plaza, New York 20, N. Y.

A Service of Radio Corporation of America

Look  
what  
30¢  
buys  
on  
WBZ

WANT TO GET THE MOST for your promotional dollar in New England? Bend an ear, then, to this case history!

The advertiser's name, Tern Incorporated. The product, a liquid household detergent. The promotional plan, offers of free samples during a 13-week test period. The media, five prominent New England stations.

*Cost per inquiry* (including station time, manufacturing, mailing and postage, and handling charges) ranged from \$4.35 for one station all the way down to 30¢ for Mildred Carlson's "Home Forum" program on WBZ.

Why this sensational success on WBZ? The advertiser credits it to Miss Carlson's sparkling enthusiasm.. and to her acceptance by thousands and thousands of housewives throughout the six New England states. Wherever you go in New England, people listen to WBZ.. and like what they hear.

WBZ BOSTON WBZA SPRINGFIELD



WESTINGHOUSE RADIO STATIONS Inc

KDKA • WOWO • KEX • KYW • WBZ • WBZA

National Representatives, NBC Spot Sales—Except for KEX  
For KEX, Free & Peters

## IN THE RURAL INTEREST

(Continued from page 90)

the units. However, Hanna does not plan to leave WHCU and has extensive plans for that station and its full time FM affiliate.

For a number of years, Arthur Church has been studying the difficult problem of trying to serve two masters in Kansas City—the great metropolitan area of KC and the great rural area of which KC is logically the hub. Being program conscious he knew that he was building a number of programs that would entertain both rural and urban Kansas, but he knew that his urban and rural audience didn't listen at the same time. After mature consideration he decided to make application for and build another station—a station in the middle of rural Kansas, but which would be programed where the talent was available, in Kansas City. To the casual observer this would appear as though Church was cutting his KMBC audience into two pieces. He was, but only from a transmitting point of view. Church was planning for advertisers a "team" operation, through which they could reach both urban and rural Kansas at the time each wanted to hear what the

advertiser had to say. The rural team mate of KMBC is KFRM.

The fact that the number of stations on the air has increased so much is one reason why broadcasters are gradually getting away from the idea that all stations must serve the great mass of listeners. While the growing tendency to program stations exclusively for the farmer is more dramatic perhaps than other examples of programming for minority audiences, there is an increasing number of outlets that are thinking in terms of individuals instead of millions of homes. Oldest of these is the "good music" station, WQXR (New

York), now owned by the New York Times. There are, however, a great number of other examples that have been doing a similar programming. WHN (New York) and WHDH (Boston) are leaders in the field of reaching sports listeners. News and music stations abound throughout the United States and while they make little attempt to supply something for everybody, their audiences are great and in some areas like Memphis (WVHM), the sum total of the so-called minority listeners frequently adds up to more ears than major network outlets deliver. . . .



### Texas Rangers Ridin' High!

The Texas Rangers transcriptions of western songs have what it takes! They build audiences . . . they build sales. The price is right—scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for complete details.

The  
*Texas Rangers*  
An ARTHUR B. CHURCH PRODUCTION  
Kansas City 6, Mo.

OKLAHOMA CITY'S  
ONLY....

50,000 WATT  
STATION

# KOMA

For best results in the rich central and western

sections of Oklahoma tie your message to a 50,000

watt signal that is heard by OVER 1,370,000 Okla-

homans who spent OVER \$855,739,000 in retail

sales during 1947.

JOE BERNARD  
GENERAL MANAGER

AVERY-KNODEL, Inc.  
NATIONAL REPRESENTATIVES

Retail Sales in  
**WPTF's Primary  
 Market Exceed**

**ONE  
 BILLION  
 \$\$  
 A YEAR**

**More Proof That  
 WPTF is  
 No. 1 Salesman**

**in North Carolina  
 the South's  
 No. 1 STATE**

**WPTF**  
 680 KC 50,000 WATTS NBC  
 AFFILIATE  
 Raleigh, North Carolina

**FREE & PETERS** National  
 Representatives

**THEY GAVE AWAY**

*(Continued from page 43)*

direct mail and newspaper advertising— at least in the way that the Sanditens were using these mediums back in 1932.

