

OK

SPONSOR

For buyers of broadcast advertising

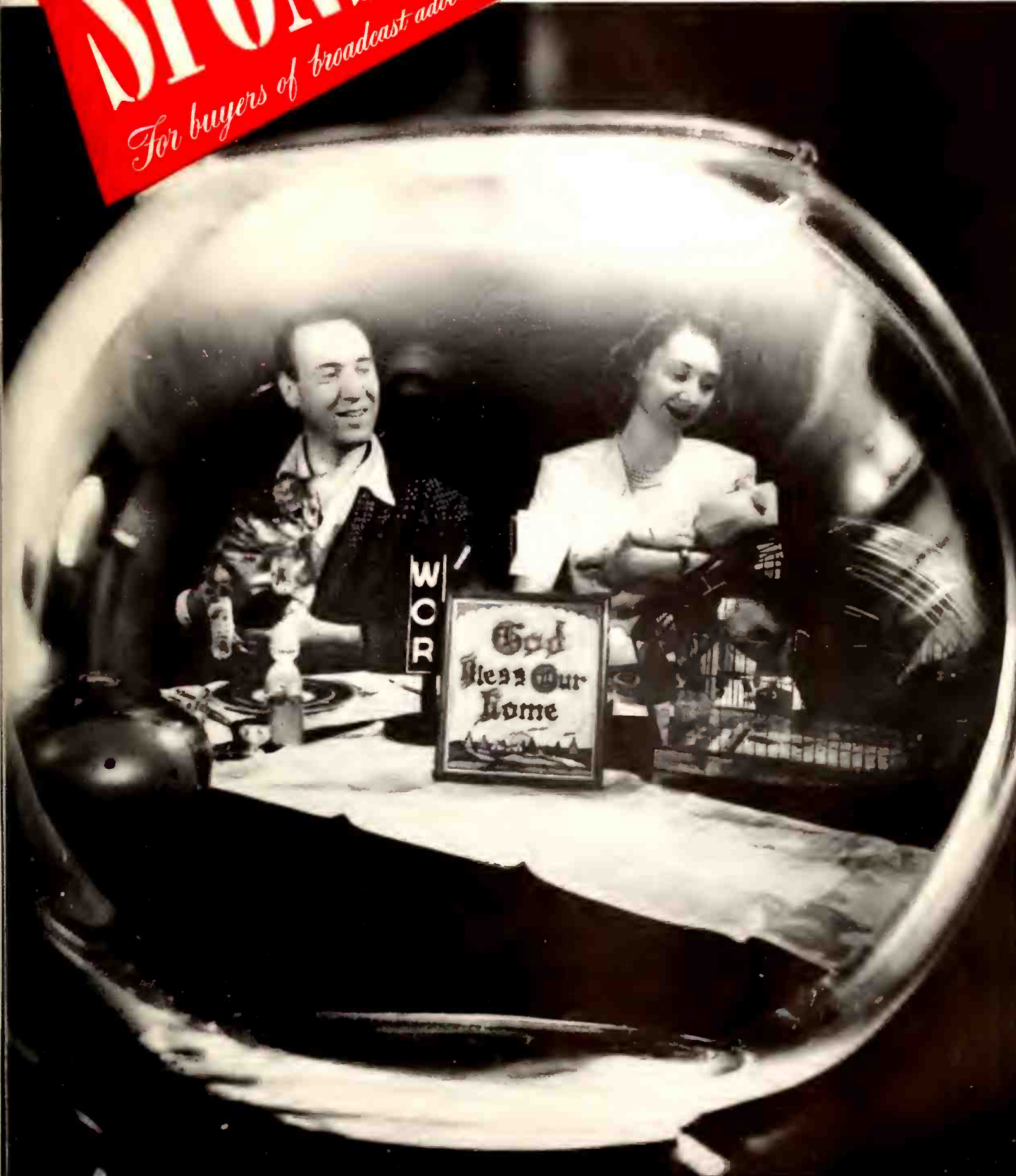
The amazing story of Skippy—p. 38

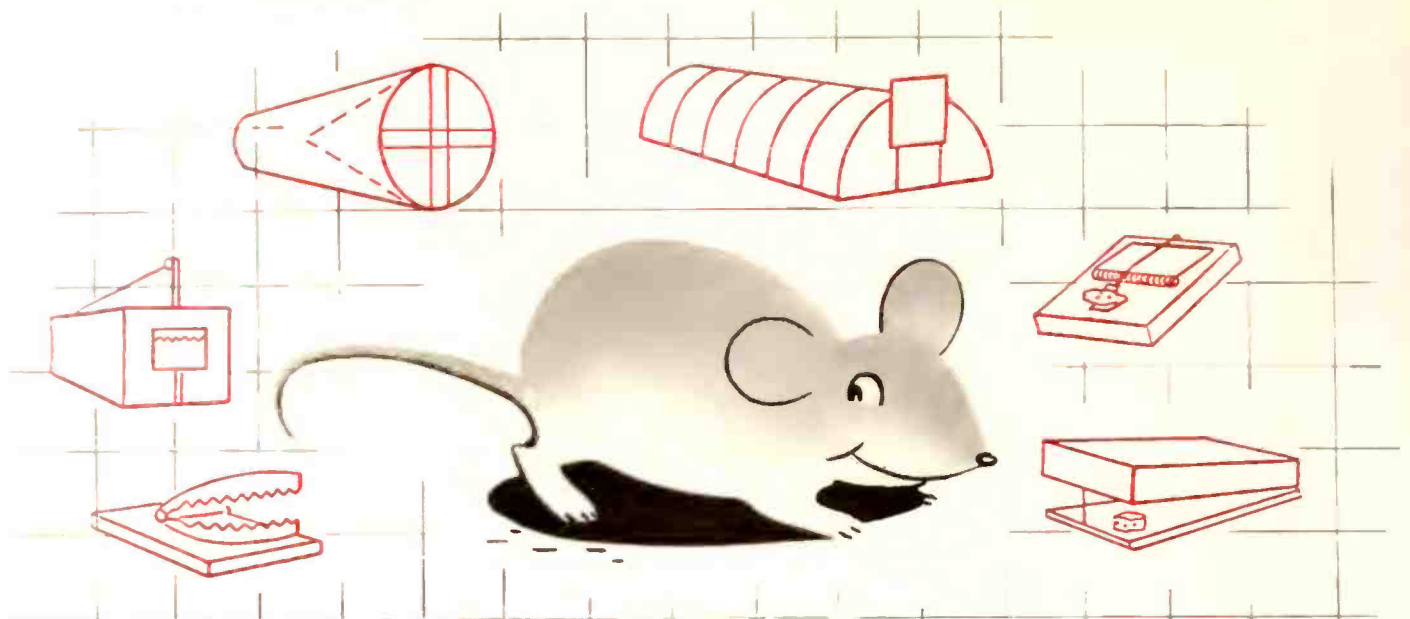
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ATTENTION mouse trap inventors....

That old adage about the world beating a path to the door of the man who invents a better mouse trap doesn't hold true today. Instead, you must beat a path to the homes of people who buy mouse traps.

However, in the seven markets listed below, that path is already smooth and easy to follow. Each of

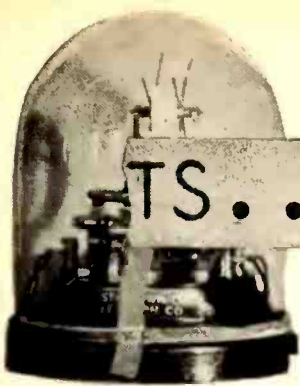
the seven Fort Industry Stations listed, you see, renders public services to such an extent that it is regarded as a community friend and institution.

Thus, these seven Fort Industry Stations provide an ideal medium in their markets for the sale of better mouse traps, or anything else.



THE FORT INDUSTRY COMPANY

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

September 1948

STANDARD OIL SPONSORS PHILHARMONIC

First indication that not every advertiser will have eyes on cash register this fall is sponsorship of New York Philharmonic-Symphony by Standard Oil of New Jersey over CBS. Program has been sustaining since U. S. Rubber relinquished it.

-SR-

STAR THEATER HOT COMPETITION FOR WJZ-TV BOW

Viewing habits are developing quickly in TV. Despite tremendous program which ABC staged for opening of WJZ-TV (New York) with first hour (7-8 p.m.) television Hooperating 32.7, almost half station's viewers switched over to WNBT for 8 to 9 hour "Texaco's Star Theater" is telecast. When "Star Theater" left air viewers returned to WJZ-TV which received a rating of 33.2 for 9-10 p.m.

-SR-

"AIMS" TO OFFER METROPOLITAN AREA COVERAGE PACKAGE?

Although purported objective of (AIMS) Association of Independent Metropolitan Stations is exchange of program and ideas, members will eventually offer advertisers package coverage of all markets with populations of over 100,000 city population. There's even talk of stations being linked networkwise.

-SR-

NEW FAN PUBLICATIONS

Modern Television and Radio will be first of three radio fan magazines published this fall. Modern will be newest of Dell Publishing Company's consumer publications. Successful experience of Dell with Radio Album, 25c quarterly selling over 450,000, decided them on issuing new magazine. Fawcett group and an independent publisher have fan books in development stages also.

-SR-

FCC PLANS TIGHTER OWNER- SHIP REGULATIONS

Latest proposed FCC regulation is directed at individuals owning important (not controlling) interests in great number of broadcast outlets. In addition to prohibition on owning (controlling) more than seven AM, six FM, and five TV stations, investors are to be limited in number of stations in which they can hold 1% or more of voting stock. Effective proposed date, 1 January 1953.

-SR-

VIEWERS LIKE TV COMMERCIALS BETTER THAN RADIO'S

Hofstra College (Hempstead, L. I.) first TV study reported that 91% of viewers like television's commercials better than radio's. To 74%, radio commercials seem longer - 65% longer, which is index of greater interest TV commercials hold for viewers.

S . . . SPONSOR REPORTS . . . SPONSOR R

BMB FIGURES
INCREASED MILES
LAB SALES

Miles Laboratories' advertising manager Herbert Thompson reports that his advertising reached 27% more families since he started checking his stations with Broadcast Measurement Bureau figures. Increased coverage proved itself in sales results 90 days after Miles starting buying via BMB.

-SR-

WCAU PROVES
TV'S FEATURE-
NEWS SPEED

Speed at which TV can function was evidenced by WCAU-TV's being on air with 40 picture biographical tribute eight minutes after Babe Ruth died. Flash reached WCAU-TV at 8:06.p.m. Program started at 8:08.

-SR-

GLASS WAX PLANS
TO SELL NEW
LIVING HABIT

Glass Wax, which sponsors 15 minutes of Arthur Godfrey's CBS mid-morning hour, is out to establish new living habit just as Air-Wick did before it. Merchandising plans include good markup for retailers and unconditional money-back guarantee.

-SR-

GREAT MAJORITY
OF VIEWERS OK
TV PROGRAMING

Only 2.5% of all respondents in Pulse of New York's TV survey, which has been received with great interest, indicated that they were dissatisfied with television programing. Greatest negative was inability to receive a specific station, condition which is always prevalent as new stations come to air.

-SR-

FM STATIONS
SPENDING MOST
FOR EQUIPMENT

FM station licensees spent more money for new equipment during first first three months of 1948 than either standard broadcasters or TV. FMers spent \$2,854,662; TVers \$1,682,615 and AM stations \$1,179,614.

-SR-

19.5 AVERAGE
RATING FOR
TV SPORTS

Sports occupied 28% of all TV time in New York from April to August with average Pulse rating of 19.5. Five hundred and three quarter hours were averaged for figure. Drama filled only 2% of TV time but average rating was top, 28.0. Other program types rated over 20 were Sports News, Fashions, Kid Shows, and Comedy-Variety.

-SR-

PLOWBACK OF
MILLIONS HELPS
CUT AD-BUDGET

Despite all-time high in sales during past year, General Mills is spending far less in broadcasting this year than it has during the past four. Need for plowing back of over 50% of its earnings into business (\$7,134,051) is one reason. Spreading its advertising dollar over more media is another. Narrowing profit, 2.9 cents for each dollar of sales, is forcing diversification of advertising media as well as product lines.

-SR-

BEER SALES OFF.
SMALL FIRMS
TO FIGHT GIANTS

Sales of beer last year were off over 1,000,000 kegs and business went to bigger brewers. Battle of brews in metropolitan areas will see smaller brewers buying spot advertising to offset multi-million dollar campaigns of giants.

WKY

OKLAHOMA CITY

Decisive

Daytime

Dominance



*1948 LISTENER DIARY STUDY was conducted by Audience Surveys, Inc., in 41 counties in which WKY has 50% or more BMB coverage day and night. An accurate cross-section of families in the area kept a record, entered by hand, of their complete listening for one full week. Full details available from WKY or Katz Agency representatives.

...WKY averages 4.7 times the audience of its nearest competitor!

In 41 counties of central and western Oklahoma, WKY tops all 20 other stations in share of audience 98.3% of the time between 6:00 a.m. and 6:00 p.m.*

WKY's daytime audience, on the average, is 4.7 times that of its nearest competitor and costs about one-third as much per thousand listeners.

Advertisers who want their advertising, and their advertising dollars, to go the farthest are WKY advertisers!

WKY OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN — OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
KVOR, COLORADO SPRINGS — KLZ, DENVER, (Affiliated Management) — REPRESENTED BY THE KATZ AGENCY, INC.

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COVER PICTURE: Dick and Dorothy, Mr. and Mrs. Kollmar, as the audience sees them living in a veritable fishbowl.

40 West 52nd

NO WHITE TIE!

Most of the "gripes" in the article "Station Representatives' Lament" (August SPONSOR) are legitimate and I hope advertisers, agencies and stations will give serious consideration to the seven points listed for each.

But where did the author get his paragraph about "prestige versus commissions"? What Tiffany of the representative fraternity contributed that rare piece of "stuffed-shirtism"? Whose dignity has been outraged by lack of proper respect?

It is a ridiculous attitude and it spoils the article. I realize that the author tried to soften the effect by saying that "not all station representatives feel this way"; but the insipidity is still there.

All of the salesmen I know and work with in my sales promotion capacity are interested first in making the sale, second in giving service to the advertiser and third in collecting a commission. They are too busy pounding pavements to worry about whether or not the red carpet is rolled out for them.

Let's not put on white tie and tails until after working hours.

BOB KELLER
President
Robert S. Keller Inc.
New York

BACK NUMBERS

I am interested in SPONSOR, and if possible, would like to see the following stories if they are available . . .

April '47; Insurance on the Air
Sept. '47; What's Wrong With Insurance Advertising

FRED SPOONER
Public Relations Manager
Utica Mutual Insurance Co.
Utica, N. Y.

Would appreciate receiving a copy of the article about "Clothing" which appeared in SPONSOR March 1947 under the title "\$8,000,000 Sales in Teen-age Dresses."

Anything you can do for me in this regard will find me grateful.

MILTON M. MENDELSON
Simmonds & Simmonds
Chicago

► Where back numbers are available SPONSOR is happy to send them on at our regular back number copy price!

(Please turn to page 6)

The Station that Never Sleeps

... can wake up your SALES in Pittsburgh!

THE EARLY A. M.

"6 to 8 SPECIAL"

Available NOW in 1/4 hour segments across the board at a package rate that gives you MORE LISTENERS PER DOLLAR*

W W S W

PITTSBURGH'S

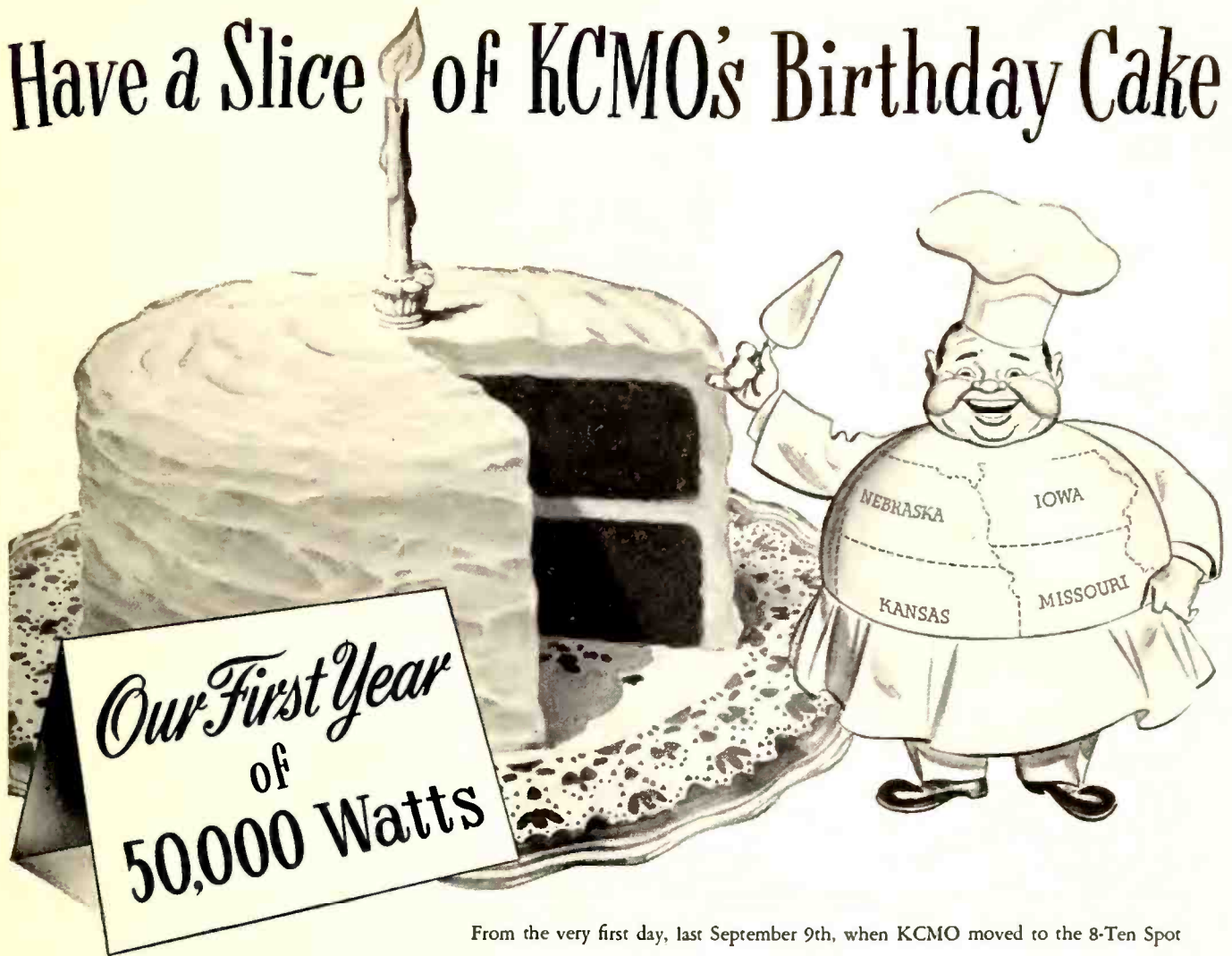
24-HOUR STATION

WWSW, Inc.

Keystone Hotel, Pittsburgh, Pa.

*Ask Forjoe

Have a Slice of KCMO's Birthday Cake



One does it—in Mid-America

ONE station

ONE set of call letters

ONE rate card

ONE spot on the dial

50,000 Watts
Daytime...Non Directional

10,000 Watts Night
... 810 kc.

National Representative:
JOHN E. PEARSON COMPANY

From the very first day, last September 9th, when KCMO moved to the 8-Ten Spot in Kansas City and broadened its beam to 50,000 watts, KCMO sponsors have been eating radio cake! Cake that's crammed full of Mid-America's expanded listenership—and sales dollar vitamins!

The KCMO cake is highlighted by candles representing mail response from 415 counties in six Mid-America states plus 22 other states not tabulated. This can only mean power-plus-programming . . . the programming Mid-America listens to. So you see, the Happy Birthday isn't for us alone—but for our sponsors, the companies who center their selling on KCMO.



KCMO

and KCFM—94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC Station for Mid-America

BEANS... with a WSM label?



When our 7½ million walk into a store, there's an invisible label on some of the beans... the brand they've been hearing about on WSM. That's the brand in their minds. That's the brand they ask for and buy. Because our people listen to WSM commercials with special confidence, born of 22 years of sincere broadcasting... 22 years in which *their* radio station has never once let them down.

This invisible label — this hard-earned stamp of approval — can mean more business for you in the South.

— WSM —
NASHVILLE



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

40 West 52nd

continued from page 4

CANADA WANTS "SPOT" CHANGED

You certainly hit on a grand idea when you conceived the plan of establishing a contest for the creation of a new word to supplant spot broadcast advertising and thus get away from the ambiguity which it has caused and always will cause in the minds of those less familiar with the broadcasting industry, than we are ourselves.

We have the same trouble in Canada, as on many occasions, during the course of directors meetings, we have scratched our heads without very much success on this same subject. However, it strikes me that my suggestion may stand a chance under the name I have selected. DOT, I believe, might be a fitting word, in that, it is closely related to dots on a map, which serve to point out sales representation in different territories on the sales managers distribution layout. The word DOT also has, in my estimation, the distinction of being closely enough related to "spot," that still has some relationship to radio broadcasting firms and may serve once and for all to categorize "spot" where it really belongs in the announcement family and bring in the new word DOT in the time-field, as we know it.

PHIL LALONDE
Manager
CKAC, Montreal

SPREADING RADIO GARDENING

Thank you for the article "Gardening—America's Top Hobby" which with your approval we are reprinting.

We are particularly interested in presenting to our readers the character and extent of the garden programs on the air. Of course, our subscribers are conversant with the importance of gardening as a public pastime and hobby.

F. R. KILNER
Editor
American Nurseryman
Chicago, Ill.

GIVE-AWAY BROKER

Quite naturally we cannot understand how people in New York and Chicago connected with audience participation type programs could possibly overlook mentioning Adolphe Wenland & Associates!!!!

(Please turn to page 8)



GLORIA SWANSON HOUR...fashions, interviews, homemaking...four fifteen minute periods weekly.



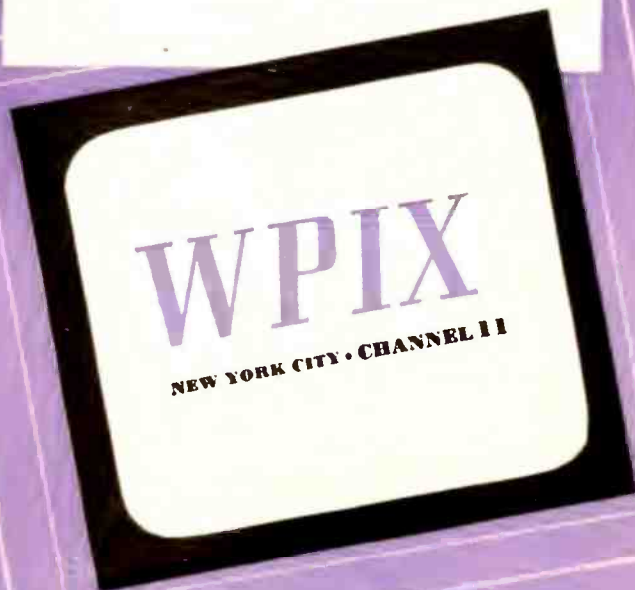
EXPLORING THE UN...fashions, food, costumes, dancing of the United Nations...every week.