The three brothers didn't jump right into broadcasting with all their advertising cash. Maybe, they thought, the cigar lighter offer results were simply a fluke. No sense in disrupting a proved success formula. So they conferred and came up with \$1,000 to spend in radio. They bought spot announcements, and the year being 1932 they were able to buy very good spots. They experimented with different commercials. They checked different time availabilities. No matter what they tried, they found that broadcast advertising sold auto accessories. Some ideas sold more than others, but regardless, radio moved their merchandise. The second year the radio advertising budget was upped to \$2,000. No big gamblers the Sanditens.

The third year it was decided to spend a little real advertising money on the air. Station KVOO was employed to build a 30-minute variety program for OTASCO, as the Oklahoma Tire and Supply Company was becoming known. The program was also fed to WKY (Oklahoma City), to which the Sanditens were beginning to spread their business.

Variety was satisfactory in so far as the merchandise in their stores was concerned. It sold merchandise but not enough. It convinced OTASCO that newscasts were a better vehicle for their selling. Starting with their fourth year, the firm has concentrated their selling on newscasts. This doesn't mean that throughout the Southwest they haven't used every type of program known to broadcasting, but just that after every test of another program form, they returned to news.

Ten years ago (1938)—six years after they had purchased their first commercial—the Sanditens were spending more than half their advertising budget in radio.

And they were averaging a new store a month.

By 1941 they had 110 stores and a radio budget of \$40,000. They were buying newscasts on 16 stations. With the coming of World War II, they fell heir to the greatly increased news audiences. The occasional news-broadcast follower became a regular and OTASCO reached more and more ears with its sales messages. At the end of the war, their radio budget had reached \$70,000. Despite materials freezes the Oklahoma Tire and Supply chain had grown to 123 stores.

**WMBD**  
*dominates*  
**PEORIA AREA**



**with  
 LIVE  
 TALENT**

WMBD has a larger share of the audience than all other Peoria stations combined (Hooper Station Listening Index, Dec. '47—Jan. '48). One major reason for this dominance is LOCAL PROGRAMING with LIVE TALENT.

**35**

... FULL TIME personalities! Out of a total staff of 65, over half are exclusively talent and programing personnel. This personal touch in news, sports, farm information, women's programs, music and variety shows represents genuine community service. Combined with top-notch CBS features, it keeps WMBD "First in the Heart of Illinois."

**AM**  
**WMBD**  
**FM**  
**PEORIA**  
 CBS Affiliate • 5000 Watts |  
 Free & Peters, Inc., Nat'l. Reps.

It was time to take advertising stock. When they first started, broadcasting was a wide open merchandising medium—but one which, according to authorities of the time, should be used only institutionally. The Sanditens hadn't agreed. For their type of operation advertising had to sell—directly. They broke down the resistance of many station managers to mentioning price on the air. They even developed a radio signature that stressed price.

All their programs open with the musical clang of the cash register—and the announcement, "Thank you, here's your change. Remember you always save at your friendly Oklahoma Tire and Supply Store."

Two items are sold directly on every broadcast, no more, no less. One hundred words of selling copy are used on each. Each is a special, a leader, at what OTASCO believes to be a bargain price. Generally the item is one not advertised in any other medium. The stores—there are 175 stores now—have check lists on which they tally the sales of the radio specials. The company thus has a day-to-day record of the efficacy of every program and every station they are using. They also have a record of direct mail

sales from California to Wyoming. These sales are the bonus that radio delivers. They're also in effect surveys which tell the Sanditens where it may be profitable to open a new store. If there are a great many mail orders from an area maybe that area hasn't a tire and supply store which is filling the local needs.

Plans for 1948 call for more and more radio. The budget for broadcasting is \$100,000. They have not dropped all other media. They're still using newspapers and direct mail, although the air does get the major portion of the budget.

The chain hopes to grow to 200 stores

in 1948. Definite plans call for 196 by the end of the year. The program keystone will still be newscasts, at breakfast, lunch, and supper, when, D. C. Sperry, advertising manager believes, "the entire family listens, is relaxed, receptive, and most likely to become customers."

Reversing the usual formula in which sponsors go from spot announcements to programs, OTASCO expects to go into spot announcement buying this year. They're going to combine their cash register slogan and their daily specials into a chain break and try to buy as many prime availabilities as they can find. \* \* \*



## Sales Costs can be Little Ones too

**WTAR-NORFOLK's audience delivery per advertising dollar does it... and here's how:**

NORFOLK MARKET has the greatest metropolitan area population gain in the nation, 1947 over 1940 ... 43% more customers, 61% more new households to supply, says Bureau of Census. And ... WTAR keeps right on delivering the BIG share of this healthy market ...

Let us give you more facts about buying power and coverage. They show why WTAR-NORFOLK does such a thrifty job on your sales costs, with such handsome increase in profits.

**NBC AFFILIATE  
5,000 Watts Day and Night**

Operator, WTAR-FM 97.3 Megacycles  
National Representatives: Edward Petry & Co.



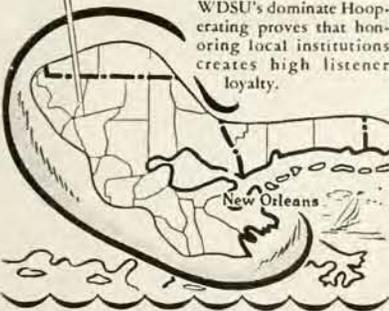
### TALK to the SOUTH'S **EAR ZONE**

through **WDSU**

WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored New Orleans institutions WDSU has developed a high quality of integrity. WDSU devotes program time regularly and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hoop-erating proves that honoring local institutions creates high listener loyalty.



**NEW ORLEANS WDSU ABC Affiliate**  
1280 kc 5000 Watts  
John Blair & Company, Representative

## THE PEOPLE LOOK

(Continued from page 78)

	Excel	Good	Fair	Poor
Churches	22%	54%	13%	2%
Radio	14%	56%	18%	4%
Schools	13%	46%	21%	4%
Newspapers	9%	54%	24%	5%
Government	4%	38%	31%	11%

The balance of respondents in each category report "don't know."

The public generally report they don't want radio in the hands of the government. They don't want newspapers government controlled either. They responded to this question on six different

industries in the following fashion:

	Private or Government Control?	
	Govt	Private
Coal	32%	49%
Banks	28%	55%
Gas & Elec	24%	65%
Food Stores	14%	76%
Radio	9%	95%
Newspapers	6%	85%

## TV PROMOTION

(Continued from page 70)

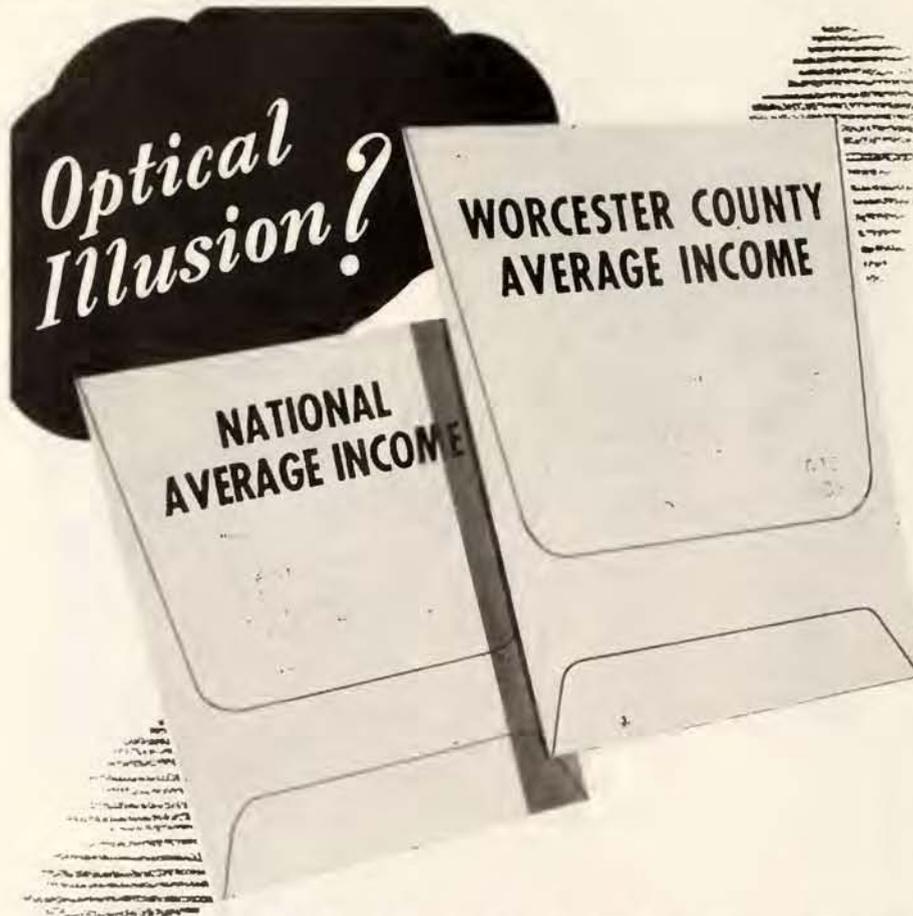
can look in, too. Thousands visit the exhibit daily, get a better idea of how TV works. Since these visitors are for the most part out-of-town sightseers, they