THE DRAWING GAME...Pulitzer Prize cartoonist Rube Goldberg in a weekly charade-quiz game.

Twenty-four TV programs... a variety of studio presentations and remote pickups that include practical help for the homemaker, teen age entertainment, lively children's shows... comprehensive coverage of the news, special events, sports...movies, drama, comedy... provide WPIX with a wide range of presentations to intrigue the interest of viewers—or advertisers! ...in a major market big enough now to make the medium mandatory for any advertiser concerned with creating comment among customers, building business and better sales!

For details, time rates and production costs on currently available programs... call or write, WPIX, 220 E. 42nd St., New York 17...or WPIX representatives out of New York, Free & Peters, 144 Madison Ave., New York, 22.



The Swing is to WHB in Kansas City



Here is a powerful radio station
dominating an incredibly wealthy market.

WHB is a seller of goods: WHB knows salesmanship.

We will turn handsprings
down Main Street
to sell your product.

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

However, if you will check with Brent Gunts of ABC, Sam Levine of Mutual, and Barbara Olsan or Jeanne McCarthy at CBS all of New York and Les Lear in Chicago, you will find that we have been supplying products for all of the top ranking programs of this nature.

We handle product exploitation for approximately 70 nationally known items including Adain Hats, Gruen Watches, General Tires, Schwinn Bicycles, Life Savers, Personna Razor Blades, Rival Dog Food, Wilson Hams, Dormeyer Food Mixers, Cory Coffee Makers, Victor 16 mm Projectors, Max Factor, etc. We exploit these and the rest of our products not only through the media of radio programs but as props in motion pictures, awards on television programs and as props used by the leading magazines layout and commercial photographers.

HAROLD HIGGINS
Adolphe Wenland & Associates
Hollywood

ADDRESS?

In your August issue there is an article explaining the storecasting technique. In this article you mention the name of Stanley Joseloff, head of Storecast Corporation of America. Will you please send us this man's address?

JAMES CONNOLLY
WJLD
Bessemer, Ala.

► To Station WJLD and the many other stations and agencies who inquired about Storecast Corporation of America, the address is 100 Fifth Avenue, New York City.

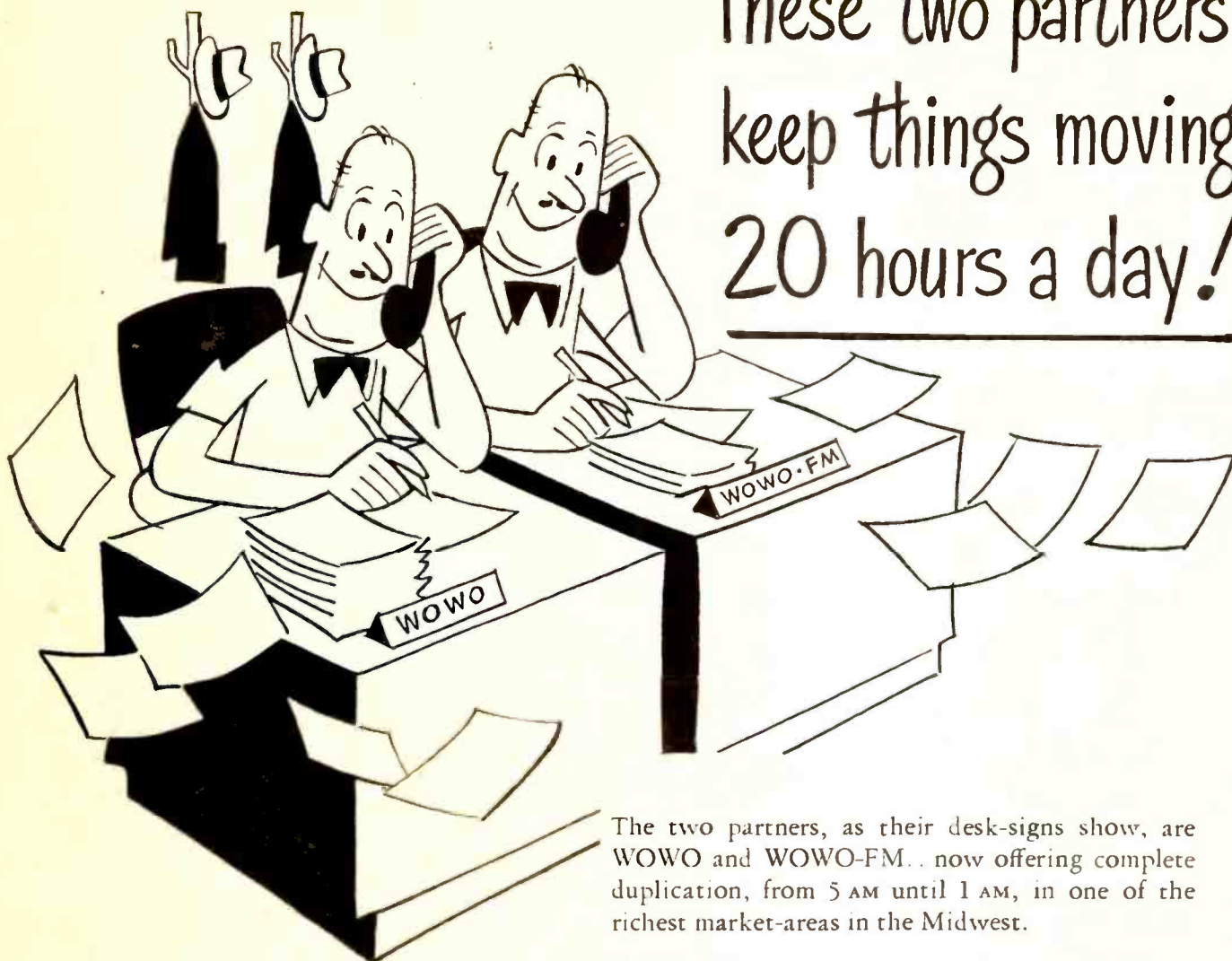
PULSE CONTROL

This is with reference to your article on page 30 of the August, 1948 issue relative to special broadcasts for super markets. Please see the last two sentences of the third column of page 31. There you discuss a "special pulse control" by which spoken commercials are heard in the stores only. I have discussed this with our Chief Engineer and he informs me that he has never heard of any apparatus now in commercial production for this purpose.

MYRON WINEGARDEN
Vp
WAJL, Flint, Mich.

► The sentences in question refer to the sound level of the spoken commercials not to the commercials themselves. The pulse control decreases or increases the level of the sound. It does not eliminate the actual commercial content.

These two partners
keep things moving
20 hours a day!



The two partners, as their desk-signs show, are WOWO and WOWO-FM. . now offering complete duplication, from 5 AM until 1 AM, in one of the richest market-areas in the Midwest.

And how these partners keep things moving!

Every recent Hooper survey shows WOWO programs far ahead of competition. And, according to storekeepers, WOWO promotions really keep merchandise rolling over counters throughout the area.

How big is this area?

Consult BMB and you'll see that WOWO reaches 573,300 listener-families in 59 counties. And WOWO-FM, whose 504-foot antenna tower is Indiana's tallest structure, brings FM broadcasts to listeners in a 16,000-square-mile area in three states!

Put these partners to work for you! Get two coverages for the cost of one! Consult NBC Spot Sales, or the WOWO Sales Department.

WOWO

FORT WAYNE
ABC Affiliate



WESTINGHOUSE RADIO STATIONS Inc

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

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



STARRING

**FREDDY
MARTIN**

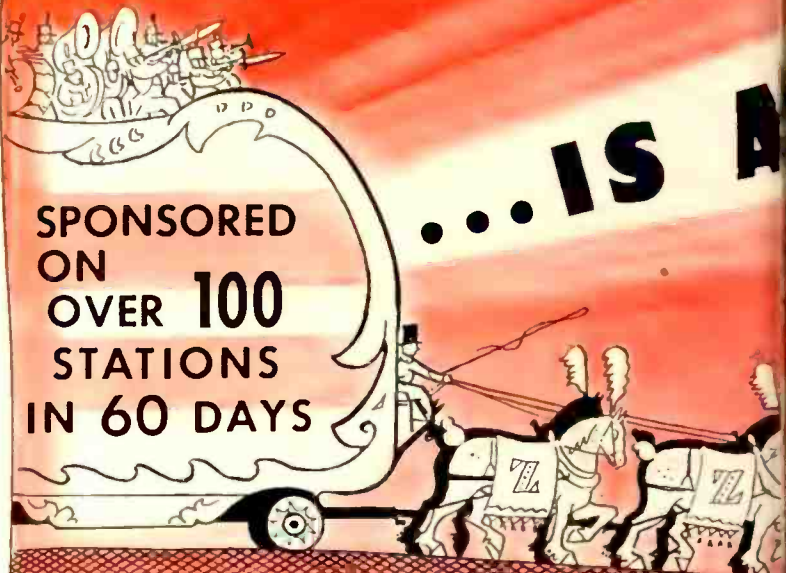
And His
ORCHESTRA

ZTV'S

**NEW QUARTET
MUSICAL-VARIETY**

SPONSORED
ON
OVER **100**
STATIONS
IN 60 DAYS

... IS A



★ **STUART
WADSWORTH**
BARITONE
STAR

★ **CLYDE ROGERS**
★ **GLENN HUGHES**
VOCALISTS

... WITH A GREAT GALAXY OF STARS

NOW OFFERED FOR LOCAL
AND REGIONAL SPONSORSHIP

ONCE AGAIN "TRANSCRIBED BY ZI...

**ARTER-HOUR
RIETY SHOW
SMASH HIT!**

**" IT'S
SHOWTIME
FROM
HOLLYWOOD "**



★ BARCLAY ALLEN
PIANO HIGHLIGHTS



GENE CONKLIN
WHISTLING VIRTUOSO

The quarter-hour musical-variety show is today's *proved* high-Hooper technique.
*Look at these ratings:**

- Chesterfield's "Supper Club" (8.3)
- Oxydol's Jack Smith (9.8)
- Campbell Soup's "Club 15" (9.1)

**C. E. HOOPER, April 1-7, 1948*

RADIO'S GREATEST BUY!

... that's Freddy Martin's **SHOWTIME FROM HOLLYWOOD** ... a richer, extraordinarily beautiful, quarter-hour musical show with terrific heart appeal. It's a colorful, ever-changing presentation of musical fancy and variety set to quick-paced tempo. ZIV musicals consistently command competition-beating Hoopers! You can confidently tie those sales curves to this truly different quarter-hour musical! Write for availabilities.



★ OWEN JAMES
MASTER OF CEREMONIES

... not lighting Freddy Martin ... whom the Saturday Evening Post features as "The Man Who Helped Kill Swing." Featuring hit songs, show-stopper vocalists, rave-review presentations—it's excitingly different, thrillingly glamorous!



MEANS THE GREATEST IN RADIO SHOWS

there's . . .

Oil

Coal

Industry

Farming

and

Wealth

in

**THE RICH
DOWNSTATE**

**ILLINOIS
MARKET**

and only . . .

W M I X

**"Southern Illinois' Most Powerful
Radio Voice"**

**SERVES THAT ENTIRE
RICH AREA**

**940 kc., AM 94.1 mc., FM
No. 2 Radio Center, Mt. Vernon, Ill.**

**Your John E. Pearson man will be glad
to discuss availabilities and
rates with you.**



Ben R. Donaldson

*Director of Advertising
Ford Motor Company*

Mr. Sponsor

Ben Donaldson—short, dapper, dignified—is a very busy man. With a thumping \$72,000,000 invested in dies, tools, jigs, etc., for the production of the 1949 Ford, a peaceful labor situation due to a model labor-management agreement, and new management and sales policies, Ford is out to regain the No. 1 sales spot in the auto field. Their opposition is sales-wise General Motors, whose Chevrolet outsells Ford at present in a ratio of six to five. Ford is aiming at selling 1,000,000 cars in the next 12 months, is already gearing itself for an expected low-priced-field battle in 1950. Although Ford's 6,500 dealers (including Donaldson's son Wilbur, an Ohio dealer) have been whooping it up vigorously with local promotion, it is national advertising which must do the job for Ford.

Donaldson will direct the spending of a budget expected to top \$11,000,000. All media are being used, but radio gets the largest slice. *Ford Theater* (Ford Motor—CBS) and *Fred Allen* (Ford Dealers—NBC) are the air showcases, with additional support from extensive spot and TV schedules. After years of semi-institutional selling (Ford dealers once threatened to advertise on their own, claiming Ford was selling Henry Ford, not cars) Ford is out to sell its product.

Ad-man Donaldson has been an eye-witness to most of Ford's extensive growth. In 1919, Donaldson joined the firm as head of the mailing department of the Ford-owned *Dearborn Independent*. While the late Henry Ford talked of turning his World War I profits over to the government (he never did) and was making and selling successive millions of tin lizzies, Model A's, and V-8's, Donaldson was moving up. He was editor of the house organs, ad-manager of Fordson Tractors, ad-manager of Ford Trucks, and in 1945 acquired his present title. Ben Donaldson today is a successful man in a highly competitive field, but he's still rather pleased if you notice his pleasant voice; for Donaldson, back in radio's cradle era, was one of radio's first commercial announcers, at WWJ, Detroit.

The CBS station covering the top of the Nation

5000 WATTS 600 KC
unlimited

KSJB

Jamestown
NORTH DAKOTA

KSJB has the signal honor of being the only station in the 3 Midwest states we serve to order a BMB interim survey.

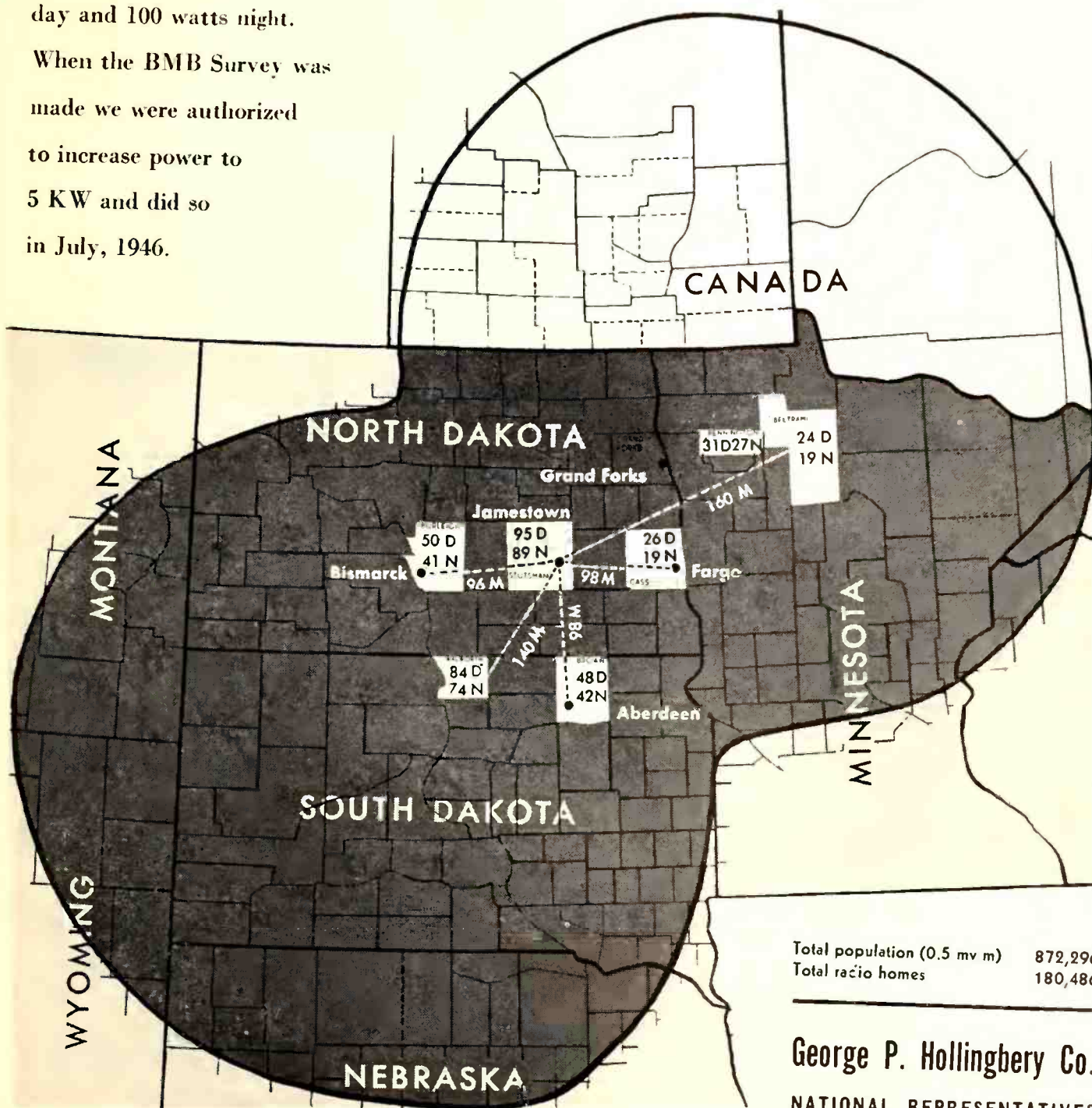
Complete report available upon request.

In 1946 we operated with 250 watts day and 100 watts night.

When the BMB Survey was made we were authorized

to increase power to 5 KW and did so

in July, 1946.



Total population (0.5 mv m)	872,296
Total radio homes	180,486

George P. Hollingbery Co.
NATIONAL REPRESENTATIVES

Rhode Island

(AND ADJACENT MASSACHUSETTS)

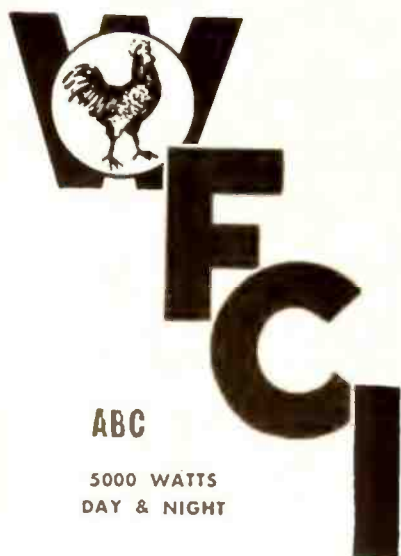
listens when

"BING
CROSBY
SINGS"

SUNDAYS, 2.00-2.15 P. M.

Here's a low-cost 15-minute program with a tremendous ready-made audience. Latest Hooper, December '47 thru April, '48 shows an 8.2 rating for the 2.00-2.30 half-hour. "Curtain Time," immediately preceding, shows a Hooper of 9.1 . . . and Guy Lombardo follows, 2.15-2.30. Could a canny time-buyer ask for more? It's open as this goes to press!

IT'S A BUY
ON



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

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

(See "Right with Eversharp," SPONSOR, December 1946, page 9.) Has the Eversharp advertising appeal changed? What broadcasting form is being used to sell Eversharp razors and blades? Is there a new copy slant in Eversharp advertising? Will "Take It or Leave It" be changed?

With the bottom having dropped out of the high priced automatic pencil and fountain pen (ball and regular) market, Eversharp has had to focus its advertising on a strictly competitive appeal. All pen and pencil business is 50% off from a year ago.

Spot advertising has been given the burden of selling the Eversharp razor and blades, with early a.m. news and other programs being bought to hit the men while they're removing stubble. Instead of gold plated and solid gold editions of the writing and shaving implements receiving the advertising attention, the workaday editions of Eversharp products are being sold on a strictly price basis.

Thus far, no new copy slant with the typical Martin Strauss-Milton Biow* appeal has been developed. Plans to add a home audience participation factor to the continuously successful *Take It or Leave It* have been shelved until the FCC finally rules on what is and is not a lottery (September 10). NBC (the program is on this network) will not accept any further games until the Commission has made its ruling.

Rumors of Eversharp being shaky financially are more talk than fact, despite the obvious fact that the corporation isn't making the profits it was when its products were double their current prices. With ball pens in many cases being lower priced than automatic pencils, the writing implement manufacturers are having a difficult time of it.

*Martin Strauss is head of the Eversharp Company and Milton Biow is head of the advertising agency which handles Eversharp advertising.

p.s.

(See "The Return of the Amateur," SPONSOR, September 1947, page 15.) Is the amateur program upswing continuing? What is the status of the amateur program on television? What makes an amateur program tick?

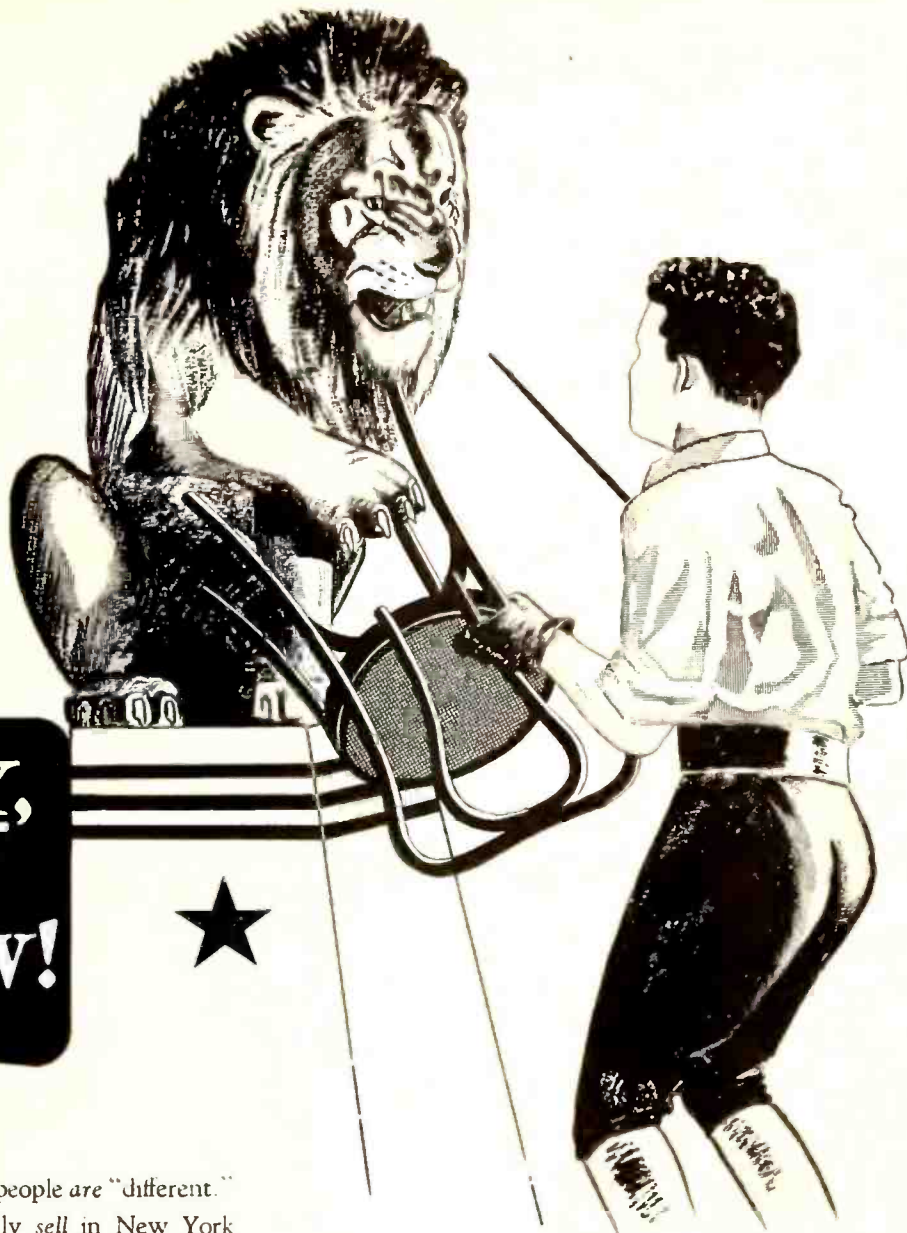
There's hardly a television station on the air that hasn't at least one amateur hour and one or more "talent opportunity" programs before its cameras. Spotlight was turned on this fact by the recent sale of the Major Bowes *Original Amateur Hour* to Old Gold on both TV (DuMont network) and radio (ABC network). Although the sale is for five years, as usual the program is subject to cancellation at regular intervals during the 60 months contracted for.