return to their homes intrigued, at least, by video.

The NBC-Television tour of its New York studios also sells the visual medium. Thousands take this escorted walkathon monthly. NBC-TV promotion is concentrated on its programs. It finds Kleig-lighted gala openings such as it staged for the Theatre Guild's presentation of *John Ferguson* very effective. NBC concentrates on publicity and advertising with very little exploitation being done at present. The recent appointment of Dick Hooper (ex-RCA-TV) to head an exploitation division of NBC-Television indicates that this hole is being plugged.

The networks are prolific picture sources for all national consumer publications. Many publications call daily upon the networks' picture files for material. Thus far they've been able to fill most requests and television reports in the press have been well illustrated.

Point-of-sale promotion by sponsors during the past six months has been scant. This phase of TV promotion was a facet of the earlier days of visual broadcasting. Several sponsors state that they'll soon be promoting. At present it's the stations' burden—and they're carrying it well. . . .



You CAN believe your eyes when buying power figures prove that Central New England's average income is 13% larger than the nation's per family average.<sup>o</sup> Nor is it an illusion that this gain over the nation applies to more than half a million people in the trading area of WTAG—the one station which completely and effectively covers all of the prosperous Central New England market.

National and local WTAG advertisers are quick to recognize that their advertising, aimed at this \$549,083,000 income, brings profitable returns.

<sup>o</sup>Sales Management Survey of Buying Power

**WTAG** WORCESTER  
580 KC 5000 Watts

PAUL H. RAYMER CO. National Sales Representatives.  
Affiliated with the Worcester Telegram — Gazette.



# SELL

ALABAMA'S FIRST MARKET

1,833,430 Alabamians  
covered by  
Concentrated Power

# W K A X

BIRMINGHAM, ALA.

1000 Watts 900 KC.

Ganus C. Scarborough  
Gen. Mgr.

JOSEPH HERSHEY McGILLVRA, INC.  
NATIONAL REPRESENTATIVES



**SELL**  
**No. 1 Market**  
 IN THE  
**South's**  
**No. 1 State**

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

*All* WITHIN OUR

**PRIMARY + AREA**

**210,200 PERSONS**

**\$179,469,000**  
**IN RETAIL SALES**

**\$283,685,000**  
**IN BUYING INCOME**

**We Lead Day and Night**  
**in this Rich Tri-City Market**

WRITE FOR OUR BMB DATA FOLDER

**WSJS**  
 (AM) WINSTON-SALEM (FM)

THE JOURNAL-SENTINEL STATIONS

**NBC**  
 AFFILIATE  
 Represented by  
**HEADLEY-REED COMPANY**



"Greatest Story Ever Told" and WLW were voted, respectively, the best program and best promotional operation of 1947 by the College of the City of New York. Plaques will be presented to both on April 15. First awards in their respective divisions of the annual CCNY competition went to WAAT, Newark, N. J.; CBS; Frederic Ziv; and Rayshow, Inc., for programs. Promotion "Awards of Merit" went to CBS; CBS-Pacific; KLX, Oakland, Calif. (two awards); WKY, Oklahoma City; Arthur Kudner, New York agency; KELO, Sioux Falls, S. D.; KMBC, Kansas City; MBS, Cincinnati; and MBS. Honorable mention went to a number of other entries.

A clip of pie-throwing stunts which are a regular part of the Borden program *County Fair* were included in a recent *Pathe News*. CBS and *County Fair* received generous credit in the footage.

An ash tray with a WDRC microphone engraved on its base is one of the regular awards in that station's *Shopping by Radio* daily contest of the station.

When a bear was born during the winter hibernation to a large black bruin, listeners to WMT (Cedar Rapids, Ia.) were given the opportunity of naming the offspring. The prize-winning name was Bezoo, for Bever Park Zoo where the cub was born.

Although the *Denver Post* is not noted for its radio cooperation it has tied up with KLZ (Denver) in one of the most far-reaching newspaper-radio promotions ever consummated in the Rocky Mountain region. Five \$500 awards in a soil-conservation competition will be made on a state-wide basis.

6:00  
AM

*to*

6:00  
PM

WCPO

*is first or second*

73%

*of the 1/4 hour periods, according to the latest Cincinnati, Ohio CONLAN SURVEY*

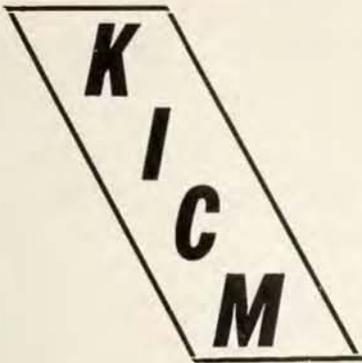


Affiliated with  
The Cincinnati  
Post

WCPO

Represented  
by  
The BRANHAM  
CO.

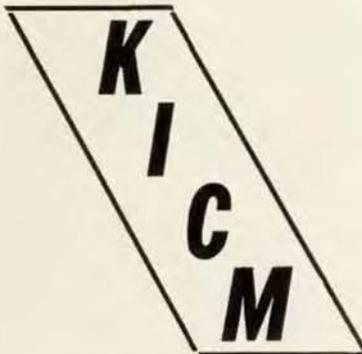
CINCINNATI NEWS STATION



MASON CITY  
IOWA

1946 RETAIL SALES  
**\$33,148,000**

TALL CORN  
affiliate for  
one of the  
RICHEST farm  
areas in the  
nation



MASON CITY  
IOWA

Records are sold direct from the studio turntable at WJHP, Jacksonville. Disk jockey Wayne Farrell spins a program called *Radio Record Shop* over WJHP and listeners are urged to order their favorites delivered to their homes the next day. The station takes orders by phone and has sold 10,000. The program's Hooperating has also jumped during the period that this sales record was made.

Corn Toasties are printing MBS "House of Mystery" thrillers on their packages. A mystery is told in eight captioned drawings appearing on the back of each box. The solution, written on a card enclosed in the package itself, is invisible until a piece of wet paper is rubbed over it. The stunt turns every box into a direct promotion for the program. Twelve different thrillers are pictured—one to a box—so that even finding the different tales becomes a game for the youngsters.

WKBW appears to have proved that listeners will take practically anything. Foster Brooks, who runs WKBW's *Million Dollar Ballroom*, decided recently that he liked Art Mooney's *Baby Face*. He played it consecutively for 45 minutes on the program (approximately 15 times). Result tied up the switchboards of WKBW and for no apparent reason all the rest of the station switchboards in town. Most of the calls which got through said they liked the tune. Buffalo sales for the tune jumped to a new high for a new disk.

Broadcast tickets are added attractions for First Piano Quartet concert. When the Edwin Fadiman-NBC First Piano Quartet played San Antonio, newspaper advertisements were headed "Save Your Stubs." The ads called attention to the fact that stubs of tickets for the concert would serve as admission to the Quartet's Saturday afternoon broadcast.