Arthur Godfrey's *Talent Hunt* was a top rated program last season and Horace Heidt's *Philip Morris Night* toured the nation with a new talent search formula that made good listening. While a number of "new faces," and "new voices," presentations were not successful last season, there will be many new ones brought before mikes and cameras during 1948-1949. The desire to "get somewhere" added to the glamor which is attached to appearing on the air still is a number one entertainment factor. The secret of successful amateur and talent programs is found fundamentally in the ability to pick performers who have both a flair for entertaining and a human appeal. Listeners and viewers must not only enjoy the tyros, but they must also have their hearts tugged.

The man who helps the seekers after fame and fortune is almost as vital as the talent itself. Arthur Godfrey knows how to sell his non-star talent. Ted Mack has the dry unemotional stance that made Bowes famous. Horace Heidt's cast sell him as much as they sell the performers who have won the Heidt elimination tests in each town. Like variety programs, the best talent search programs fall apart if there isn't an mc to hold them together.

TV will spur interest in amateurs and will bring enough publicity to bear on this type of program so that more spotlights will be turned on

(Please turn to page 20)



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



You know and we know that Southern people are "different." An announcer (or writer) who can really sell in New York may fare very badly in Dixie. And that's true of programming, too.

For 22 years, we at KWKH have concentrated on understanding the people in our four-State market. We've learned what they like, and what they don't like. We are years and years ahead of any similar organization in this area.

The result? Well, take your choice of whatever index you consider best. Hoopers? Yes. The old (but latest) CBS Study? Yes. The BMB Report? Yes—ask for any proof you wish!

KWKH

Texas
SHREVEPORT **LOUISIANA**
Arkansas
Mississippi

The Branham Company
Representatives

50,000 Watts • CBS •

Henry Clay, General Manager
Dean Upson, Commercial Manager

MONEY TALKS

Money talks in many ways. It speaks of progress when it is used to produce new wealth, new convenience, new beauty. In Tulsa money is talking that way in a very loud voice. And where money is being employed for constructive projects the people in that area have new money to spend for necessary and luxury items. There is a great deal of new money in Tulsa today!

If you want to get *your share* of this spendable income tell Southwesterners about your products over the station Southwesterners prefer—KVOO, Oklahoma's Greatest Station—"home folk" to the Southwest since 1925.

HERE'S HOW MONEY TALKS IN TULSA, TODAY:

\$17,865,900.00 . . .	Bond issue expenditure by the City of Tulsa to expand water and sewer facilities
\$ 6,000,000.00 . . .	New downtown office building under construction
\$ 2,000,000.00 . . .	New downtown office building under construction
\$10,000,000.00 . .	Major oil company research center under construction
\$43,000,000.00	Completed residential building this year
\$ 1,800,000.00	School building program authorized

Tulsa leads all major cities of the Southwest in business gains according to Department of Commerce figures.

EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES
NBC AFFILIATE

UNLIMITED TIME



new and renew



New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Carter Products, Inc	Carter's Little Liver Pills	Ted Bates	Indef (Shifting to larger stas)	E.t. anncts, breaks; Aug 9-Sep 1; 52 wks
Celanese Corp	Yarns, fabrics	Ellington	10-15* (Extent of campaign indef)	Anncts, partic; Sep-Oct; 8-13 wks
Colgate-Palmolive-Peet	Fad (heavy-duty detergent)	Esty	20-30* (Expanding series sectional introductory campaigns)	E.t. anncts; Aug-Sep-Oct; 6-13 wks
Eskimo Pie Corp	Ice cream pops	Buchanan	20-50* (Seasonal campaign)	Anncts, breaks; Aug-Sep; 6-7 wks
Lever Bros	Silver Dust	SSC&B	20-30* (Adding to current campaign)	E.t. anncts; Aug 9 (some later); 6 wks
Lewyt Corp	Vacuum cleaners	Hicks & Greist	50-60 (Dealer cooperative campaign)	E.t. anncts; Sep-Oct; 4-13 wks
Loft Candy Shops	Candy	Al Paul Lefton	5-7* (Expanding current campaign; may move other mkts)	Anncts, breaks; Sep-Oct; 13 wks
P. Lorillard Co	Embassy Cigarettes	Geyer, Newell & Ganger	7* (Introductory campaign in N. Y.)	E.t. anncts, breaks; Aug 16; 6 wks
Natl Council of Protestant Episcopal Churches	Institutional	H. B. Humphrey	80-100 (Supplementing coverage on MBS)	30-min e.t.'s ("Great Scenes from Great Plays"); Oct 1; 52 wks
Standard Brands, Inc	Bluebonnet Margarine	Ted Bates	15-20 (Expanding sectional campaign)	E.t. anncts, breaks; Aug 19-Sep 15 (some later); 8 wks
Theobald Industries	Rum (heavy-duty suds)	Franklin Bruck	5-10* (Now Balt., Wash. Expanding after Labor Day other mkts)	E.t. anncts, breaks; Sep; 6-13 wks
Willys-Overland Motors, Inc	Jeeper	Ewell & Thurber	50-75 (Dealer cooperative campaign)	E.t. anncts, breaks; Aug-Sep; 4 wks

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.)



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Oil Co	Katz	ABC	96	Carnegie Hall; Sun 7:30-8 pm est; Sep 26; 52 wks
Paul F. Beich Co	Ollan	ABC	40	Whiz Quiz; Sat 10-10:30 pm; Sep 11; 39 wks
E. J. Brach & Son	George H. Hartman	MBS	12	Superman; MTWTF 5:15-5:30 pm; Aug 30; 13 wks
Doubleday & Co	Huber, Hoge & Son	MBS	59	John B. Kennedy; Sun 1:15-1:30 pm; Sep 12; 52 wks
Ford Motor Co	Kenyon & Eckhardt	CBS	167	Ford Theater; Fri 9-10 pm; Oct 8; 52 wks
International Silver Co	Young & Rubicam	NBC		Ozzie & Harriet; Sun 6:30-7 pm; Oct 3; 52 wks
S. C. Johnson & Son	Needham, Louis & Brorby	NBC		Fred Waring; Mon & Wed 10-10:30 am; Oct 4; 52 wks
Kaiser-Frazer Sales Corp	William H. Weintraub	ABC	268	Walter Winchell; Sun 9-9:15; Jan 2; 104 wks
Pet Milk Co	Gardner	NBC		Saturday Night Serenade; Sat 7:30-8 pm; Oct 2; 52 wks
Standard Oil Co of Calif.	BBD&O	NBC		Standard School Broadcast; Th 10-10:30 am pst; Sep 30
Volupte Inc	Hirshon-Garfield	MBS	29	Better Half; Wed 8:30-8:55 pm; Sep 16; 52 wks

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.)



Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Armour & Co	Foote, Cone & Belding	CBS	158	Hint Hunt; MTWTF 4-4:25 pm; Aug 16; 52 wks
Coca Cola Co	D'Arcy	CBS	167	Pause That Refreshes; Sun 6:30-7; Aug 15; 52 wks
Brown Shoe Co	Leo Burnett	NBC	161	Smilin' Ed McConnell; Sat 11:30-12 noon; Aug 28; 52 wks
Curtis Circulation Co	BBD&O	ABC	178	Listening Post; MWF 10:45-11 pm; Aug 2; 52 wks
Helbros Watch Co	William H. Weintraub	MBS		Quick as a Flash; Sun 5:30-6 pm; Sep 5; 52 wks
Lutheran Layman's League	Gotham	MBS	344	Lutheran Hour; Sun 12:30-1 pm; Sep 26; 52 wks
Philco Corp	Hutchins	ABC	268	Bing Crosby; Wed 10-10:30 pm; Sep 29; 52 wks
Radio Corporation of America	J. Walter Thompson	NBC	163	RCA Victor Show; Sun 2:30-3 pm; Aug 29; 52 wks
Skelly Oil Co	Henri, Hurst & MacDonald	NBC	25	Alex Dreier; MTWTF 8-8:15 est
Sterling Drug Inc (Bayer Co div)	Dancer-Fitzgerald-Sample	CBS	137	Mr. Chameleon; Wed 8-8:30; Jul 14; 52 wks
Swift & Co	J. Walter Thompson	NBC	162	Archie Andrews; Sat 10:30-11 am; Aug 7; 52 wks
Trimount Clothing Co	William H. Weintraub	MBS		Sherlock Holmes; Sun 7-7:30 pm

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.)





New and Renewed on Television

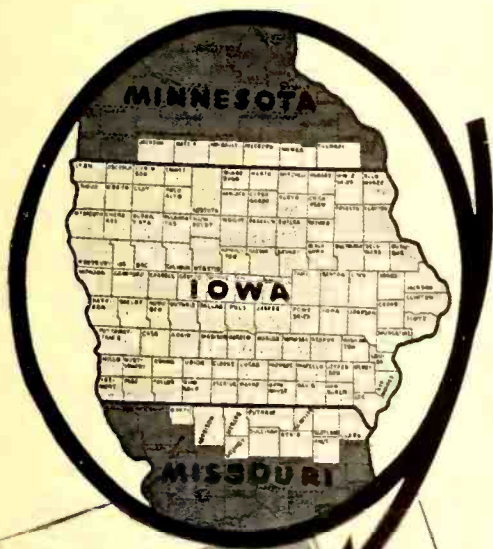
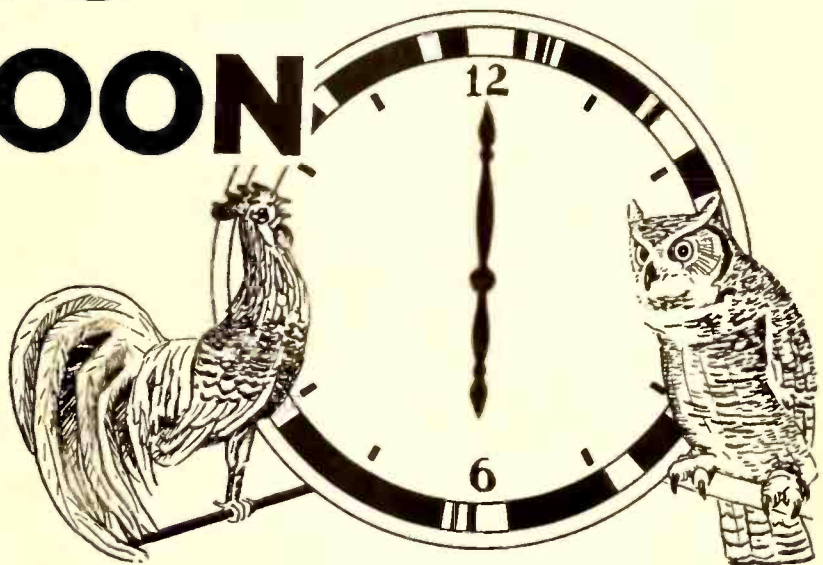
SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Athletic Supply Co. Belmont Hearing Aid Co. Beneficial Saving Fund Jay Bucknell, Inc. (shirts) Chevrolet Dealers Assn. Cyclold Corp. John F. Daly, Inc. (Ford dealer) Dolphin Paint & Varnish Co. Fremont Rubber Co. Jackie Gordon, Inc. (clothing) Jacob Hornung Brewing Co. Kalendoscope, Inc. (fashion publication) Anflus Kayser & Co.	Wendt Rutshrauff & Ryan Richard A. Foley Direct Campbell-Ewald (N. Y.) Bennett, Petesch & O'Connor E. L. Brown	WSPD-TV, Toledo WGN-TV, Chi. WGAU-TV, Phila. WGAU-TV, Phila. WABD, N. Y. WGN-TV, Chi. WGAU-TV, Phila.	Toledo football games; through fall season (n) Film spots: Aug 3; 13 wks (n) Spots: Jul 22; 52 wks (n) Film spots: Jul 22; 52 wks Weather spots: Sep 2; 13 wks (n) Film spots: Aug 4; 4 wks (n) Stump the Artist; 15-min weekly as scheduled; Aug 15; 13 wks (r) Film spots: Jul 19; 13 wks (n) Film spots: Jul 19; 13 wks (n) Spots: Jul 22; 52 wks (n) Hornung Beauty Parade; Th 9:45-10 pm; Aug 4; 13 wks (n) Film spots: Jul 26; 13 wks (n) Film spots: Jul 22; 13 wks (n) 5-min films as scheduled weekly 7:45-7:50; Sep 9; 13 wks (n)
Lee Motors, Inc. Athletic Supply Co. G. M. Buckeye, Inc. Leisy Brewing Co.	Wendt McCann-Erickson	WSPD-TV, Toledo WFAW-TV, Cleve.	Toledo Mud Hens home games; through season from Jul 19 (n) Leisy's Tele-Racing Review; MTWTF 9:30-9:50 pm; Jul 2; 8 wks (n) 5-min "Miss Rheingold" film; approx Aug 9-Sep 2 as scheduled (n)
Liebhann Breweries, Inc.	Foote, Cone & Belding	WCBS-TV WARD, N. Y. WPIX, N. Y. WIZ-TV, N. Y. WIZ-TV, N. Y. WPIX, N. Y. WSPD-TV, Toledo WJZ-TV, N. Y.	Spots following pro football games Sep 24-Dec 12 season (n) Spots: Sep 1; 13 wks (n) Spots: Jul 21; 13 wks (n) Film spots: Jul 19; 13 wks (n) America's Town Meeting; Tu 8:30-9:30 pm; (duplicated with AM on WJZ) Oct 5; 21 wks (n) Film spots: Aug 11; 26 wks (n) Spots: Jul 22; 52 wks (n) Spots preceding pro football games; Sep 24-Dec 12 season (n) Alexander Korda films; once weekly as scheduled 8-9:30 pm; Jun 27; 26 wks (n) Howdy Doody; Th 5:45-6 pm; Jul 15; 8 wks (n)
R. H. Macy & Co. Master Rule Mfg Co. Midwest Salvage Co. Modern Industrial Bank Philip Morris & Co. Parkway Baking Co. Peter Paul, Inc. Philon Corp. and Strong, Carlisle & Hammond Co. Pioneer Scientific Corp.	Grey Rea, Fuller Wendt Direct Biow J. M. Korn Platt-Forbes Direct Cayton	WJZ-TV, N. Y. WGAU-TV, Phila. WJZ-TV, N. Y. WFAW-TV, Cleve. WNBT, N. Y. WRGB, Schen. WBZ-TV, Bost. WPTZ, Phila. WNBW, Wash. WBAL-TV, Balto. WTAR, Richm.	Spots following pro football games Sep 24-Dec 12 season (n) Spots: Sep 1; 13 wks (n) Spots: Jul 21; 13 wks (n) Film spots: Jul 19; 13 wks (n) America's Town Meeting; Tu 8:30-9:30 pm; (duplicated with AM on WJZ) Oct 5; 21 wks (n) Film spots: Aug 11; 26 wks (n) Spots: Jul 22; 52 wks (n) Spots preceding pro football games; Sep 24-Dec 12 season (n) Alexander Korda films; once weekly as scheduled 8-9:30 pm; Jun 27; 26 wks (n) Howdy Doody; Th 5:45-6 pm; Jul 15; 8 wks (n)
Reed Candy Co. Robinson-Lloyds Co. Stuart's Clothes Winkle Buick, Inc.	Reincke, Meyer & Finn Wiley, Frazee & Davenport Emil Mogul Davenport Joseph Lowenthal	WPIX, N. Y. WGAU-TV, Phila.	Midget Boxing; Tu 8:15-8:30 pm; Jul 2; 26 wks (r) Spots: Aug 11; 52 wks (n) Film spots preceding Ranger hockey games; through fall season (n) Putting on the Dog; Wed 7:45-8 pm; Indef (r)

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Federation of Labor, Wash.	Labor union	Owen & Chappell, N. Y.
American Oak Leather Co., Cincinnati	Oak leather prods	Haehnle, Cincinnati
American Processing Co., Cleve.	Odorifer deodorant	Gregory & House, Cleve.
Arabian American Oil Co., N. Y.	Petroleum	Kudner, N. Y.
H. Baron & Co., Linden, N. J.	Sundaettes	Samuel Croot, N. Y.
Beech Soap Co., Lawrence, Mass.	Fluorium	James Thomas Chirug, Boston
Birk Bros Brewing Co., Chi.	Trophy beer	G. C. Fogarty, Chi.
F. W. Boltz Corp., L. A.	Grid-L-Rich pancake batter	J. Walter Thompson, L. A.
Chalfonte-Haddon Hall, Atl. City	Hotel	W. Wallace Orr, Phila.
Crat of Calif., L. A.	Robella chenille prods	Anderson, L. A.
Electric Auto Lite Co., Toledo	Automotive supplies	Newell-Emmett, N. Y., for new network show
Fifth Army Headquarters, Chi.	Army Air Forces	John W. Shaw, Chi.
Foreman and Clark, L. A.	Retail clothing chain	Dan B. Miner, L. A.
Frankford Grocers Assn., Phila.	Grocery chain	Philip Klein, Phila.
French Beverage Co., N. Y.	Dr. Wells beverages	Lester L. Wolff, N. Y.
Fros-T-Lemon Co., Castle Shannon, Pa.	Fountain syrup, non carbonated drink	Rothman & Gibbons, Pittsb.
General Mills Inc., Mpls.	Kix cereal	Tatham-Laird, Chi.
Gibson Wine Co., Cincinnati	Wine	Ralph H. Jones, Cincinnati
Glen Haven Memorial Park, San Fernando Valley	Burial park	Willard G. Gregory, L. A.
Golden Gint Co., Seattle	Shampoo, rinse	Alfred I. Goldblatt, Seattle
Good Foods Inc., Mpls.	Skippy Peanut Butter	Young & Rubicam, S. F.
Grove Laboratories Inc., St. Louis	Pazo Ointment	Harry B. Cohen, N. Y.
Heidelberg Sports Enterprises Inc., Heidelberg, Pa.	Automobile track, sports arena	Rothman & Gibbons, Pittsb.
Illinois Canning Co., Hoopston Ill.	Joan of Arc canned goods	Goodkind, Joyce & Morgan, Chi.
Jasper's Cola Co., L. A.	Cherry Cola	H. K. L. Advertising, L. A.
Kosher Dessert Co., N. Y.	Kojel gelatin	Alvin Epstein, N. Y.
Leighton's Woodlands Lake Restaurant, Ardsley, N. Y.	Restaurant	Robert Hilton, N. Y.
National Drug Laboratories Inc., Chi.	Drugs	Bozell & Jacobs, Chi.
National Wallace for President Committee Park Lane, N. Y.	Politics	Frederick-Clinton, N. Y.
Pharmaco Inc., Newark	Auto seat covers	Irving Rosen, N. Y.
Power's Bakery, Des Moines	Peenanint, Chooz	Duane Jones, N. Y.
Rosefield Packing Co Ltd., Mameda Calif.	Frozen pies, biscuits	Meneough, Martin & Seymour, Des Moines
Schafer's Peter Pan Bakeries Inc., Detroit	Skippy Peanut Butter Bread, buns	Young & Rubicam, S. F. Wolfe-Jickling-Dow & Conkey, Detroit

(Please turn to page 76)

THIS NEW HOOPER REPORT GIVES STATION-PREFERENCES FOR MORNING AFTERNOON NIGHT IN "IOWA PLUS!"



C. E. Hooper, Inc. has just released a new Winter, 1948 Listening Area Coverage Index giving station-preferences in the 116-county area shown at the left.

The findings again confirm the facts disclosed by many previous studies, including all ten of the famed annual Iowa Radio Audience Surveys.

Mornings. WHO gets 30% of the preference votes, against 31% for all other Iowa commercial stations combined, rated 1% or better. *Station B* gets 9%.

Afternoons. WHO gets 27%, against 32% for all other Iowa commercial stations combined, rated 1% or better. *Station B* gets 8%.

Evenings. WHO gets 34%, against 30% for all other Iowa commercial stations combined, rated 1% or better. *Station B* gets 11%.

Top-notch Programming and state-wide Public Service mean *better values* for listener and advertiser alike. *Every buyer of radio time in Iowa will find the new Hooper intensely interesting.* Write today for your copy, or ask Free & Peters.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

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

FREE & PETERS, INC., National Representatives

WKDA

*Delivers
the
Audience*

HOOPER STATION LISTENING INDEX

CITY: NASHVILLE, TENN. City Zone MONTHS: JUNE - JULY, 1948

Total Coincidental Calls—This Period 15,510

SHARE OF AUDIENCE

INDEX	SETS- IN-USE	WKDA	B	C	D	E*
TOTAL* RATED TIME PERIODS	20.6	31.7	26.3	19.1	18.3	8.3

* STAT ON E F GURES BASED ON INTERVIEWING CONDUCTED SINCE JULY 1, 1948

Write for availabilities

WKDA

1240 KC

NASHVILLE

p.s. (Continued from page 14)

talent searches in radio than ever before. In this case TV will lead the way.

p.s.

(See "Telephonitis," SPONSOR, June 1948, page 38.) Will the FCC proposed ruling mean the end of telephone shows? What about the new "beep" note recording device for phones?

Even if the Federal Communications Commission retains all the regulations which it has proposed for give-away programs, it will not materially affect radio's use of the telephone. Most program directors feel that the closer the person in the home is brought into contact with the broadcast, the better the response of listeners. The fact that the tie has been made during the past six months, mostly as a greased road on which multi-thousand dollar give-aways were slid to listeners, in no way changes the fact that Mr. Bell's instrument is a very potent program device.

The telephone give-away situation is analyzed on pages 30 and 31, although the legal side of the problem will not be determined until the FCC's final rulings are sent through the Federal courts.

There's nothing illegal about using the phone in connection with a radio program. It's now legal to record what is said on the phone and to play that recording on the air. This change in policy was brought about by the telephone company's making devices available whereby telephone conversations could be transcribed, as long as a "beep" note indicated to the persons phoning that the conversation was being put on tape.

It's time, most program men contend, to put the phone to work without any lottery implications.

Up go the Hoopers when Kelly calls 'em



WIBC's Gene Kelly has a way of catching every play and calling it accurately . . . a knack for capturing all the color and drama and weaving the whole into a spine-tingling word tapestry . . . that has established him securely as No. 1 local sportscaster among stay-at-

home Hoosiers. With WIBC soon to blanket the state as Indiana's *first and only* 50,000-watt station, you can count on Kelly and a host of other WIBC stars to win and hold sales leadership for your product throughout Hoosierland. Ask your John Blair man.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES



1070 KC
50,000 WATTS SOON
BASIC MUTUAL

The Indianapolis News Station

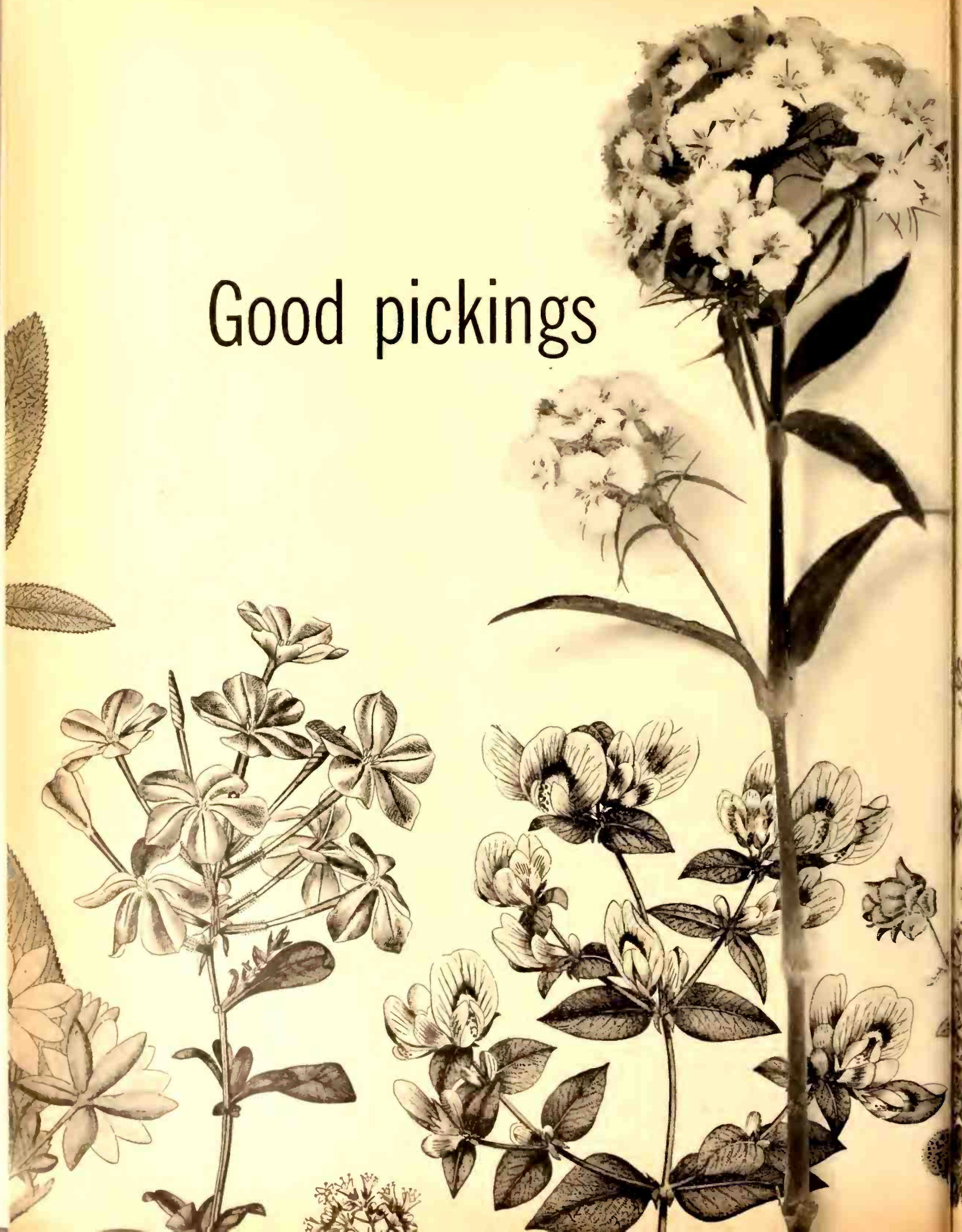
★
By every measurement
WTIC
dominates the prosperous
Southern New England
Market
★

Paul W. Morency, Vice-Pres.—Gen. Mgr.

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

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

Good pickings



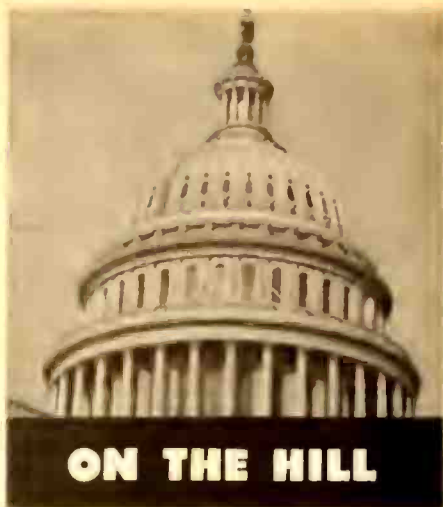
Pick a WEEI program, and you'll get good pickings.

Like this: Three years ago, Gibson Art Company, manufacturers of greeting cards, wanted to sponsor a show that would suit their sales story.

They picked WEEI's "Uncle Elmer's Song Circle" at 8:30 to 9:00, Sunday mornings. Today, 100% of Gibson's Boston advertising budget is invested on WEEI—their only radio advertising in any city.

No wonder more Boston advertisers invest more—and make more—on WEEI than on any other station. Interested? Call us or Radio Sales.





Senator Tobey to Investigate NAB

The National Association of Broadcasting will be investigated by the special Interstate Commerce Subcommittee on radio whenever the Senate reconvenes. Senator Charles W. Tobey, successor to retiring Senator Wallace White as chairman, is expected to focus his attack on the lobbying activities of the association. Tobey doesn't believe NAB's paid-up dues represent honest to goodness stations. His investigators have been asked to check the association's books.

Radio to Explain New Credit Terms

Broadcast advertising to explain the higher down payments of articles costing \$50 plus is being scheduled throughout the nation. Installment credit furniture stores, which will find many articles they sell requiring one-third down and 15 months to pay, believe the new terms will have to be sold. The rush to buy before the credit terms become effective hasn't been up to expectations, despite some aggressive dealer selling of the idea of buying before the new "big" down payments are required.

Housing Law Spurs Insurance Radio Campaign

Insurance organizations which have been planning more active broadcast "public relations" greeted the new housing law with unrepressed happiness. The law protects insurance companies' investments in new buildings, and authorizes higher interest than the pre-law 4% and 4½% rates. Practically the day the law was signed by President Truman, two insurance companies okayed increased advertising budgets. Major objective of the proposed campaigns is still to build up public acceptance of insurance organizations as not being monopolies.

West Coast Leads Population Boom

Latest census figures indicate that all the boom figures on West Coast population increases underestimated the Pacific area's growth. Oregon is up 41.9%; California, 41.3%; Washington, 34%. Florida also showed amazing expansion, 21%. Arizona with 28% and Nevada with 27% also indicated a substantial increase despite small numerical totals since the states had small populations to start. Radio is keeping pace with the growth of most of these areas, with California, as usual, leading the parade.

Fullerettes Follow Fuller Brush Men

Although Fuller Brush Company found that its network program, many years ago, was a great door opener, it had to drop the airing because of cost. With its new door-to-door operation, "Fullerettes" selling a line of cosmetics, there are plans in the making for a limited radio campaign. If tests work, the spot campaign will stress the "Fullerettes" but won't forget the Fuller Brush Man either.

Farm Income Continues Up

Despite lower prices, farm cash income, in July, set an all time record for that month. August figures are expected to top July's. Production is rising faster than prices are dropping so the trend is up. Business on stations with basic farm audiences is also up, percentage-wise, even more than the farm income in the areas they serve. Only the farm family continues to spend more per capita than it did last year.

U. S. Contracts to Include Ad Budget

Despite all previous rulings, there will be an adjustment that will permit a certain percentage for advertising for firms producing cost-plus goods for the government. Protests, which presently seem to be getting nowhere on Capitol Hill, are window dressing for revised regulations. However, only the firms which are devoting a major part of their productive facilities for re-armament will be permitted an advertising budget. Decision may be put off for several months (even until after election), but it's all set.

Margarine to Fight Butter Lobby

The margarine tax-repeal bill, which was killed by non-action in the last-minute rush of bill passing, and which wasn't even considered in the special session, won't be permitted to get the absent treatment next year. A number of firms that haven't mutual interests in both butter and margarine fields have agreed to a public relations campaign that is bound to offset the powerful butter lobby. Radio, especially women's participation programs, will be used.

1949 Income Tax Estimate Hits New High

Despite tax cuts, the official estimate of income tax payments, in 1949, is \$32,664,000,000 as against \$31,171,000,000, in 1948. Social Security taxes are expected to be up \$45,000,000 to \$825,000,000 from \$780,000,000. SS taxes are good indication that take-home pay is continuing up.

Both Parties to Limit Big Business

Republicans and Democrats both plan a ceiling on big business sometime during 1949. It's possible that some executive action may be taken by the President before that time, but notwithstanding, it's certain to happen later. Behind-the-scenes-power of big business has reached the point where it's begun to worry Congress. Painless action will be taken, and there will be no divorcement action (corporations being forced to sell subsidiaries, etc.). General feeling in broadcast advertising is that more medium-size corporations will be healthier than a few corporations controlling the advertising of their subsidiaries.

Memo

TO TIME BUYERS
AND ALERT ADVERTISERS

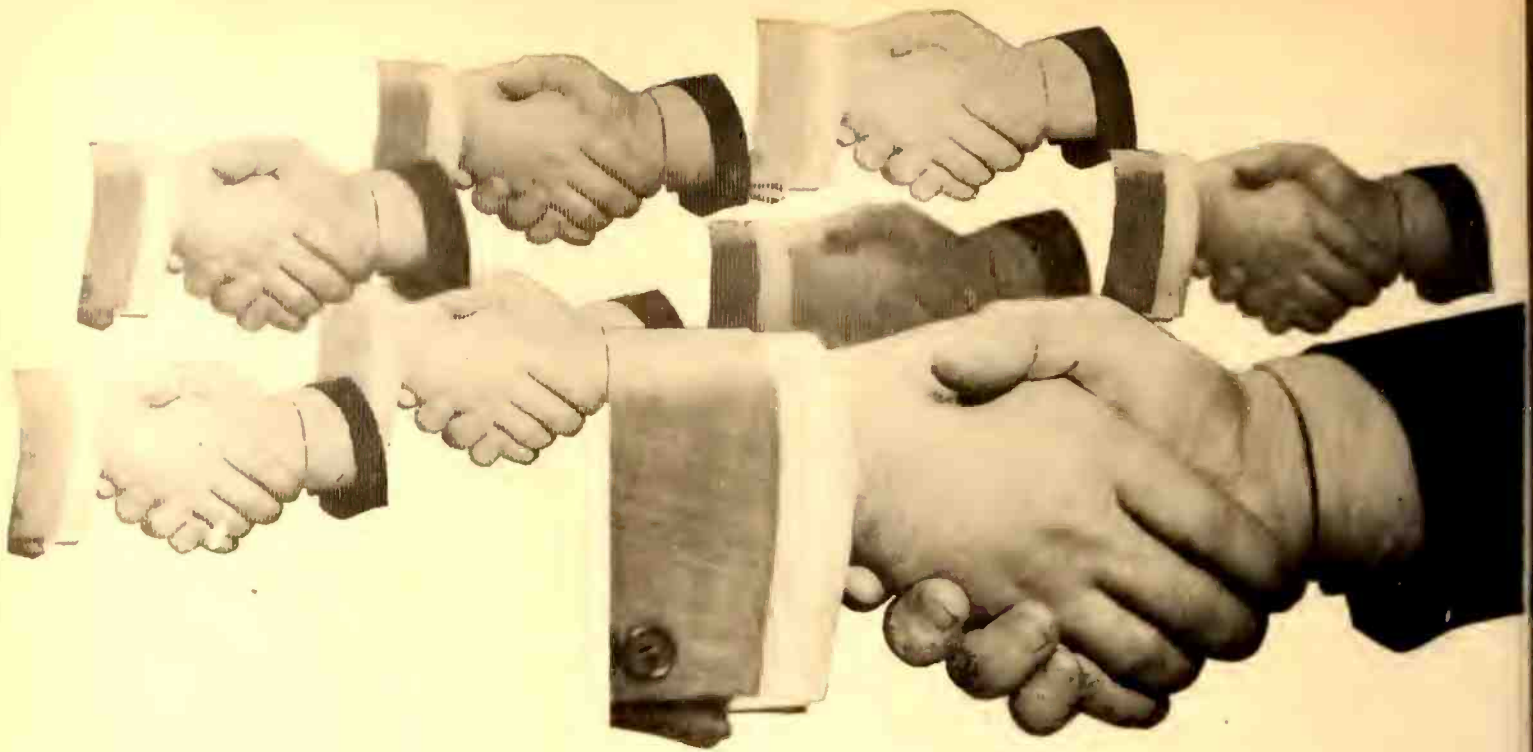
Don't fail to consider WWVA
in WHEELING, West Virginia, with
50,000 Watts, covering an area of
more than eight million people in
Eastern Ohio, Western Pennsylvania,
West Virginia and Virginia --
where industrial and mining
payrolls are the nation's largest
-- and where the retail sales
total four and one-half billion
dollars annually. Best of all
you can reach this great area
with this one station, one cost,
one billing. For more details,
write or call WWVA, or --

The Edward Petry Co.



WWVA

50,000 WATTS • CBS • WHEELING, W. VA.
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.



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

In every business friendly personal relationships are a big help. But that's only the beginning of the story... there's a lot more to it.

You've probably noticed that the people who are most welcome in your own office are those who never waste your time... who talk *your* business and know what they're talking about. Weed and Company representatives are like that.

They sell a very good product—Spot Radio—one of the most precise and most profitable forms of modern advertising. They sell it right—for what it can do for *you*.

Behind their ability are a number of qualities: experience, associations, persistence. Even more fundamental, perhaps, are plain hard work and the expert knowledge it gives. For these are the two factors that produce most of the results most of the time... the two factors that make Weed & Company service so valuable to any advertiser.

Weed *radio station representatives*
and company
new york • boston • chicago • detroit
san francisco • atlanta • hollywood

SPONSOR



Jack Benny is American Tobacco Company's most expensive program on the air. During the past season Benny rated high with LS-MFT

TOBACCO

on the air

In program and commercial appeal there's constant search for magic words that sell

over-all There's no "status quo" in tobacco advertising. There is only a never-ending search for new advertising approaches.

Few, indeed, are the business firms who are more conscious of their advertising efforts than tobacco firms. Fewer still are the American industries that rely on it as heavily, or respond to good and bad advertising campaigns so quickly. The great majority of the firms that comprise

America's \$3,252,000,000* tobacco industry are fully aware of this.

Only some 60% of the users of any one tobacco brand are classed, as a general rule, "loyal" smokers. The remaining 40% change their brands or become non-users altogether unless advertising reaches them. It doesn't take long for sales drops to make themselves felt. The average span between the time of manufacture and consumer usage is quite short, usually

ranging from a month to a week or less.

A few times in the past, top management at one tobacco firm or another has wondered if perhaps the firm couldn't do just as well with a little less advertising. Without exception, the results have shown that the business most tobacco firms do is in direct proportion to the amount and efficacy of their advertising.

The classic example of this occurred in 1932 to one of the "Big Three" (American, R. J. Reynolds, Liggett & Myers) industry leaders. Together, the business done by these three firms, for nearly 30 years, has accounted for nearly two-thirds of all the domestic tobacco business. There is a constant, relentless search for advertising and promotion devices which will enable one firm to gain a sales lead on the other. In that depression year of 1932, business was off generally throughout the tobacco industry. The 10c cigarette, because of its low price, had come into its own, and had cornered 17% of the entire market. Executives at R. J. Reynolds decided that their financial position would be bettered if they insured

*Corporate Sales 1947.



a dividend that year with money from the ad-budget. So, a total of \$4,000,000 (about one-third of the ad budget) was to be transferred, starting in 1933, to the "contingency reserve fund," back-stopping the common stock at the rate of 40c a share.

Sales for 1932, when the full ad-budget was still in effect, were \$33,674,800. A year later, after the reduced budget took over, sales were down to \$21,153,752, a drop of 37%.

True, other tobacco firms reported sales losses during that particular year. But the losses were far less, by comparison than the Reynolds' nose-dive. Several firms, including American Tobacco and Brown & Williamson, who had maintained their advertising, reported sales gains at the expense of Reynolds. It took Reynolds more than five years of heavy advertising to gain back the ground it had lost. No heavy reductions in advertising have been made since. Today, it is crowding American Tobacco Co. for the industry sales leader's spot. Reynolds learned its ad-lesson the hard way.

In recent years, most of the selling emphasis by the leading tobacco firms has been on their cigarette brands. There are many reasons for this: Higher standard of living, higher wages, increased tempo of living, and the entry of women smokers into the tobacco-consuming market. Once, there were many local brands of cigarettes. But most of them have been absorbed by the big firms. Today, about 99% of the cigarette business is in nationally advertised brands. Regional tastes vary in the use of tobacco products, like pipe tobacco, cigars, snuff, and chewing tobacco, and there are still several important regional brands of each of these. Cigarettes are considerably easier to ship and handle, and the profits are better. Advertising has broken down sectional tastes.

U. S. Department of Commerce figures show the trend in production since the turn of the century:

Domestic Tobacco Production			
Tobac. & Snuff			
Year	(lbs.)	Cigars (#)	Cigarettes (#)
1901	346,841,000	7,229,000,000	3,234,000,000
1948*	325,000,000	5,311,000,000	400,000,000,000

*Estimated.

However, net income from cigarette sales has not made a proportionate jump. For some time now there has been a steady rise in the cost of leaf tobacco, biggest single cost item of any tobacco

(top) Johnny helps Horace Heidt sell Philip Morris (middle) Chesterfield's Supper Club is smooth and productive (bottom) Prince Albert gets the Grand Ole Opry lift in rural areas

SPONSOR

firm. It is 300% over the 1935 1939 level and still going up. Retail prices have not kept pace. This means a narrowing margin of profit for the cigarette manufacturer today, who must make his money in volume sales.

The first 1948 quarterly sales report of the American Tobacco Co., leader in 1947 with net sales of \$819,631,122, is a good case in point. For the quarter ending March 31, comparative figures are:

American Tobacco Co. (Jan-Mar)		
Year	Sales	Net Profit
1947	\$182,924,000	\$7,640,000
1948	\$197,705,000	\$7,437,000

Up: Dollar and unit sales. Down: Profits, by \$203,000. It is this situation which has forced the recent penny-a-pack price hike among the industry leaders in retail sales, and the three-cent hike in vending machine price.

As usual, the tobacco industry listened attentively to the goings on at American's annual meeting, for American Tobacco has often been the bellwether in the aggressive merchandising of tobacco products, particularly in radio. BBD&O, American's agency, now has the none-too-happy task of creating new twists for the familiar Lucky Strike advertising methods.

There was a time when the American Tobacco Co. dominated the industry completely. The firm was founded in 1904 as a merger of American Tobacco, Consolidated Tobacco, and Continental Tobacco. But in 1911, the Supreme Court declared it a monopoly. The firm was dissolved into 14 companies, among them Liggett & Myers, R. J. Reynolds, P. Lorillard, and British-American (Brown & Williamson). Today, these firms are among American's top competitors.

It was not until the late 20's and during the 30's that American Tobacco climbed again into the top brackets, with the late George Washington Hill in the driver's seat. His genius at inventing selling slogans, his loud ukases to his ad-agencies, his determination to run the radio shows he sponsored have made him a legend.

ATC's entry into network radio in 1928, under Hill's watchful eye, with the *Lucky Strike Dance Orchestra*, set the pattern that later became Hill's pet, the *Hit Parade*. The 1928 show featured the loud, bouncy music of maestro B. A. Rolfe. From the start, the commercials were strident, aggressive, and plentiful during the hour-long show. Listeners howled about the commercials, but began to buy more and more Lucky Strikes. Later, Hill's famous slogan: "Reach for a Lucky, instead of a sweet . . ." was the

(Please turn to page 94)



Chesterfields (N.Y. Giants TV sponsors) have no billboard competition for viewers to see



Arthur Godfrey, Chesterfield salesman, is shaved



ABC's Bert Parks is an Old Gold salesman



Bob Hawk moves Camels as well as the gals



Jo Stafford models a Chesterfield blouse



Give-away quandary

The problem is far greater

to draw the line on awards, although that also puzzles



LADIES BE SEATED, SO LET'S ALL JOIN IN THE FUN!
 LADIES BE SEATED, A LAUGH DOESN'T COST YOU A DIME!
 LADIES BE SEATED AND LET'S ALL JOIN IN THE FUN!



than where to
 sponsors and broadcasters



Over-all Practically all give-away programs on the networks have been checked by the postoffice and other Federal authorities as not being lotteries. Most local programs with a give-away slant have also gone through the legal mill before being aired. There are very, very few contests or offers on the air which have not been weighed against existing interpretations of what is and what is not a game of chance.

The proposed Federal Communications Commission regulations as to what, as the Commission sees it, is a lottery is a unilateral pronouncement. It has already had its effect in a number of advertisers deciding not to sponsor programs that include a telephone game. Big corporations can't afford to take chances. The mere fact that the FCC has proposed a certain yardstick for measuring whether or not a program is a lottery has had its deterring effect. By announcing that a hearing will be held September 10 to decide upon

its interpretation of "lottery" under meaning of a section in the Communications Act of 1934, the FCC has effectively held up a number of sales of give-away programs for this fall. There is, point out a number of radio attorneys, nothing new to government by publicity, and the FCC's announcement of its proposed rules and regulations is a very effective bit of publicity.