There were 2,500 persons at the concert and over half that number turned up for the broadcast originated over WOAI

### MR. SPONSOR ASKS

(Continued from page 49)

service would be rendered everyone concerned. The networks find it feasible, so should the representative.

If national spot radio is to continue and grow, which it can do with the ever increasing number of AM, FM, and TV stations, representatives will have to lend their support to maintain the sponsor's desire to use spot radio. By giving the same degree of service after he takes the order, the spot representative is insuring his position in the future of this Big Business called broadcast advertising.

LILLIAN SELB  
Timebuyer  
Foote, Cone & Belding, N. Y

# WOC

## FIRST

in the

### QUAD Cities

The 40th retail market

DAVENPORT  
ROCK ISLAND  
MOLINE  
EAST MOLINE

"FIRST to broadcast from a  
State Legislature."



## WOC WOC-FM

5,000 Watts, 1420 Kc.

BASIC NBC Affiliate

Col. B. J. Palmer, Pres.

Beryl Lottridge, Mgr.

### DAVENPORT, IOWA

National Representatives:

FREE & PETERS, Inc.

# SPONSOR



## SPEAKS

### Good Samaritan

Each week new honors are heaped on *The Greatest Story Ever Told*, sponsored by the Goodyear Tire and Rubber Company.

Last September SPONSOR selected Paul E. Litchfield, Chairman of the Board of Goodyear, as its "Sponsor of the Year." Since then scores of newspapers, magazines, religious groups, schools, and organizations of many descriptions have cited the program as an outstanding example of public service. This issue of SPONSOR includes an item concerning the latest tribute (page 100).

Therein lies a remarkable advertising story. For the sponsor who dared to venture into uncharted program waters,

who insisted on "not a single word of commercial," who presented his network program as a public necessity at a time when the world needs to understand Christianity more than ever before, is reaping a rich sales reward.

The purchase of Goodyear products is being boosted in unexpected quarters. An appreciative public says "thanks" in a way that does something to that sales curve.

There's only one *Greatest Story*. We can't tell sponsors where to look to find something that will accomplish a like result. But the Goodyear experience reminds us that there is a generous harvest to be reaped for the sowing of more initiative, farsightedness, and real understanding of public relations in radio programming. The sponsor must call the turn.

We're reminded, too, that "bread cast upon the waters . . ."

### The Apathetic Advertiser

How far should an advertiser extend himself toward acquiring a know-how and appreciation of broadcast advertising?

Robert S. Keller, president of the radio sales-promotion firm bearing his name, maintains that a lot of potential sponsors aren't extending themselves at all. He says so with vigor and feeling (see "40 West 52nd," page 6).

We concur in this conclusion. Advertisers—thousands of them—haven't seen fit to educate themselves radiowise.

But having agreed to this extent, we part company with Mr. Keller.

He inclines to the opinion that advertisers apathetic to radio's virtues need to be reminded of their shortcomings. He writes, "Doesn't a successful educational process depend as much on the willingness to learn as the ability to instruct?" He points out that commercial radio has developed information "on circulation, audience, cost per thousand families, etc. to a higher degree of accuracy than any other medium."

We concede radio's virtues. We believe that radio has a better story to tell about its merits than any other medium.

What Mr. Keller overlooks is a simple little fact that has been consistently overlooked by sellers of radio time generally. Namely, that advertisers are people.

People, no matter who or where, like to learn (and buy) the easy way. The easy way for radio to make its presence felt by potential sponsors is via a process of easy-to-understand, easy-to-apply education that doesn't feel like education at all. The way to make them buy is to do some friendly but aggressive and convincing selling.

Sellers of time have neglected a constructive, industry-wide, medium-selling program of promotion, publicity, and follow-up. The other media haven't. Newspapers, magazines, billboards, and direct mail are cashing in on radio's negligence. It happens every day.

There are signs that broadcasters have learned their lesson. It isn't too late. Advertisers are always willing to put their appropriations in the places that they're convinced will net the best return.