Radio producers point out that there is only one section of the proposed rules that presents a problem to broadcast advertisers. Several others will require changes in the broadcast format of programs, but they will not interfere materially with the appeal or entertainment value of the program. The one paragraph which will make it difficult to give the same suspense to telephone give-away programs that they have currently is number four of division (b) of the proposed regulation which is labeled Section 3,192.

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- 1: It's great to win those silver dollars
- 2: John Reed King "gives" and a winner "takes"
- 3: "Strike It Rich" asks plenty of questions
- 4: "Ladies Be Seated" loads them down with multiple gifts
- 5: ABC has a wish-bowl
- 6: There's fun but no fortune in "Winner Take All"
- 7: (left, center row) "Grand Slam" uses a fish bowl on CBS
- 8: "Hit the Jackpot" uses ladder and golden door
- 9: Stunts mark "House Party" apart
- 10: Hectic phone action is part of "Three for the Money"
- 11: Bob Hawk is apt to stage anything
- 12: Gifts flood stage at "True or False" broadcast
- 13: "Honeymoon in New York" sticks to simple presents
- 14: "Queen for a Day" started "escape" formula
- 15: Sadie Hertz is a professional gate crasher at gift airings

ADVERTISING MANAGERS'

Current need for cash-register thinking forces executives to resent public service appeals

over-all "Advertising's first job is to sell merchandise. Too many broadcasters want sponsors to consider other factors besides radio's ability to move products off the shelves of retailers."

This statement by a soap company executive with a \$3,000,000 advertising budget reflects the laments of many sales-minded executives among manufacturers. It especially expresses current thinking among advertisers with mass appeal products and budgets of \$3,000,000 or under. Only among great multi-million dollar corporations, like General Foods, do broadcast advertisers want to accept public service responsibilities and not weigh broadcast advertising results 100% in terms of direct sales. At the same time, it is true that many of the advertising managers with fabulous budgets have both ears tuned to the cash register and not the long term ideological aspects of broadcast merchandising.

The advertising managers who most lament the responsibilities which broadcast advertising wishes upon them are frequently the very same executives who think of radio as their number one selling vehicle. Constant pressure upon advertising managers from the Advertising Council as well as major stockholders and top management has irritated the men who have to make advertising satisfy sales managers. They want broadcasting to take them off the spot, to do the major job of public service without recourse to commercial time. They point to the use by WCBS (N. Y.) and a number of other stations of public service announcements in station break time as an excellent example of how the industry itself can justify its use of the public's air.

Many advertising managers have also been forced to use part of their black and white and billboard space for "causes," but they aren't censured if they don't

"If I don't schedule an Advertising Council recommended campaign on the air, I suddenly find myself looked upon as a Philistine. I know that we have to sell the American theory of free-enterprise, but I feel that we can frequently accomplish it best by doing a good job for our customers, employees, and stockholders. I don't believe that what we did during the war should set our advertising pattern for the rest of our business lives," is the way one candy manufacturer's ad-manager, with a \$2,500,000 budget, expressed himself.

Another soap advertising executive after a (three hour) long lament, added a disclaimer to the effect that his aches, caused by the pressure for public service announcement time on his program, weren't the fault of the broadcasting industry as much as they were the fault of the advertising fraternity itself. "We, ourselves, opened the flood gates of free time on commercial programs during the war. We're finding it practically impossible to close them now."

Another major lament, and this plaint is played by all segments of the advertising fraternity, is that the men who sell broadcasting talk about everything but its ability to produce sales. "It's amazing," said a P&G executive, "the older radio becomes the less it's prone to talk in terms of low-cost sales. Even you people at SPONSOR don't come up too often with the advertising cost per item as you did in your Bab-O report. I know it isn't possible to ascertain how much it costs to sell a bar of soap or a package of soap powder when more than broadcast advertising is used, yet there are confidential facts that can be obtained (SPONSOR has published many such figures in the past 22 months) and made available to prospective and regular advertisers about to introduce a new product. We at P&G won't make figures available but . . ."

The P&G man hit, right on the head broadcasting's inability to deliver these days the result facts that were delivered during the early days of the medium. Practically all pioneer users of broadcast advertising were so thrilled by radio produced sales in the thirties that they were willing to open their books to broadcasting. Those days are gone. Now most firms that uncover outstanding results through any advertising medium think they've unearthed a new golden lode, which they want to stake out for themselves. The result is that network and station representative contact men seldom have "results" to sell. They have to sell "listeners," "coverage," Hooperatings, and any and all other indications that the public is dialing.

There are exceptions. Stations in rural areas where direct mail selling via the air is an important part of the broadcast advertising job do have facts. A number of outlets like WNAX, Yankton, S. D., issue, at frequent intervals, a detailed report of mail sales. It's possible to check week by week, month by month, just how effective these air mail-order producers are. The gripes that advertising managers have about the lack of result stories naturally don't apply to these stations. The biggest laments of ad-managers are directed at the networks—and it is the networks that have the most difficult job obtaining, from the very same advertising managers, the factual stories of their own sponsored programs.

"Why the networks can't even give me figures on the results of individual mail pulls, contests, and offers when I ask for them," was the way a food executive concluded his lament interview.

"Many of my friends who labor in the advertising vineyard," stated a tobacco merchandising authority, "complain about the lack of current market information which radio men make available. I

LAMENT

seldom agree with their gripes. Market information is something that the sales and promotion departments of manufacturers should develop themselves. Of course the field of tobacco merchandising is different from others. All that we have to do is to check current banking and census figures and we can determine what any area ought to produce in tobacco sales.

"I have always thought that the detailed studies that newspapers released on block-by-block buying habits in a big city increased my advertising costs in newspapers, and since these studies can't be done often enough they ought to be dropped. This doesn't mean," he continued, "that the annual market studies of buying habits currently being made by newspapers all over the U. S. aren't a must with us. We love and fear them. We love them when our brands come out near the top, and we fear them when we're an also ran. In theory we know the information the surveys reveal. Factually we only know how much of our own product goes into the market. These surveys are as much a public opinion research study as they are a product-use index. If a family records that it is a user of a specific product, it not only uses the product, but it wants to go on record that it does. That's consumer opinion as well as a buying fact.

"When I buy spot broadcasting I do want some limited market information. It's more in the nature of coverage than market data. It is difficult to correlate, at all times, our own figures on potential buying in an area covered by a station, since there isn't a station on the air, that I have ever heard of, that is listened to only in an exact sales territory established by an advertiser. Stations can't stop their signals at a state line just

(Please turn to page 82)

Problems within own organization

1. Everybody's an advertising authority
2. Time for test campaigns is seldom scheduled
3. There's research for everything but advertising
4. Programs are expected to start at full effectiveness
5. Only big network shows impress sales staff
6. Budgets seldom permit sufficient promotion to get the most out of broadcast advertising
7. Sales department bypasses advertising on dealer broadcast advertising allowances

Problems with advertising agency

1. Creative radio departments are isolated from sponsor
2. Account executives are "great guys," but frequently know nothing about broadcast advertising
3. Problems of the advertiser are frequently ignored in order to sell a property agency controls
4. If an advertising manager visits his broadcasts too often, he's suspected of being a pest
5. Very few agencies feel that "offers" which check listenership are good policy
6. "Self-liquidating broadcast advertising" are curse words at many agencies
7. Agency men who "control" accounts frequently treat advertising managers as office boys

Problems with broadcasting

1. The industry is too disinterested in radio's selling impact
2. Talent continues to be high priced
3. Stations and networks make little effort to cooperate in sales promotion meetings
4. Radio sells spot broadcasting short
5. Campaigns frequently start out with great promotional fanfare, and nothing happens during the rest of the series
6. Sponsorship of a program involves too many factors, in addition to broadcast advertising
7. Too few radio salesmen can talk advertising

Is your radio show RIGHT for TV?

**It only costs 10-15% more to
produce your show via television
but will the audience like it?**



Radio programming can become effective visual air entertainment. Many leading air advertisers are now dressing up their radio shows with an eye to simultaneous TV-radio broadcasts. Gulf Oil is trying its hand with a simultaneous version of *We The People* on CBS-TV, Firestone has experimented with *Voice of Firestone* on NBC-TV, Horn & Hardart (Philadelphia) regularly scans its hardy-perennial *Children's Hour* on WCAU-TV while airing it on WCAU, and both NBC and CBS have brought sustaining symphonic programming to TV screens as well as radio loudspeakers. Los Angeles viewers have been tuning Don Lee's telecasting of several Hollywood-originated Mutual radio shows for sometime.

From the standpoint of costs, simultaneous TV-radio shows, or "simulcasts," as some are calling them, can be a substantial budget help. Video costs for such shows added to existing radio fees increase the average radio program budget about 10-15%. On a dollars-and-cents basis, the sponsor who airs his show simultaneously in the two air mediums is reaching his TV viewers at the lowest possible cost.

There will be no overnight mass entry of radio shows into TV. Fewer than one

out of ten programs now in radio are or can be made visual. The majority of radio shows will never make good TV, and putting them before the camera, TV producers agree, will only ruin their effectiveness for both mediums.

Amateur and talent shows, like *Arthur Godfrey's Talent Scouts*, *Horace Heidt*, and *Talent Jackpot* will have the least trouble making the transition. Highly visual audience-participation shows, like *Truth or Consequences*, *People Are Funny*, and *County Fair* will be able to make the transition without major TV overhauling. Serious music (*Telephone Hour*) and popular music (*Hit Parade*) are good possibilities, as are short newscasts (*Bill Henry*) and some situation comedy shows (*Blondie*, *My Friend Irma*). Daytime soap operas, evening dramatic shows (*Lux Radio Theater*, *Ford Theater*), comedy-variety shows (*Bob Hope*, *Fred Allen*), straight quiz shows, and mysteries will be extremely difficult, if not impossible, to air simultaneously in radio and TV.

Sports and special events are a case unto themselves. While it is virtually impossible to do a sports broadcast simultaneously for TV, the use of one announcer for radio (which needs a fast, rapid-fire pace for sports) and one for TV (which needs an intimate, unobtrusive,

"The Horn and Hardart Children's Hour" is a longtime favorite on WCAU. It's now seen and heard on WCAU-TV also







Toscanini, with NBC Symphony, proved how well sight and sound wed



For an Easter broadcast Firestone added a visual touch for video

limited verbiage, sportscasting style) solves the problem. This does not hold true for other forms of air advertising. Talent costs would jump sky-high on most radio shows if two sets of talent personnel were used. Also, the low-cost advantages of simultaneous broadcasting would be lost.

The major adjustment for simultaneous airing has to be made in the matter of the show's pace. If it is slowed up too much, for the benefit of viewers who dislike "talky" television, radio effectiveness is lost. If a fast dialogue pace is maintained, for the benefit of radio listeners, the visual impact is reduced.

Since most radio "amateur hour" programs lie somewhere between these extremes, they make good TV. Lou Goldberg, producer of Lorillard's *Original Amateur Hour* and veteran of years of radio talent shows with Major Bowes says: "I am 100% certain we can do such shows in radio and television simultaneously."

Although P. Lorillard Co.'s recent purchase of *Original Amateur Hour* for both radio and TV is not a simultaneous operation, it bears out Producer Goldberg's thinking. Lorillard is due to start sponsorship September 26 on a nine-station TV chain (part live network, part film recordings) with a five-year contract. The radio version, starting three days later on ABC, will be essentially a radio carbon-copy of the show that TV viewers saw and heard the previous Sunday. Goldberg feels certain that the famous talent-search show, complete with the audience voting arrangements, honor cities, etc., as in the days of Major Bowes, will have equal appeal to audiences in both mediums. Only the commercials will have to be different.

Goldberg made extensive e. t. recordings of his TV show to prove this point. After listening to the audio-alone portion of *Amateur Hour* on a playback, the entertainment quality that has made this type of show popular with radio listeners is apparent. It is true that his

current *Amateur Hour* was built for TV, but it was built along standard radio lines with a minimum of fancy TV staging. Goldberg admits that certain acts that make good TV, such as baton-twirlers, magicians, pantomime routines, etc., can not be used effectively for radio. But, they are a small percentage of the acts that apply for auditions. The majority of the talent appearing on his show appeal both to the eye and the ear. Such shows need a minimum of rehearsal, since no act starts from scratch for its air debut and is usually well-rehearsed before it comes into the studio. The problem is mainly a matter of introducing the acts effectively, and timing and cutting occasionally to fit the program length. Goldberg's hour-long TV show takes only two-and-a-half hours rehearsal in the studio, about one-third the time needed for the average hour show in radio alone. When asked if all radio talent shows of this type will make good TV, Goldberg says: "Yes and no—but mostly yes."

"Let's Have Fun" is as good with sight added as it is with sound alone

Uncle WIP (Philadelphia radio standby) appeals to the eyes also



Audience participation programs have long been among those radio shows with a heavy demand for studio-audience tickets. They have considerable visual appeal. The better ones, like Ralph Edwards' *TOC* are video "naturals." They use plenty of visual gags. But, in making the change to simultaneous TV-radio, most of them will run into difficulties. The ideal radio gag lacks visual appeal, and a complicated TV gag needs too much explanation for radio. Charles Stark, who produces both radio and TV shows, has suggested that the addition of an off-stage master of ceremonies who would only be heard by the radio audience could explain many visual gags, without adding considerably to the over-all cost of the program. He wouldn't slow down the TV presentation either. Stark adds that the best TV audience participation shows are built with the visual medium in mind, and that merely televising the average radio audience participation show is no answer. The bridge between radio shows of this type and TV can be made, but compromises are inevitable.

Gulf's *We The People*, which comes close to being an interview-audience participation type, ran into a whole new set of problems when they started simultaneous TV-radio broadcasting. For a while, the show suffered a drooping radio rating as a result of slow-paced visual acts. Many ideas hatched in Young & Rubicam (Gulf's ad agency) program sessions had to be tossed out. It was found by producer Rod Erickson that whenever one air medium was favored too heavily, the other medium's ratings took a dive. Now, Gulf and Y&R feel that they have struck the delicate balance needed to be effective in both. Performers work close to the mikes to avoid "dead spots." Scripts are used wherever needed to keep the flow of words going smoothly. Production has been simplified, and commercial techniques (such as using film-plus-narration, giving both audio and video selling effectiveness) have been worked out.

As SPONSOR goes to press, Gulf's TV rating is an upper-bracket 31.0, and the radio rating is 6.5, about average for the show. By adding roughly 15% of the straight radio program budget, Gulf is now reaching (according to Y&R estimates) nearly a million TV viewers each Tuesday night.

Even as Gulf found out that too much of any one act is a viewer chaser, TV

newsmen feel that visual newscasts cannot be merely televised radio newscasts. The latter should contain at least two-thirds visual material (other than camera shots of the newscaster himself) plus narration. Veteran CBS newscaster Doug Edwards, who does both radio and TV news reporting, feels that short newscasts of 2-minutes to 5-minutes in length can go into TV with little changing, but doubts that the public's interest can be sustained, without TV window-dressing, for longer periods.

"A colorful columnist like Winchell," says Edwards, "might get away with it, but that staccato radio style would be pretty wearing to a television audience, unless he broke it up with a film interview or some other visual device."

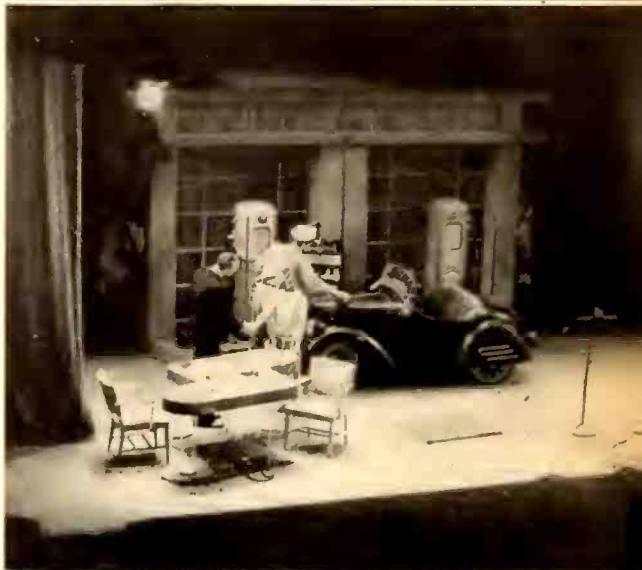
Edwards feels there is a place also for the reverse of simultaneous radio-into-TV broadcasting. He states that building a TV newscast, then piping the audio portion to radio is simpler than the other way around. Edwards explains that TV newscasters can work in radio easily, but radio newsmen are not always suited for TV. Only a fraction of the radio newsmen auditioned by CBS make the grade for TV news.

Probably the biggest headache in the simultaneous TV broadcasting of radio shows would be in the handling of drama, both daytime and evening. No radio dramatic show now exists that could stand up under constant week-to-week telecasting. Once the novelty of seeing well-known air performers wears off, chances are the program will fall flat.

Back in 1943-44, Lever Bros. experimented with TV versions of two of their daytime soapers, *Big Sister* and *Aunt Jenny* on New York's WABD. The producer of these Lever "pilot operations" was Lee Cooley, quick-thinking TV director, now with McCann-Erickson. Of these two shows, Cooley says: "The picture was the most important thing, and the sound element was supplementary. TV is not eavesdropping on a radio show. Video drama needs all the elements of acting—body movements, stage business, props, pantomime and so forth—and this applies to soap opera as well." Cooley does not rule out the possibility of doing soap operas simultaneously in both mediums. "But," he says, "it would take a terrific writer to be able to straddle the

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When "We the People" opened on TV at the same time it was broadcast over the regular CBS network it was poor television. TV slowed up the radio version. It's okay now. (Opening program pictures top to bottom) Fred Allen rehearsing. The visual commercial. Nature Boy himself. Stars in the audience are scanned as they arrive for the TV premiere at CBS Playhouse





When time allotted "Skippy Hollywood Theater" on WFAF (now WNBC) wasn't good enough, Rosefield Packing Company had to resort to carcass

Nobody tops SKIPPY

Rosefield Packing Co. decided that market-to-market radio expansion could pay. Here's the amazing story



Rosefield Packing Company processes one product—Skippy Peanut Butter.

For over seven years it has used one broadcasting form—national spot and for the past six years just one program—*Skippy Hollywood Theater*.

Rosefield does more business with its one product than any other food firm with a single product—82.7% of all peanut butter sales in many of the markets in which Skippy is distributed.

The tale of Rosefield might well be the prototype of all American free enterprise. The growth of the packing company has been made possible by the plowing back of a substantial portion of its profits each year. There has been no outside financing. At one stage in the expansion of

Rosefield there was insufficient capital to invade the Midwest, and Good Foods, Inc., a Kuehn family corporation in Minneapolis, was franchised to process and distribute Skippy Peanut Butter in seven states*. They still hold this franchise. The Good Foods product is identical with Rosefield's. Advertising is handled by the same agency. To all intents and purposes, Good Foods is a branch operation of Rosefield, but financially it's 100% independent. Good Foods is the only manufacturing organization which directly has been permitted to cash in on Skippy's growth.

The Rosefield Packing Company has been in business over 30 years. With peanut growing generally restricted to Virginia and more recently Texas, it seems amazing that the Rosefield head-

quarters is in California. It is not widely known that for many years most peanuts used in the U. S. came from the Orient. It was only through special governmental aid and tariff protection that this country was able to grow a substantial part of the nation's consumption. During the past war a sizable subsidy was paid peanut growers and processors. Peanut acreage harvested has grown from 936,000 acres in 1925 to 3,183,000 in 1945. The crop has grown in value, during this double decade, from \$32,525,000 to \$172,021,000.

Although official figures are not available, current production of peanut butter is said to be at the rate of 350,000,000 pounds a year, with most of it sold within the 48 states.

*The Good Foods' states are Wisconsin, Illinois, Iowa, Minnesota, North and South Dakota, and Nebraska.

THIS IS AN ADVERTISEMENT FOR SKIPPY PEANUT BUTTER

- (A) **Unhappy peanut.** Sad because it isn't up to Skippy standards. Skippy's flavor is the true, unaltered flavor of the plumpest, selected, freshly roasted peanuts
- (B) **Bottom** of the jar. Where Skippy stays fresh, sweet and easily spread right down to the very last spoonful at
- (C) The oil and the peanut meats are **locked** together for keeps in Skippy... never to separate.
- (D) **Rose.** Skippy's fresh, sweet aroma is mighty lak a
- (E) **Pool of floating oil,** like there isn't any of in Skippy
- (F) **Fuel.** Fuel like peanuts, you'll like Skippy*
- (G) **Tiles.** Skippy comes in twas tiles (1) Creamy style and (2) Chunk style.
- (H) Skippy is made by a new exclusive process. Artist considered drawing a **gnu**, but couldn't stand the pun, so drew gorilla instead. Doesn't tie in very well, but he's a big brute, isn't he?
- (J) **Everywhere.** Location of good food stores that sell Skippy.



"IF YOU LIKE PEANUTS, YOU'LL LIKE SKIPPY"



Jerome and Marvin Rosefield (center) have helped sell Skippy

element broadcasting. As soon as program found a good time spot card campaign was dropped

It was seven years ago that the Rosefields found radio. Looking for an advertising vehicle, J. M. Rosefield, who doubles as sales and advertising manager, discovered that sponsorship of *Superman* was available in San Francisco and Fresno and bought it. It later bought half sponsorship in Los Angeles where the other sponsor was a bakery, which provided a natural tie-up. For a year, *Superman* proved that among his accomplishments he was a super peanut butter salesman. But when Rosefield planned to expand radio advertising to other territories, he found that *Superman* wasn't available, due to prior commitments.

With *Superman*, Rosefield acquired an agency, Garfield and Guild, advertising representatives of the cosponsoring bakery. (They have recently shifted to Young & Rubicam, San Francisco.) Walter Guild, G. & G. executive, personally worked with J. M. Rosefield to develop a program which would be reasonable in cost, would belong to Skippy, and would permit unlimited expansion as Rosefield grew. He called in C. P. MacGregor, established transcription producer, and Guild, Rosefield, and MacGregor decided that a half-hour drama, produced in Hollywood with minor screen names and experienced radio talent, was the vehicle for Skippy.

The program was christened *Skippy Hollywood Theater*. MacGregor had the reputation of producing effective low-cost transcribed programs. His deal with

Rosefield was that the program would be made available to Skippy in all territories as it expanded. Rosefield and the agency agreed that the series, without the Skippy name, could be sold to noncompeting advertisers in all areas in which Skippy was not distributed. The program was unabashedly a no-star *Lux Radio Theater*. Cecil B. DeMille was mc'ing *Lux* at that time and was referred to on the air as "C. B.," so MacGregor did the honors for *Skippy* as "C. P."

Despite limited budget and lack of name talent, the program gathered bigger and bigger audiences, on each station over which it was broadcast. As Skippy Peanut Butter invaded market after market, *Skippy Hollywood Theater* preceded it. The product never entered a market until good evening time on a top rated station was available. If it wasn't possible in a particular market to buy a good program spot on a leading station, preferably a 50,000-watt outlet*, Skippy usually stayed out of that market until it was.

In a few areas it was important that Skippy be merchandised despite the lack of choice time availability. One such market was metropolitan New York. To start with, all that Rosefield could purchase in New York was 6:15-6:45 p.m. on Saturdays over WEA-F (now WNBC). Listening is traditionally low for this half hour and it was definitely not the

(Please turn to page 106)

*In Skippy's current 3½-market coverage, 15 stations are in the 50,000-watt class.

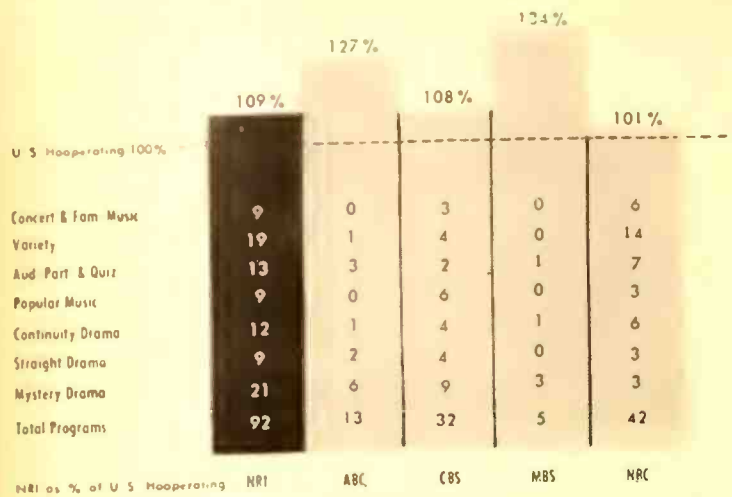


Rehearsal horseplay proves Skippy Peanut Butter doesn't run

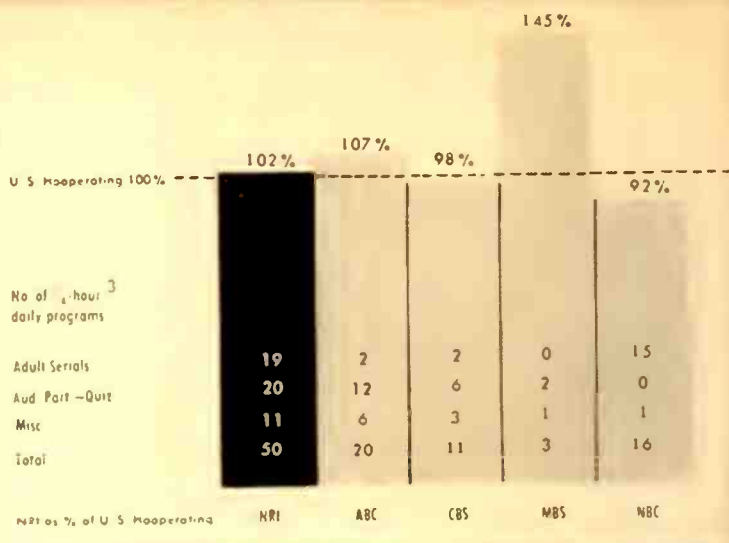


Markets give Skippy Peanut Butter plenty of good shelf room

NRI vs. U. S. HOOPERATINGS¹ Once-a-week Evening Programs by Nets²



NRI vs. U. S. HOOPERATINGS¹ Mon.-Fri. Day Programs by Nets²



1 Jan. Feb. 1948

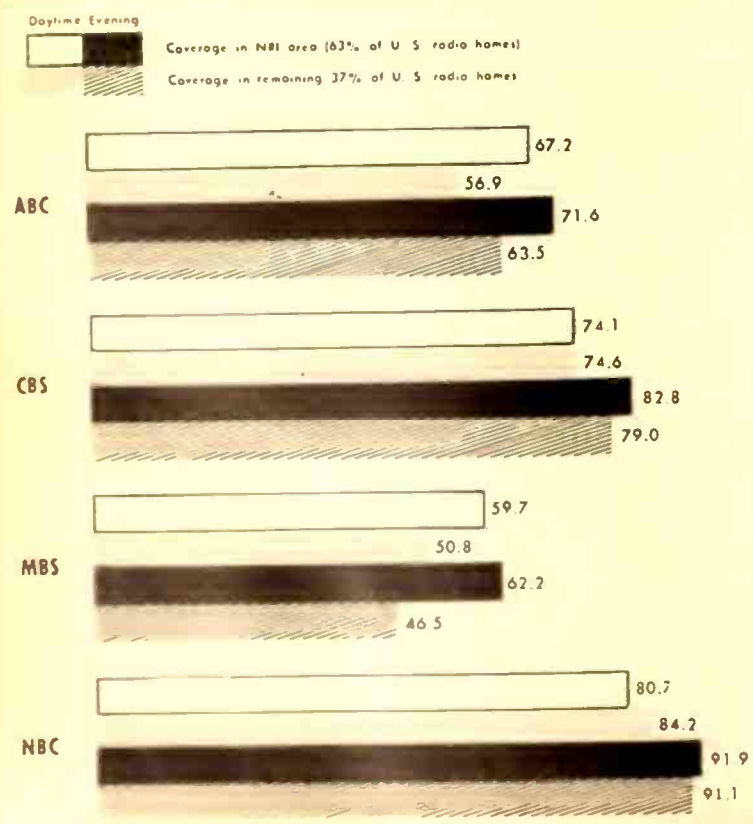
² Only major full network evening programs included. NRI data adjusted and sample reweighted by city sizes for projectability to entire U. S.

³ For simplicity 25 minute programs are shown as representing two 1/4 hour programs and 20 minute programs are shown as one 1/4 hour program.

Nielsen Radio Index & U. S. Hoopers

James Cornell of Foote, Cone & Belding weighs the relative merits of the two national program ratings

Network BMB Coverage INSIDE AND OUTSIDE NRI AREA⁷



Despite the fact that not enough is commonly known about either Nielsen's Radio Index and the U. S. Hooperatings to enable a research authority to make a conclusive report on them to the broadcast advertising industry, James Cornell of Foote, Cone & Belding has made a study and analysis of both services. The study was initiated because FC&B clients wanted to know just how much credence to place in NRI and the projectable U. S. Hooperatings. In a preface to his report Cornell states:

"A comparison between the two sets of ratings (U. S. Hooper and NRI) cannot provide the answer to the question of which of the two services yields the most accurate size of U. S. radio audiences, because it is not possible to ascertain that either is accurate from a research standpoint, based on currently available information."

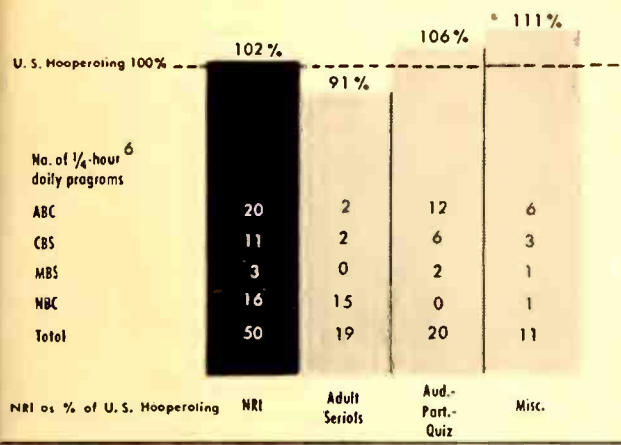
Despite this fact, most research men agree with Cornell that a comparison of the services can be made in certain areas. These areas are defined as:

1. Programs using fairly large networks of stations. Hooper's U. S. sample is supposedly representative of 100% of the U. S. radio homes, while NRI covers an area representative of only 63% of U. S. radio homes (SPONSOR, December 1947). A program with a small network of stations may be using outlets predominantly inside the NRI area, thus making any comparison between its NRI and U. S. Hooperatings valueless.
2. Programs with sufficiently high ratings to insure that percentage differences between NRI and U. S. Hooper could not

SPONSOR

NRI vs. U. S. HOOPERATINGS⁴

Mon.-Fri. Day Programs by Types⁵

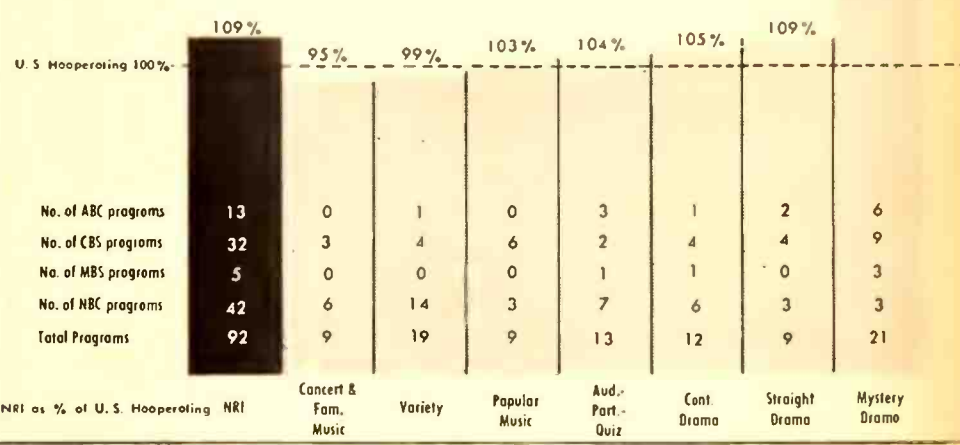


4-Jan., Feb. 1948

⁵For simplicity, 25-minute programs are shown as representing two 1/4-hour programs and 20-minute programs are shown as one 1/4-hour program.

NRI vs. U. S. HOOPERATINGS⁴

Evening Network Programs by Types⁶



⁶Only major full network programs included. NRI data adjusted and sample re-weighted by city sizes for projectability to entire U. S.

be due primarily to statistical vagaries which might exist in such ratings.

3. Programs on which ratings are readily available.

4. Programs which were measured on the same days by both NRI and Hooper. *Normally these two organizations do not report on identical broadcasts of programs. If measurements are made on different days, differences may be attributed to this factor.*

Even within this fairly well-defined area, Cornell stresses that lack of complete data on audiences in various market groups, and measurements at different population levels force comparisons that are "broad and general." He states that "not too much dependency should be placed upon minor differences between U. S. Hooper and NRI figures." Nevertheless he stresses the fact that "large

differences should be significant."

In presenting the results of his comparative research, Cornell has considered U. S. Hooperatings as 100% and compared Nielsen rating figures with them. He states that it would have been just as correct to consider NRI as 100%. Practically all the charts presented on these pages are based upon Hooper ratings being considered 100%.

Because of the requirement which Cornell has established for programs which can be compared, only 92 one-time a week network evening programs were used in the Cornell comparison: 42 NBC shows, 32 CBS, 13 ABC, and 5 MBS. The comparison between NRI and U. S. Hooperatings shows that NBC programs as a group are rated practically the same in both reports, NRI reports the 42 just 1% higher than U. S. Hooper figures,

CBS's 32 programs rate 108% of Hooper's U. S. index, ABC's 13, 127%, and MBS's 5, 134%. Overall NRI's figures for all four networks (92 programs) are 109% of U. S. Hooperatings.

In comparing the two sets of ratings, Cornell has adjusted the NRI figures in order to try to eliminate the "big city" bias that is present in the Nielsen figures. NRI's sample includes 44% of its homes in metropolitan areas, whereas only 32% of the U. S. radio homes are located in these areas.

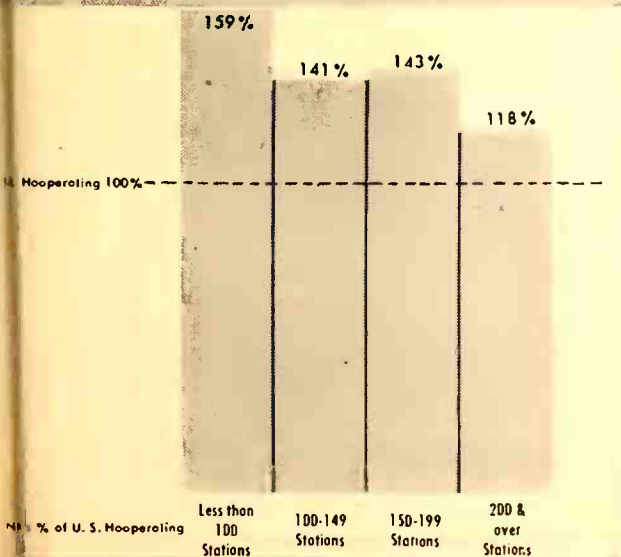
It is a Hooper claim that the Nielsen audimeter* tends to inflate NRI figures on daytime serial program listening. It is therefore surprising that Cornell's studies reveal that the networks carrying practically all the daytime dramatic pro-

(Please turn to page 78)

*Used to report listening in NRI homes.

NRI vs. U. S. HOOPERATINGS⁸

by Number of ABC Stations Used⁹

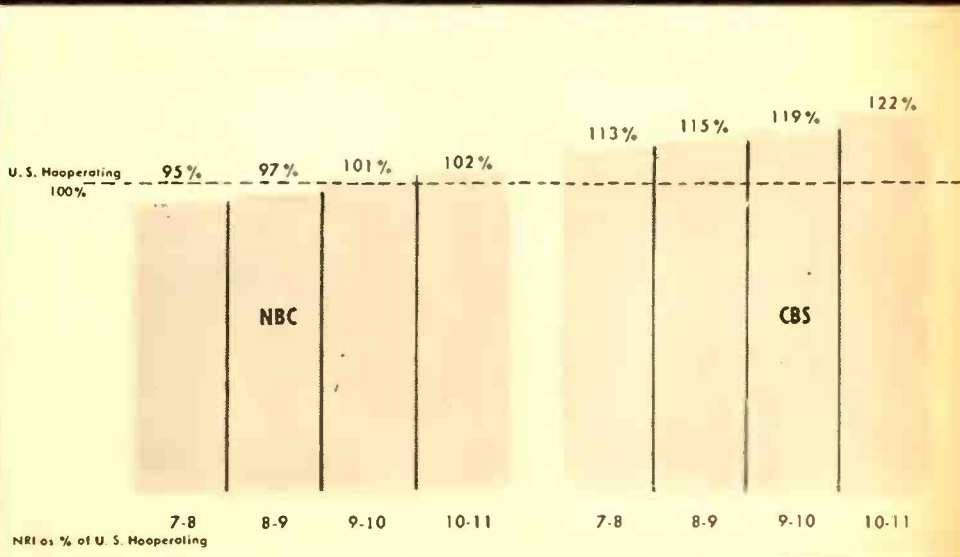


8-Jan., Feb. 1948

⁹Once a week evening programs

NRI vs. U. S. HOOPERATINGS⁸

Network Programs by Hour of Evening¹⁰



¹⁰Only full network programs considered. NRI ratings not reweighted by city size in order to demonstrate effect city size penetration of programs by hour of the evening on NRI ratings.

1000 suggestions for a new name for SPOT

Entries prove even broadcasters use word incorrectly

Spot in broadcasting, as well as those who use radio to advertise, have entered their ideas of the word that will give national broadcast advertising placed on a local basis, its proper place in the sun. The new names suggested for the form of broadcast advertising, misunderstood as spot, run the alphabetical and geographical gamut. They range from Aira to Zcmad. They come from Maine to Florida, from Georgia to Oregon with practically every one of the 48 states represented. Canada sent in a number of entries since the dominion is also plagued by the misunderstanding of the four letter word.

Hundreds of entries indicate moreover that spot continues in many minds to mean announcements only. This limited meaning is also proved by the fact that some stations testify with their entries "We haven't a single commercial program on the station for a national advertiser. They think we're an announcement medium only." The "amazing" story of Skippy which is presented in this issue on page 38 is an indication of just how effective spot programing can be.

Despite the misunderstanding, a num-

ber of interesting suggestions are bound to make the judging of the competition no sinecure for the 15 industry executives who are serving as judges. From California comes "Pictime," suggested because all spot broadcasting is "picked" time. From a faculty member of a New York college's radio department comes Spad, suggested because it consolidates Spot—Sp and advertising ad. From Chicago comes an entry from a station promotion manager—"Locad," which like the New York college entry combines two words—local and advertising.

From Lansing, Michigan a station executive suggests "Impact" because: Individual Market Program or Announcement, Choice of Time.

From Waterloo, Iowa, the home of many a pioneer broadcaster comes an advertising agency entry. It's M-B-M and Marketcasts. The initials indicate M-arket B-y M-arket.

An agency vp in New York likes "Target-Market" (TM) broadcasting. An insurance executive from Alabama prefers "Broadscope." An Ohio agency executive selects Zonad as the third of his four suggestions. From Arizona comes B-B (Business Builder). Another of many

Chicago entries puts its bid for the \$100 award for a new name in "Specific Area" radio.

And so the entries run. There can be no doubt but that what has been called spot for so many years deserves a new title. There likewise can be very little doubt that in spite of the industry wide misunderstanding of the name, there is a great appreciation of what national broadcast advertising on a market-by-market basis can do.

By the time SPONSOR publishes its issue number 24, it will be two years old next month, the judges will have made their decision—and the name spot will be on its way into discard. Even after the name has been chosen, it won't be simple to obtain industry-wide acceptance for the new word. SPONSOR realizes that a change in terminology is a longterm project of which the choosing of a name is only a part. With the cooperation of most of the radio and advertising trade press, the staff of SPONSOR hopes to have broadcasting change its spots to ???????. It is dedicating as much of its time and energy as necessary to obtain acceptance for the word the industry chooses. . . .

THE JUDGES IN SPONSORS' "NEW NAME FOR SPOT" COMPETITION

J. D. BOWDEN
Radio Time Buyer, Montaguers Ward & Co., Chicago

LEE MACK MARSHALL
*Advertising Manager,
Continental Baking Co., New York*

CLIFFORD SPILLER
*Sales & Advertising Manager,
Franklin Baker for General Foods, New York*

CARLOS FRANCO
*Manager, Radio Time Buyer,
Young & Rubicam, New York*

JACK LAEMMIG
Media Director, Fair Lane & Radio, Chicago

LINSEY NELSON
*Head of Radio & Television Time Buying,
J. Walter Thompson, New York*

JACK HARRIS
General Manager, KPRC, Houston

CEAIRE McCOLLOUGH
President, Steinman Stattons, Lancaster, Pa.

HUGH FERRY
General Manager, K.L.Z., Denver

JOSEPH BLOOM
President, Forpe & Co., New York

H. PRESTON PETERS
President, Free & Peters, New York

PAUL H. RAYMER
President, Paul H. Raymer Co., New York

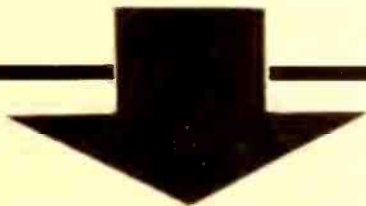
GUY HERBERT
*General Manager,
All-Canada Radio Facilities Ltd., Toronto*

JOHN PATTISON WILLIAMS
President, Transcription Sales, Inc., Springfield, Ohio

FREDERICK W. ZIV
President, Frederic W. Ziv Co., Cincinnati

YOU GET MORE SALES IMPACT for Your MONEY

in the **DETROIT** *Area*



BY USING

CKLW

THIS FALL, investigate the most potent radio buy in this region . . . CKLW. We give your sales message the power of 5,000 watts day and night . . . a middle-of-the-dial frequency of 800 kilocycles . . . and a clear channel signal throughout this great market. Our programming attracts *more* listeners for *less*, because sponsors are getting heavy sales action at the *lowest rate* 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

How terrific is transitradio?

An analysis of an important new advertising medium

fm FM has come up with another advertising medium—transit broadcasting. Physically, it's music and selling brought to users of public transportation while they're traveling. Merchandise-wise, it enables advertisers to reach, via the spoken word, a segment of the public that has never been reached before—the riders of public service vehicles.

Transitradio, as the new medium is generally known, guarantees the size of the new audience. The people who pay to ride are subject to audit—daily, weekly, and monthly. Over 18,000,000,000 one-way trips were taken in 1947 by adults (15 years and over). Every time a fare is dropped into the box, another prospect for transitradio advertised products is available for an average of 26 minutes*.

Listenership in a transitradio equipped bus or trolley car is theoretically 100%. Reading of newspapers, conversation, and day dreaming cuts the impact down to 85%. Attention to transitradio commercials nevertheless is remarkably high. Each announcement comes out of music, and has no competition. The single

channel FM receiver used in the vehicles is so constructed that the sound level of speech can be higher than the music.

The transit audience is a "captive" audience. Once the fare is paid, each rider is available to be sold until his destination is reached. The pre-tuned receiver cannot be turned off by passenger or driver. It is controlled 100% by electronic impulses transmitted by the FM station.

The composition of the transit audience is known, hour by hour. The advertiser who is interested in reaching the lunch pail market, can schedule his commercials for the early half of the 6 to 9 a.m. rush. He can impress the workmen with his brand name for such items as work clothes, shoes, tools, cigarettes, soft drinks, etc. During the latter part of the go-to-work hours the advertiser reaches white collar workers and executives alike with reminders for clothing, office supplies and equipment, men's toiletries, cosmetics, leather goods, and similar products. From 4 to 6 p.m., the same group, returning from work, can be sold products that contribute to relaxation.

Few phenomena are more regular than commuting habits. Of the 84,000,000 adult transit riders†, nearly 33,000,000 make 5 or more round trips a week. Another 19,500,000 riders average 3 round trips weekly. It is possible therefore to reach this audience once or twice a day, once or twice a week—as frequently or as infrequently as desired. Dick Evans, president of WIZZ, Wilkes-Barre, Pa., has estimated that in any average metropolitan center, the average number of transit riders daily approximates the population of that metropolitan center.

Women are induced to buy while on their way to shop. Commercials are selling them dresses‡, shoes, gloves, men's shirts, ties, candy, baked goods, kitchen utensils, woolens, bakery products, hosiery, children's clothing, practically anything and everything that milady or the family needs. Since 82% of all women

*Studies in 10 major American cities by Advertising Research Foundation showed average public transit ride lasted 26 minutes.

†Eighty per cent of the nation's population, 15 years and older, are transit riders (NATA).

‡Oreck's, Duluth, using only transitradio for three days, two or three spots a day, sold 44 cotton dresses at \$5.95.