# Applause

## DAYLIGHT SAVING NO PROBLEM NOW

Daylight saving time, while helpful to the country as a whole, has not been an unalloyed blessing. Farmers, whose days go by the sun, find that daylight time means merely that the clock reads an hour earlier when they start work—and their day is an hour longer. The entertainment world finds that it cuts into the box office for people generally wait until it's dark to go to motion pictures or the legitimate theater. To the sponsor using network time, it also has been a headache. With key cities on daylight time, his programs have frequently hit non-daylight areas at hours that were not right for his selling. He has frequently run into conditions where local advertisers in standard time areas refused to give up their time to permit the network airing an hour earlier than during the winter. Such refusals required recording the program off the network line and setting up a new time schedule. In many cases it further reduced program audiences. This year, the networks generally have agreed to

forget their prejudices against putting recorded programs on the air and are networking most programs twice over specially leased telephone lines—once live and once recorded. The stations on daylight time will take the program live. Those on standard time will take the program when it's networked the second time. ABC, CBS, MBS are paying the costs of the second telephone line. It's expected that NBC will solve the problem in its own way. Network broadcasting has recognized that it has a responsibility to sponsors and to the public in this matter. It has also recognized that the habit of listening is so important that to disrupt it is to lose listeners—who are radio's stock in trade.

ABC led the fight for the dual service that brings the nation's commercial network programs to the nation at the same hour on local clocks. The advertising fraternity owes the Ed Noble web a deep debt of gratitude. Sponsors, the public, and web affiliates themselves also have cause to thank ABC.

*Crosley Broadcasting Corporation announces*

## **CINCINNATI'S FIRST COMMERCIAL TELEVISION SERVICE WLWT**

WLWT, Crosley Broadcasting Corporation's television service for Cincinnati, began commercial operation on February 9 and on February 15 a special T-Day celebration was observed throughout the Queen City.

Television is not new to Crosley or Cincinnati. We established one of the first television stations in the United States in April, 1939, under the call letters W8XCT. Experimental television broadcasting has been conducted continuously since that date, interrupted only by the war.

Now, after years of experimentation—training personnel, developing programming and technical techniques—we are ready to provide Greater Cincinnati with the finest television service possible under an expanded, commercial operation.

The newest, most modern television transmission equipment avail-

able will, within a few weeks, be sending the sight-and-sound of WLWT. This new transmitter plant will deliver one of the strongest effective radiated television signals in the world, assuring an even finer, more dependable service.

The Crosley Broadcasting Corporation is proud to have established the first television service in Ohio and Cincinnati. We believe television inevitably will become the world's greatest medium for mass communication. And not only can it be expected to provide the greatest and most effective advertising medium yet conceived, it must also contribute immeasurably to the broad fields of entertainment, education and religion within the home.

WLWT Rate Card No. 1, and we believe television's most unusual rate card, is now available upon request.

**WLWT**

*Crosley Broadcasting Corporation*

**TELEVISION SERVICE OF THE NATION'S STATION**



**STUFFY? NOT ON  
YOUR TINTYPE!**

The only formal thing about WJW's *MAN WITH THE HAT* program . . . 1:00 to 1:15 P.M. across the board . . . is the producer's costume. Versatile Dick Hatton . . . the Man With the Hat . . . has a ready tongue and a lively wit. Whether he's on the sidewalk or in a store, his show . . . taped for reproduction on the following day so the participants as well as their friends can hear it . . . attracts scores of shoppers.

On a regular rotation . . . with a different store playing host every day . . . more than 130 representative independent drugstores participate in the program. Combined . . . these strategically located stores are a powerful selling force . . . represent five priceless advantages to drug manufacturers who need special coverage in the Great Cleveland market.

WJW's *MAN WITH THE HAT* offers the opportunity for *immediate distribution . . . prompt point of sale display . . . expert behind-the-counter sales help . . . complete co-operation from drug wholesalers . . . and a highly responsive audience.* We've prepared a brief, but complete, written presentation on this potent program. Your nearest Headley-Reed office or a WJW representative will be glad to show it to you.

BILL O'NEIL, President



BASIC  
ABC Network

**WJW**

CLEVELAND

850 KC  
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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