Chicago leisuretime audiences wait for bus transportation in midtown areas



Daytime shopping audiences also use public transportation



In a transiradio installation one speaker usually alternates between two lights to bring riders an equal volume of sound without blasting at any point

use public service transportation to reach shopping centers, an advertiser buying an announcement between 10 a.m. and 4 p.m. reaches 11.7%* of every 100 women on their way to shop in the average metropolitan center (93% of all shoppers in Chicago, and 92% of all shoppers in Wilkes-Barre use public transportation facilities).

After six o'clock at night, transiradio reaches a different segment of the public family. The after-six-o'clock audience in New York City is composed of diners-out,

theater, and night club customers. Metropolitan centers of the rest of the nation have a nighttime transit audience that is more nearly a cross section of the population. It's the family audience visiting friends and relations. It is relaxed, and can be sold products that usually involve family discussion—refrigerators, furniture, fur coats, books, rugs, automobiles, electrical appliances, and so forth.

Transiradio is currently in operation commercially in three cities: Covington, Ky., Cincinnati, and Duluth. Before any

large scale transit installations were made, rider reaction was tested. The tests were made in Baltimore, Houston, Washington, Wilkes-Barre, the three cities operating commercially and in St. Louis. A limited use of commercials was made during the tests in the form of public service announcements. (Please turn to page 84)

*Eighty-two per cent of all women shopping use transit facilities. The shopping hours are from 10 a.m. to 6 p.m. This 82% make the round trip in the 6 hour shopping period. Since the average rider travels 26 minutes, 1.7 of all shoppers are using transit facilities at any one minute (going or coming) during an un-announced period. One-seventh of 82% is 11.7%.



Weekday public transportation travelers number many millions of buyers

Great majority of transit users are idle while traveling and like to listen

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
CHRYSLER CORP DE SOTO DIV	Cars	Hit the Jackpot	Tuesday 9:30-10 pm	Cumulative stockpile of high-priced merchandise prizes	Listeners called, compete with studio contest- ants in musical quiz	CBS
CLUB ALUMINUM CO	Aluminum products	Women's Exchange	MTWTF 10:15-10:30 am	\$25 set of Club Aluminum kitchen- ware and cleaning materials	Best letter offering to "swap" articles on pro- gram wins weekly	KQV, Pittsburgh
EVERSHARP INC** P. LORILLARO CO SMITH BROS CO* SPEIHEL CORP	Pens, razors Old Gold Cigs Cough drops Watch bands	Stop the Music	Sunday 8-9 pm (15-min ea)	\$18,000 minimum \$1,000 in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
GENERAL MOTORS CORP	Institutional	Henry J Taylor	Mon-Fr 7:30-7:45 pm	Copy of evening's talk	Free on request to program, N. Y.	MBS
ITHACA LAUNDRIES	Laundry service	Ithaca Laundries Quiz	9:30-9:35 am MTWTF	\$3 worth of laundry service; \$1 worth as consolation daily	Non-active customers of firm phoned, asked quiz questions	WHCU, Ithaca, N. Y.
LEVER BROS	All products	Aunt Jenny	MTWTF 12:15-12:30 am	35-piece model circus set (promotional tie-in with Ringling Bros)	Send 25c and 2 boxtops to sponsor, N. Y.	CBS
		Lux Radio Theater	Monday 9-10 pm			CBS
		My Friend Irina	Monday 10:30-11 pm			CBS
		Call the Police	Tuesday 9:30-10 pm			NBC
		So You Want to Lead a Band?	Wednesday 7-7:15 pm			NBC
MAIL POUCH TOBACCO CO	Mail Pouch Tobacco	Fishing & Hunting Club of the Air	Monday 10-10:30 pm	Several prizes of hard-to-get fishing and hunting equipment	Listeners send in unusual fishing, hunting yarns. Best items used on air win prizes	MBS
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
PACIFIC GREYHOUND BUS LINES	Travel service	Commander Scott	Sunday 10:15-10:30 am PDS-T	Tour folders on all-expense Greyhound vacations	Free on request to program, c o local Don Lee station	Don Lee (Calif. & Oregon stas only)
PARTICIPATING	Various	Montana Boosters	MTWTF 3:30-4:15 pm	Various merchandise prizes	Listeners send in name, age, birthday. Oldest person having birthday receives prize	KXLQ, Bozeman, Mont.
PHILIP MORRIS & CO	Cigarettes	Everybody Wins	Friday 10-10:30 pm	\$20-\$100 in cash prizes	Send list of 5 questions with P-M package wrapper to program. Cash for use, more if contestant misses	CBS
PIONEER SCIENTIFIC CORP	Polaroid TV Lens	Howdy Doody	Thursday 5:45-6 pm	Booklet: "Parlor Tricks with Polaroid" autographed by mc Bob Smith, plus "magic" picture of Smith and Howdy	Viewers send in dealer-obtained booklet to pro- gram. Smith autographs, returns with photo	NBC-TV
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	Dreft	Joyce Jordan	MTWTF 10:45-11 am	4-piece "Lustro Ware" refrigerator set of plastic food containers	Send 75c and one Dreft top to program, Cincinnati	NBC
RONSON 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, N. Y.	MBS
U S TOBACCO CO	Model, Dill's Beet, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	\$5 for questions used. \$50 for cor- rectly-answered jackpot questions; contents of jackpot if missed	Listeners send quiz and jackpot questions to program, N. Y.	MBS
WILOROOT CO	Wildroot Cream Oil	What's the Name of That Song	Wednesday 8-9:30 pm	\$5 cash prizes	Send list of any three songs to program for program use	Don Lee
WILLIAMSON CANOY CO	Oh Henry!	True Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from True Detective Magazine	Awarded weekly if person correctly identifies wanted criminal described on show to FBI, then contact magazine	MBS

*Starts September 19
**Starts September 20

MORE PROOF!

The KMBC-KFRM Team Is Doing A Job

July 12, 1948

Mr. Arthur B. Church
Stations KMBC-KFRM
Kansas City, Mo.

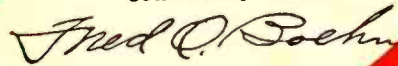
Dear Mr. Church:

I thought you might be interested to know that I am highly pleased with the results of my program on The KMBC-KFRM Team.

Being in the hatchery business, we have to analyze advertising results very carefully. And our inquiries and sales from KMBC-KFRM have been superior to any other media we have used.

The sales coming from the area served by KFRM have been particularly gratifying. And I would say, without reservation, that The KMBC-KFRM Team is tailor-made for an advertiser such as myself who wants to cover the entire Kansas City trade territory.

Yours very truly,

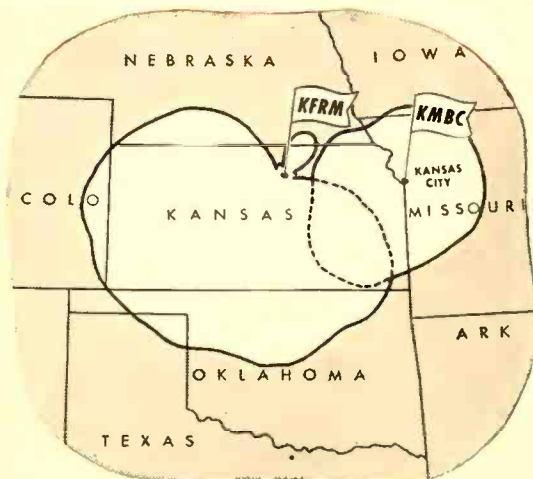


Fred O. Boehm
Belton Hatchery

Only the KMBC-KFRM Team delivers complete coverage of the actual Kansas City trade area—coverage specifically designed to provide the advertiser with an economical means of reaching those who are in the habit of looking to Kansas City as their trading center.

Programmed from Kansas City, The Team likewise renders an invaluable service heretofore unavailable to trade-area listeners . . . market broadcasts direct from the Stock Yards, grain, poultry and produce quotations right up-to-the-minute, informative broadcasts of a practical, understandable nature direct from the KMBC-KFRM Service Farms, area weather forecasts direct from the area weather bureau.

To this, add one of the largest and most popular talent staffs for stations this size . . . and you have a well-rounded combination that is doing a job!



The KMBC-KFRM Team Serves 3,659,828 People!

KMBC

of KANSAS CITY
5,000 on 980



7th Oldest CBS Affiliate
Represented Nationally by
FREE & PETERS, INC.

KFRM

for KANSAS FARM COVERAGE
5,000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

TV results

Price-range of TV

products runs the gamut from \$125.00 to dinner at a roadhouse in this report

DESK SET

SPONSOR: Onyx Novelty Co. AGENCY: Placed Direct

CAPSULE CASE HISTORY: Onyx Novelty Company had a deluxe desk set composed of a specially built radio, life-time calendar, "life-time pen," and desk lamp. This set, called "The Executive," retailed at \$125. After only 2 one-minute participations on WABD's "Doorway to Fame" (one on November 10 and one on November 21, 1947) Onyx received 500 inquiries by mail. Results the entire Christmas stock, totaling 100 sets and grossing \$50,000, was sold.

WABD, New York PROGRAM: "Doorway to Fame"

SWAP SHOP

SPONSOR: Sustaining

CAPSULE CASE HISTORY: Jack Steck brought his "trading post" to WFIL-TV about ten weeks ago. In that short time hundreds of items have found new owners after being televised on his "Swap Shop." Amazing deals such as Consolidated-Vultee Army trainer plane plus \$1,000 for a new Buick, an Ercoupe for any new car, a \$1,000 Italian carved marble fireplace for a grandfather's clock, have been offered and, in many cases, found takers.

WFIL-TV, Philadelphia PROGRAM: "Swap Shop"

TELEVISION FILTER

SPONSOR: Pioneer Scientific Corp. AGENCY: Cayton, Inc.

CAPSULE CASE HISTORY: Several months ago, Pioneer Scientific Corporation introduced the Polaroid Television Filter (designed to sharpen the television picture and increase contrast without glare). To reach the television market economically, Pioneer concentrated primarily on TV, using, they believe, the first open end one-minute films ever made (plus slides) over WABD and WCBS-TV. Up to August, over 35,000 filters, ranging in price from \$6.50 to \$25, have been sold.

WABD, WCBS-TV, New York PROGRAM: 1-minute films

FLOOR COVERING

SPONSOR: Charles Stoumen & Son AGENCY: Ralph A. Hart

CAPSULE CASE HISTORY: Stoumen retails better carpets and, following the feeling established in the early days of telecasting, decided that TV set owners were in the upper income brackets. The budget was limited, so he could afford only two spot announcements per week. Within the first 13 weeks he reported that, in actual sales, TV had topped any other media he had ever used. Stoumen also is impressed by the word-of-mouth advertising he receives from viewers of his minute scannings.

WFIL-TV, Philadelphia PROGRAM: Spots

BATHING SUITS

SPONSOR: Lit Brothers AGENCY: Placed Direct

CAPSULE CASE HISTORY: As part of its regular "Lit's Have Fun," the department store scanned a nightmare skit of a newlywed wearing an old-fashioned bathing suit. Six girls in Jantzen suits participated in the playlet, and the day after the daytime airing many shoppers asked specifically for one of the suits worn by the girls. The program is telecast direct from Lit's Seventh Floor Restaurant.

WCAU-TV, Philadelphia PROGRAM: "Lit's Have Fun"

RESTAURANT

SPONSOR: Sustaining

CAPSULE CASE HISTORY: During the early days of CBS-TV "This Week in New York" was a regular Saturday night feature. Mentioned on this program as a good eating place was the Outpost Inn at Ridgefield, Conn. Time devoted to this mention was 15 seconds. The following day five parties visited the Inn and mentioned they had learned about it over Television. A number of other TV-introduced parties visited the Inn during following weeks. There were only 3,500 TV sets in the area then.

WCBS-TV PROGRAM: "This Week in New York"

TV'S MAJOR ADVANCE IN 1948!

Instantaneous Transcriptions
of Television Programs
on
35-mm or 16-mm Motion Picture Film

On December 10, 1947, Paramount Pictures Inc. gave the Television Broadcasters Association (assembled at the Waldorf-Astoria) a first-showing of transcriptions of various types of programs recorded off the air on 35-mm film in the booth of the Paramount Theatre, New York.

It was explained that these recordings could be used for simultaneous theatre projection, for television program syndication, for reference purposes and in many other ways which will improve television programming. Since that time, the use of television transcriptions has grown extensively. We have recorded shows for networks, advertisers, advertising agencies and package producers. These transcriptions have been re-broadcast over stations in New York, Chicago, St. Louis and Los Angeles. Transcriptions of the recent political conventions were telecast in Chicago and Los Angeles a few hours after their recording.

Paramount recordings were designed to meet the competitive test of theatrical 35-mm motion pictures. And when broadcast to the smaller TV screen the quality is even better. Similar apparatus will soon be available in Hollywood and Chicago.

You can share this advancement *now*.

GET IN TOUCH WITH



Paramount Video Transcriptions

NEW YORK OFFICE • 1501 BROADWAY • BRYANT 9-8700

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

-
- VIDEO TRANSCRIPTIONS MEAN BETTER PROGRAMS •
- You can add pacing and sparkle through editing. •
- You can use a rehearsal recording for audience-testing . . . for study, timing, polishing and planning retakes. •
- You can be sure your commercials are broadcast exactly as okayed by the sponsor. •
- You can schedule shows when and where you need sales pressure . . . repeat shows as audiences grow . . . amortize costs over many markets . . . forget time differentials and the lack of coaxial networks. •
- You'll save audition time . . . speed up policy decisions . . . get quick approval from distant executives . . . settle client-agency-talent differences of opinion and recollection. •
- You can copyright your tele-show (it's the only form in which it can be protected in its entirety under existing law). •
- You'll have an impressive new promotional tool in your sales kit for use at sales conventions, product exhibits, business luncheons and gatherings of dealers, salesmen and employees. •
-

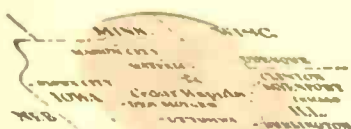


WMT opens new vistas in Alta Vista

(IOWA)

... new vistas for listeners and new vistas for sponsors. Listeners ride high on WMT radio waves of information and entertainment. Advertisers enjoy important coverage in another rich Iowa community.

There are a thousand areas like Alta Vista in WMTland, small in themselves, large in importance to radio advertisers when considered as a whole. Reach them via Eastern Iowa's only CBS outlet—WMT—the station with a 2.5 line that includes 1,131,782 people. Ask the Katz man for details.



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

broadcast merchandising

A scoring and reference book, authored by Jimmy Dudley, WJW's (Cleveland) sportscaster is being given away by Standard Brewing to baseball fans. The book contains a diagrammed method of scoring, and enough pages to record every Cleveland Indian game. A lucky number gimmick wins portable radios for holders. Requests topped 130,000 at midseason point.

Toni Company dramatized its radio schedule to salesmen at their national sales meeting in Chicago last June. A Toni model wearing a nurse's cap, stethoscope, and leg-revealing dress appeared before them and asked the question, "What radio program do I represent?" The correct answer, shouted in chorus, was "Nora Drake."

Telephone and switchboard operator listeners were added to Art Scanlon's disk jockey show (WINS, New York) by his "Miss Hello" contest. Contestants could only be nominated by friends sending in a description of their favorite "hello girl's" voice. Descriptive words had to begin with successive letters in Art Scanlon's name (A for Alert, R for Resonance, T for Thrilling, etc.). Prize for the winning telephone operator was a free trip to Bermuda.

The "straw hat" theatre circuit gave WTAG, WTAG-FM's (Worcester) *Julie 'n' Johnny* show a boost this past summer. Julie sparked her listenership by calling in actors making personal appearances around Worcester to take interview bows on a program feature named *Curtain Calls*. Larry Parks, Esther Williams, Guy Madison, John Payne and Joan Caulfield were some of the stars that appeared.

Money saving food recipes rang the bell with housewives listening to Bill Leonard's *This Is New York* (WCBS, New York). He mentioned, one morning, that free copies of the U. S. Department of Agriculture's booklet, containing 150 economical and nourishing main dishes was available for the asking. Within a week, he had 6,000 requests.

Over 2,000 independent grocery and drug stores joined to help WKRC (Cincinnati) celebrate the second anniversary of its Key Item plan. Each week, under the plan, the stores display program and advertising posters which promote both listenership and sales for the station's

advertised products. The cooperating stores also distribute *Key Notes*, a WKRC listener-shopper publication, to 95,000 persons each month.

National magazine will be built around ABC's "Bride and Groom" show. Tentatively titled *Happy Marriage, the Bride and Groom Magazine*, the publication will be launched in October with a \$50,000 prize contest. The publishers, Farrell Publishing Corp. (also publishers of *Tom Breneman's Magazine*), will angle the monthly toward young housewives—one-sixth directed to the program, and the rest to young homemakers.

A spin-proof Ercoupe was the prize Lutheran minister Norman E. Kuck won in a Mutual network quiz show, after submitting 13 jingles. (He also won a home air conditioner and a radio-phonograph combination.) At first, the Boyne City, Iowa, parson was intent on selling the plane, but after a demonstration, changed his mind. Now he's an aerial circuit rider, flying his Ercoupe between his church in Boyne City and a nearby country church.

Local station promotion of NBC's "Fred Waring Show" was achieved by playing recorded interviews of hometown personalities that attended Fred Waring's Music Workshop at Shawnee-on-the-Delaware, Penna. Each week during August, three NBC affiliates received transcriptions of the interviews. The 15-minute disks contained a brief outline of the Music Workshop's operations, and a discussion of microphone technique. Each recording carried Fred Waring's theme that a singing America will be a happier America.

Thousands of spectators jammed the sidewalks of the Minneapolis Aquacentennial parade route to see themselves televised during the Flour City's annual festivities. A Twin City Television Lab mobile unit, believed to be the first self-contained mobile unit ever to televise while moving, appeared as a float in the parade. From the roof of the bus, a camera man took pictures of the crowd which were instantaneously reflected on two 15-inch Dumont television screens mounted on each side of the bus.

(Please turn to page 90)



620 on the dial

NEWARK, N. J.

New Jersey's Most Powerful Radio Station

5000 WATTS - DAY & NIGHT

On the Air in September



Now you can turn me over

WVNT

WVNT - FM

is the newest radio station to serve Northern New Jersey

and Metropolitan New York. Its strongly directional



towers is so designed that there is no wasted power

scattered over unproductive

areas.



Its 5,000 watts are so concentrated that it will blast into

the great Essex County area (richest income tax county in the entire country) as well as

the FIVE other rich commuting counties of North Jersey.

Beamed as it is



toward New

York, sponsors are assured of strong THRIFTY



coverage of the world's greatest twin markets—Northern New Jersey and New York City.

Our rate card is *thrifty* — our Scotch laddie and lassie are our

symbols of thrifty buying to reach lots and lots of people who live within



the confines of our STRONG DIRECTIONALIZED signal which eliminates the open spaces

where few people live and just as few buy your

products. For complete information on how



your thrifty radio dollar can be used to advantage to reach your thrifty prospects who

will be listening to OUR thrifty radio station write, phone, wire, or drop in to see

*On the Air
in September*

IVON B. NEWMAN

General Manager

45 CENTRAL AVENUE, NEWARK 2, N. J.

MITCHELL 3-7600

You'll get the information you want pronto!

Those Mr. and Mrs. duos

**They're always
themselves and their faithful
audiences buy and buy**

The formula is sure-fire.

Mr. & Mrs. programs sell an almost unbelievable variety of products and services. *Breakfast with the Fitzgeralds* (WJZ, New York) has sold 95 items or services. The capacity to gather an audience and sell so great a spread of products isn't peculiar to the Fitzgeralds. It's a trade mark of the Mr. & Mrs. formula. When properly produced with the right personalities, the wedding-ring duo is one of the most effective ever created by radio.

Husband and wife breakfast programs have much in common with the typical a.m. women's participating sessions (See *Women's Participating Programs*, April-May 1948). Both have relatively small but loyal audiences. In both, the stars are the show; and broadcast primarily for women listeners; in both it's the personal endorsement that sells products. The differences, however, are sharp.

It's not surprising that a star of a successful morning women's participating session and her radio-wise husband should have perfected the Mr. & Mrs. formula and launched the cycle of husband-wife breakfast shows (and their variations). WOR, New York, was presenting Pegeen Fitzgerald in August 1942 in *Pegeen Prefers*. On this show, as on most of the better participating sessions, the announcer was a vital part of the

(top) as the sponsors see Dick and Dorothy at breakfast
(middle) as listeners visualize the WOR breakfast pair
(bottom) as Dick Kollmar and Dorothy Kilgallen see themselves





meeting customers helps Tex and Jinx impress sponsor, Orbach's

modeling sells the store staff; and that's always important in retail advertising



outfitting junior at the sponsor's helps make Jinx a regular shopper who sounds very real and it gives the program (Tex and Jinx) air copy

introducing staff of store on show has the tendency of making Mr. and Mrs. seem part of the sponsor's "family" on "Tex and Jinx" airings





The "FitzGees," Ed and Pegeen, have sold over 95 products since first "Mr." wandered onto the "Mrs." program on WOR, N. Y. They're on WJZ now



"Mr. and Mrs." formula helps add flavor to disk-spinning at WKYW, Louisville, Ky., with Stan Hayes and wife



Nothing private about married life for "Mr. and Mrs." broadcasters. Mary and Bill Reynolds (WBMD, Baltimore) broadcast from sponsor's window



Wire recorder permits Mr. and Mrs. Clif Johnson to sun and air with their foursome at Chicago's beaches for station WBBM

production. It was therefore a short but inspired step to draw Ed Fitzgerald briefly into the conversation whenever he visited the studio, as he sometimes did, after winding up his own midnight-to-dawn show.

The reaction was slightly amazing. Here was a simple new ingredient in a standard format that did something startling to the audience—they liked it. Every time Ed got in on the conversation with Pegeen he swelled the mail count. As a result he and Pegeen proposed that WOR let them do a show together, and the breakfast-cycle was born. When the Fitzgeralds switched to WJZ

and scored a success, *Breakfast with Dorothy and Dick* moved into the time slot with a different approach to the same formula. Applications of the husband-wife treatment to other programs, such as shopping, disk jockey, musical clock, etc., began to evolve and are successful—one of the first indications a program type is making the grade.

It's traditional that a formula which succeeds with the speed and impact of the *Mr. & Mrs.* at breakfast spreads quickly. This was true of the earlier women's participating formula, of disk jockeys, and currently of give-aways; they are to be found everywhere, in all communities.

Yet this hasn't been true of the husband and wife breakfast sessions. Development of breakfast with the family on stations throughout the country has been slow. Many who have tried it with apparently all the ingredients have landed on their faces.

The answers to success with this formula involve more than the standard ingredients of a married couple indulging in conversation over morning coffee and toast—with or without guests, with or without kids, with or without a menage. There's plenty of evidence that producers of husband and wife shows that didn't

(Please turn to page 57)

100 VERDICTS

for The Housewives'
Protective League



...the "Program that Sponsors the Product"

Look at the one hundred companies listed on the right. You'll agree it's a blue-ribbon panel of smart national spot advertisers. You'll agree, too, that each of these advertisers sets an example that pays—and pays to follow! All 100 of these profit-minded advertisers have been sponsored by The Housewives' Protective League during the past twelve months. They pay for this privilege.

...Because they know that listeners know every product sponsored by the HPL must pass a rigid consumer test by the HPL Testers' Bureau (a panel of housewives in each station's listening area) before being approved for sponsorship.

...Because they know that every HPL commercial is adlibbed in an interesting and sincere manner into the program format...is certain to get complete audience acceptance.

...Because they have found that The Housewives' Protective League is the most sales-effective participation program in all radio.

The dollars and sense testimony of EACH of these 100 advertisers proves conclusively that this unique radio program can write a unique sales success story for you...if—like these 100 advertisers—you can qualify. For more information about The Housewives' Protective League, get directly in touch with any of the eight stations carrying the program, their national spot representatives, or "The Program that Sponsors the Product"...

HPL MARKETS: Los Angeles (50,000-watt KNX) • Chicago (50,000-watt WBBM) • St. Louis (50,000-watt KMOX) • San Francisco (5,000-watt KQW) • New York (50,000-watt WCBS) • Washington, D. C. (50,000-watt WTOP) • Minneapolis-St. Paul (50,000-watt WCCO) • Seattle-Tacoma (50,000-watt KIRO) and more great markets and stations to be announced later in the year.

THE HOUSEWIVES' PROTECTIVE LEAGUE

A division of CBS, Columbia Square, Hollywood
or 485 Madison Ave., N. Y.

**DURING THE PAST TWELVE MONTHS
THESE 100 ADVERTISERS WERE SPONSORED BY
THE HOUSEWIVES' PROTECTIVE LEAGUE PROGRAMS**

Allied Food Industries (Holiday Macaroon Mix)
American Home Products Corp. (G. Washington Coffee)
American Packing Co. (Sunrise Meats)
Armour & Co. (Miss Wisconsin Cheddar Cheese)
Ballard and Ballard Co. (Ballard Oven-Ready Biscuits)
Beatrice Foods Co. (Meadow Gold Butter)
Bellone Hearing Aid Co. (Hearing Aid)
Birds Eye-Snyder Inc. (Birds Eye Frozen Foods)
Book-of-the-Month Club
Blue Moon Foods Inc. (Cheese)
Bordo Products Co. (Citrus Juices)
E. L. Bruce Co. Inc. (Bruce Floor Cleaner)
California Almond Growers (Diamond Almonds)
California Fig Institute (California Figs)
California Prune Growers' Ass'n (Sunsweet Prunes)
California Spray Chemical Corporation (Insecticides)
California Walnut Growers' Ass'n (Diamond Walnuts)
Campbell Soup Co. (Soups)
Canada Dry Ginger Ale Inc. (Carbonated Beverages)
Clean Home Products Inc. (Apex Insecticides)
Clorox Chemical Co. (Boon Household Cleaner)
Comfort Mfg. Co. (Craig-Martin Toothpaste)
Consolidated Dairy Products Co. (Darigold Cheese)
G. N. Coughlan Co. (Chimney Sweep)
Curtis Publishing Co. (Holiday)
D'Arrigo Bros. Company (Andy Boy Broccoli)
L. DeMartini Co. Inc. (Roasted and Salted Mixed Nuts)
Dennison's Food Company (Dennison's Food Products)
Doubleday and Co. Inc. (Book League of America)
August E. Drucker Co. (Revelation Tooth Powder)
Durex Blade Co. Inc. (Durex Razor Blades)
Electric Household Utilities (Thor Washing Machines)
Frito Company (Fritos)
General Foods Corporation (La France)
General Petroleum Corp. of California (Tavern Waxes)
Golden State Co. Ltd. (Golden-V Vitamin Milk)
Gold Seal Company (Glass Wax)
B. F. Goodrich Co. (Tractor Tires)
The Great China Food Products Co. (Canned Foods)
Griffin Manufacturing Co. Inc. (Shoe Polish)
Hills Brothers Co. (Dromedary Gingerbread)
Hubinger Co. (Quick Elastic Starch)
Illinois Meat Co. (Canned Meat)
Inland Rubber Corporation (Tires)
Juice Industries Inc. (Sunfilled Whole Orange Juice)
Kerr Glass Manufacturing Corp. (Canning Supplies)
Kretschmer Co. (Happy Harvest Wheat Germ)
Lan-O-Sheen Inc. (Cleaner)
Leeward Products Ltd. (Threads)
Lever Brothers Company (Breeze)
Lindsay Ripe Olive Co. Inc. (Olives)
Lite Soap Co. (Lite Cleanser)
Los Angeles Soap Co. (Merrill's Rich Suds)
Maggi Co. Inc. (Maggi Bouillon Cubes)
Manhattan Soap Co. Inc. (Blu-White)
Marlin Firearms Co. (Marlin Razor Blades)
McIlhenney Co. (Tabasco Sauce)
Michigan Chemical Corp. (Pestmaster Products)
Michigan Mushroom Co. (Dawn Fresh Mushrooms)
Mickleberry Food Products (Mickleberry Meat)
Mouis Milani Foods Inc. (1890 French Dressing)
Nash-Underwood Co. (Donald Duck Peanut Butter)
National Biscuit Co. (Shredded Wheat)
National Carbon Co. Inc. (Krene)
N'Brien's of California Inc. (Candy)
National Book Inc. (Magazine)
Norr Felt and Blanket Co. (Orr Blankets)
Ork and Tilford (Tintex)
Payne Furnace Co. (Furnace Sales and Service)
Peer Food Products Co. (Peer Brand Pie Dough)
Pernick & Ford Ltd., Inc. (MY-T-FINE Desserts)
Perfex Co. (Perfex All-Purpose Cleaner)
Perk Foods Co. (Perk Dog Food)
Pillsbury Mills Inc. (Pillsbury's Pie Crust)
Pomona Products Co. (New West Raw Apple Juice)
Pre Procter & Gamble Co. (Prell)
Priritan Company of America (Realemon Lemon Juice)
Rdbill Oil Co. (Renuzit)
Rend, McNally and Co. (Institutional)
Ruebel Goldwyn Productions Inc.
Rulze and Burch Biscuit Co. (Biscuits)
Rotwell Mfg. Co. (Hi Mac Candy Bars)
Rue Silex Company (Silex Glass Coffee Makers)
Rosen & Schuster Inc. (Books)
Rux Honey Ass'n (Clover Maid Honey)
R-H-Off Manufacturing Co. (Soil-Off)
Southern California Citrus Foods
Special Foods Co. (Jays Potato Chips)
E. Staley Mfg. Co. (Cream Corn Starch)
Standard Brands Inc. (Royal Puddings)
Stewart and Ashby Coffee Co. (Coffee)
Tweets Co. of America (Tootsie Fudge Mix)
Thor-Reed Corp. (QT Pie Crust)
Tatum Foods Corp. (Quick Frozen Orange Juice)
Tender Company (Ovaltine)
Tord Baking Co. (Tip Top Bread)
Washington Cooperative Farmers Ass'n
Welch Grape Juice Co. (Welch Grape Juice)
Western Stationery Co. (Ball Point Pens)
Zenith Radio Corp. (Zenith Radionic Hearing Aids)

click never realized the secret of the special fascination in this type of program.

The typical session is produced for women listeners around the breakfast hour. While some men listen to these broadcasts, or a portion of them, before leaving for work, the number is negligible. The cartoonist's caricature of the American breakfast scene, with Mr. buried behind a newspaper, Mrs. glaring at him while their Junior pours oatmeal over his own head, doesn't literally define the average scene, but it's suggestive. To the average woman listener, breakfast simply isn't the dream interlude she hoped it might be when she gave heart and hand to her only man. Breakfast realities, for most women are pretty humdrum.

Recognizing this "secret" of their listeners, every morning Ed and Pegeen proceed to enact a little drama, in the course of which they talk about openings of shows and plays; interesting places and people they visit; their menagerie of dogs and stray cats for which they try to find homes; the day's news, etc. This is the grist. They use their own lives as the source of material. Their treatment of it is not stereotyped, but is individualized and flavored by their own personalities.

The "magic" element in the successful Mr. & Mrs. formula is not a tangible ingredient. It's the fact that the interlude gives the housewife an experience with which she can identify herself and so enjoy vicariously the kind of morning interlude that will never be her's in reality. It's a rule, too, that nothing can be a part of the production that seriously mars the idealized sense of what a congenial breakfast with the Mr. should be. The formula is a highly specialized form of escape.

When WOR had to set about the exacting job of finding a couple for the time slot of the departing Fitzgeralds, they had some specific qualifications the couple would need to fill. The quality of escape in presenting a program which imitated Mrs. Average Housewife's (with a little pleasantness and good humored talk thrown in) could be thin stuff. The audience's dreams and longings couldn't be vicariously fulfilled with watered-down pabulum

The couple had to have a background involving a life quite inaccessible to Mrs. Average Housewife, but a life attractive enough to listeners to make identification with it desirable. They had plenty of candidates with the right backgrounds. WOR tested some 50 couples before discovering one who could relax before the

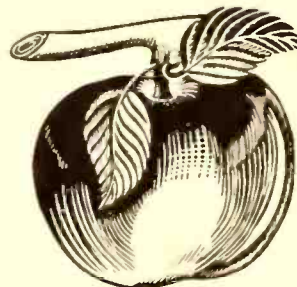
(Please turn to page 62)

Remember the story about...

The Apple Blossom



that grew into



A Big Red Apple?

That's just like the story of WWDC in Washington. It started out small . . . and then it blossomed . . . and finally it ripened into the station that smart advertisers depend on for low-cost sales. To see your own sales message bear fruit in this rich market, use WWDC—AM and FM. It's the station that produces results—economically.

WWDC

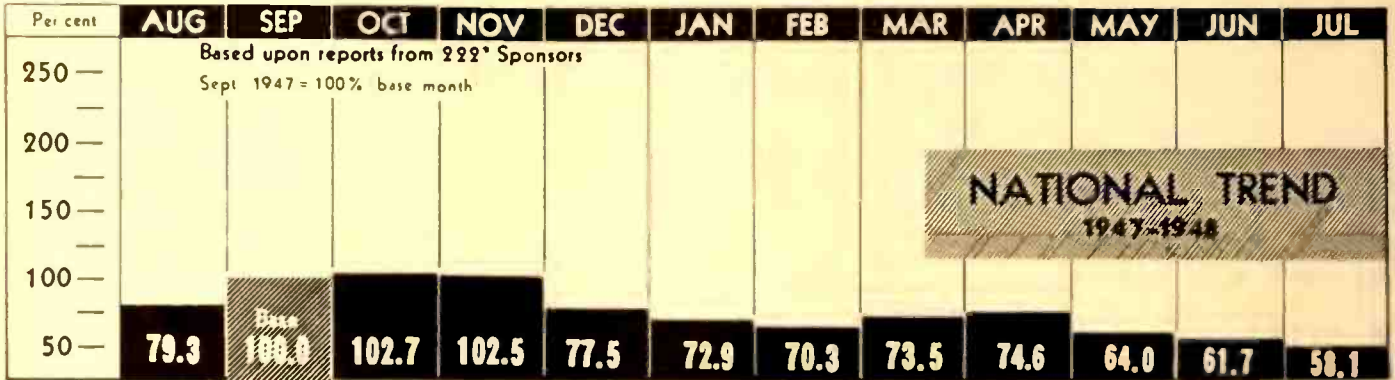
AM-FM—The D. C. Independent

REPRESENTED NATIONALLY BY
FORJUE & COMPANY

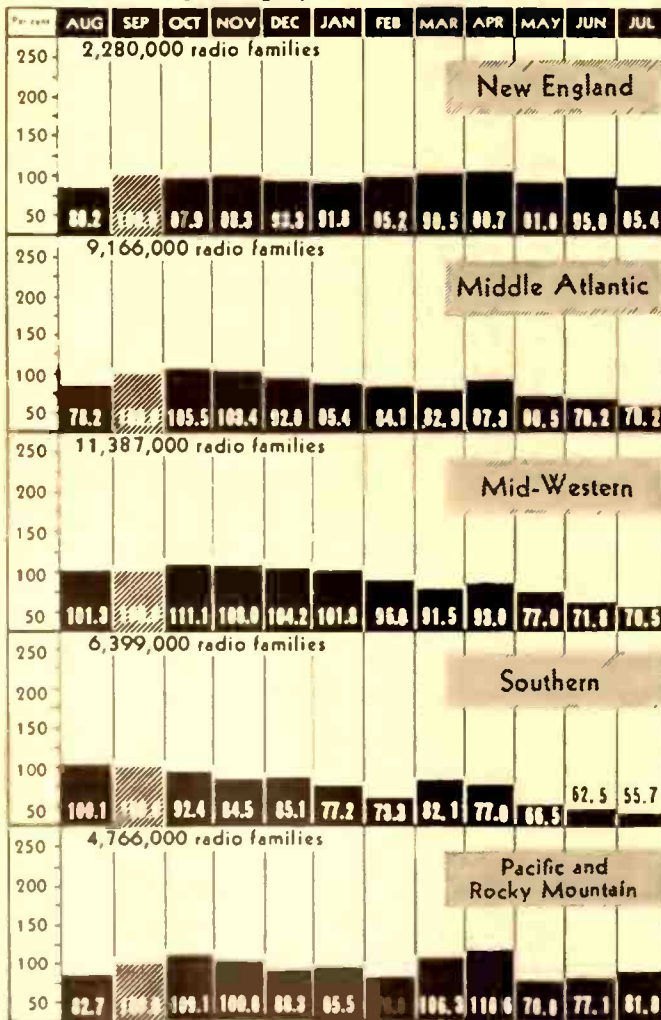
spot trends

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

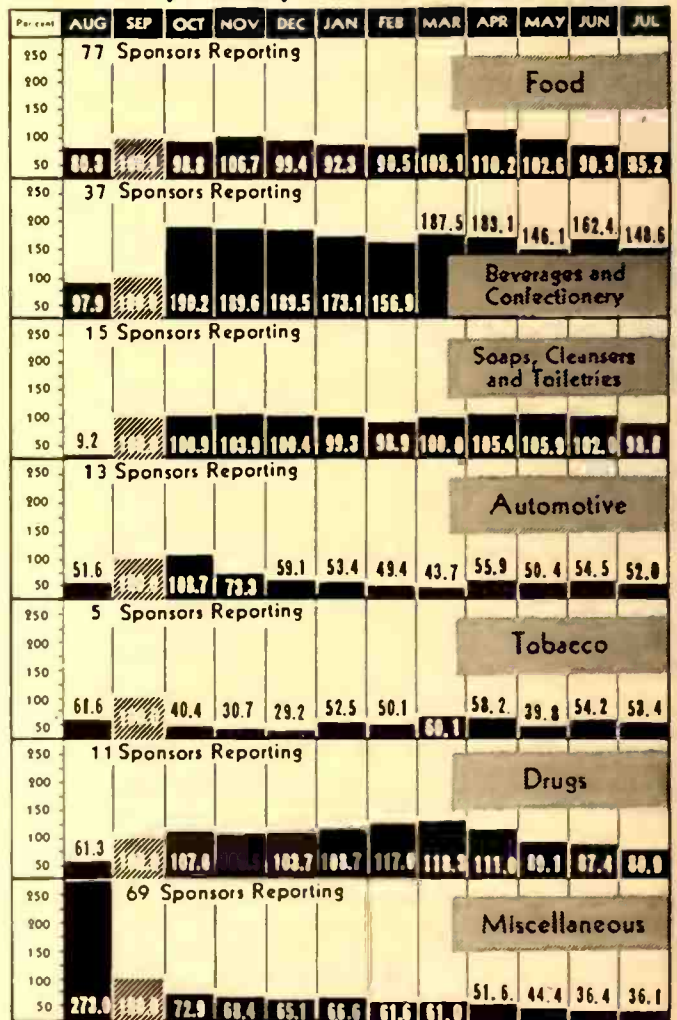
There was little deviation from annual trends in July spot placement. Nationally it hit the low of the year as it did in all sections of the nation except the West Coast and New England areas. In the former placement was up 4.7 over June. The North-East areas dropped from June but were still higher than August 1947. Current (August-September) spot business is showing improvement over a year ago due in part to political broadcasting and better than normal activity in the automotive and tobacco fields. Anticipated shift of Kaiser-Frazer 100% to network broadcasting will hit spot automotive classification but business placement by automotive's "Big Three" is expected to offset K-F deflection. Beverages and Confectionery continue higher than SPONSOR's base month, September 1947. With a year's reports behind, SPONSOR will use 12 month base starting August.



Trends by Geographical Areas 1947-1948



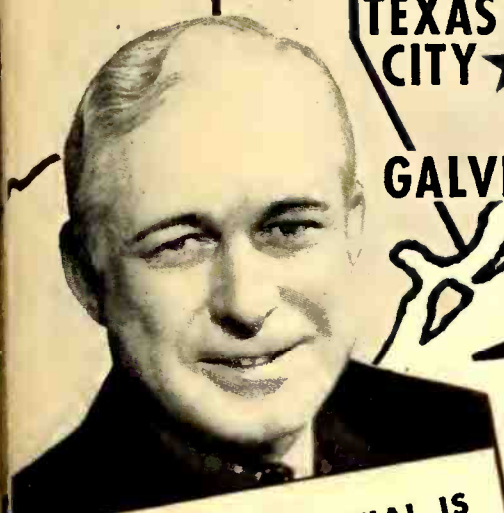
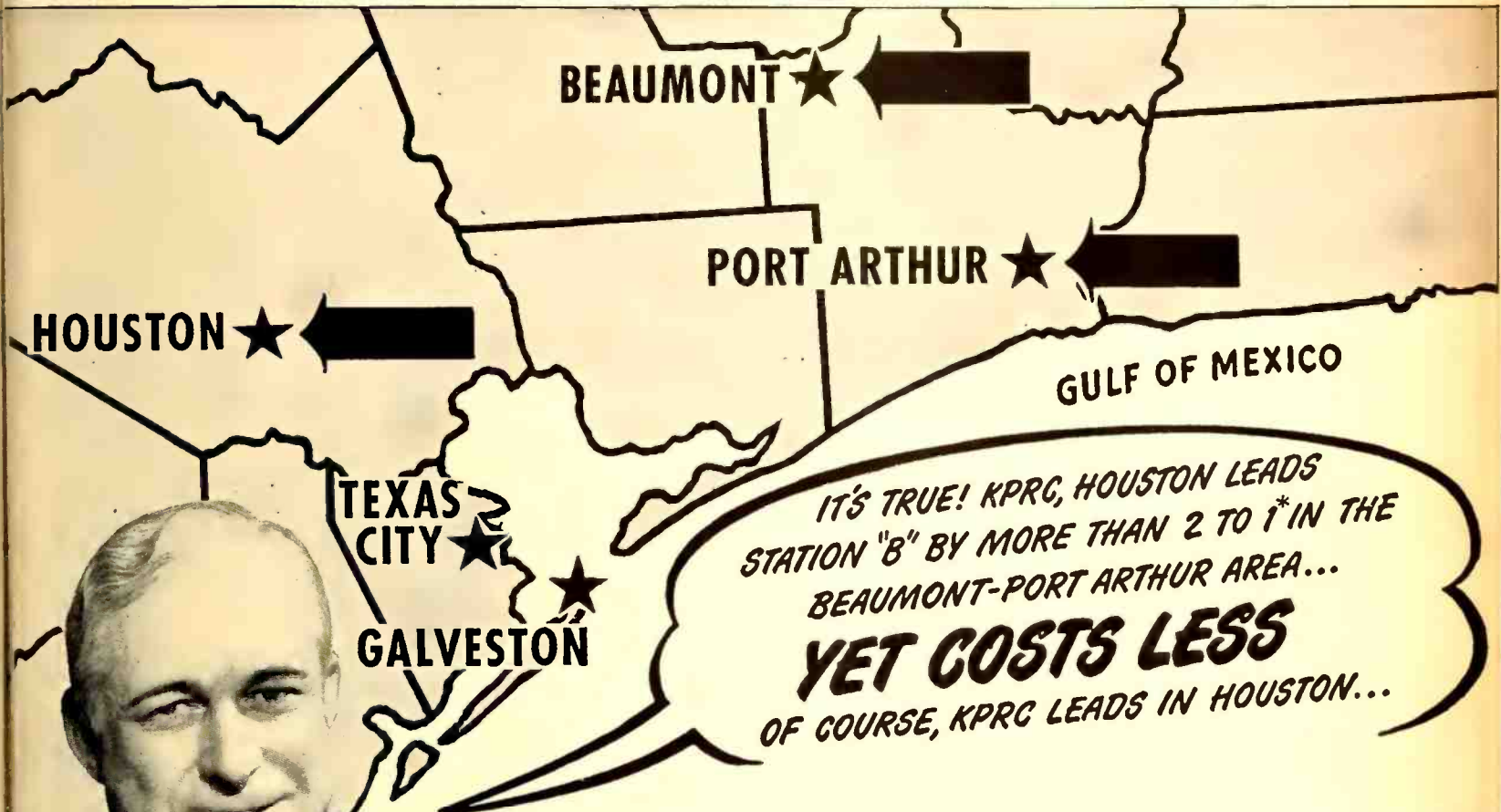
Trends by Industry Classifications 1947-1948



*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.

Surprised?

IT ACTUALLY COSTS LESS MONEY TO BUY
 FAR MORE LISTENERS IN THIS RICH MARKET
 WHEN YOU PICK **KPRC** an NBC affiliate



YOUR SALES POTENTIAL IS HIGH IN THIS RICH GULF COAST TRADING AREA

In Texas, the famous cattle state, Harris County (which is Houston's home county) leads all others by a wide margin in both dairy and beef cattle. Adjacent Montgomery county tops the state in hogs. And Jefferson County, in which Beaumont and Port Arthur are located is the state's leading rice producer. Oil boosts buying power another notch. And shipping caps the fabulous climax: the transient officers and sailors of Houston-docked ships spend 100 million dollars plus in the market, each year, according to port officials.

FIRST
in BMB

FIRST
in HOOPER

FIRST
in the South's
First Market

NOTE: This Beaumont-Port Arthur report reveals only one segment of KPRC's coverage. In all KPRC reaches 67 Texas and Louisiana counties according to BMB reports.

IT'S TRUE! KPRC, HOUSTON LEADS STATION "B" BY MORE THAN 2 TO 1* IN THE BEAUMONT-PORT ARTHUR AREA...
YET COSTS LESS
 OF COURSE, KPRC LEADS IN HOUSTON...

*KPRC does have a tremendous audience. Yet Standard Rate and Data shows KPRC time costs are less. As for listeners, here's how an independent survey reveals their actual division between KPRC and the second Houston station, here named "B".

Hooper Station Listening Index in Beaumont-Port Arthur

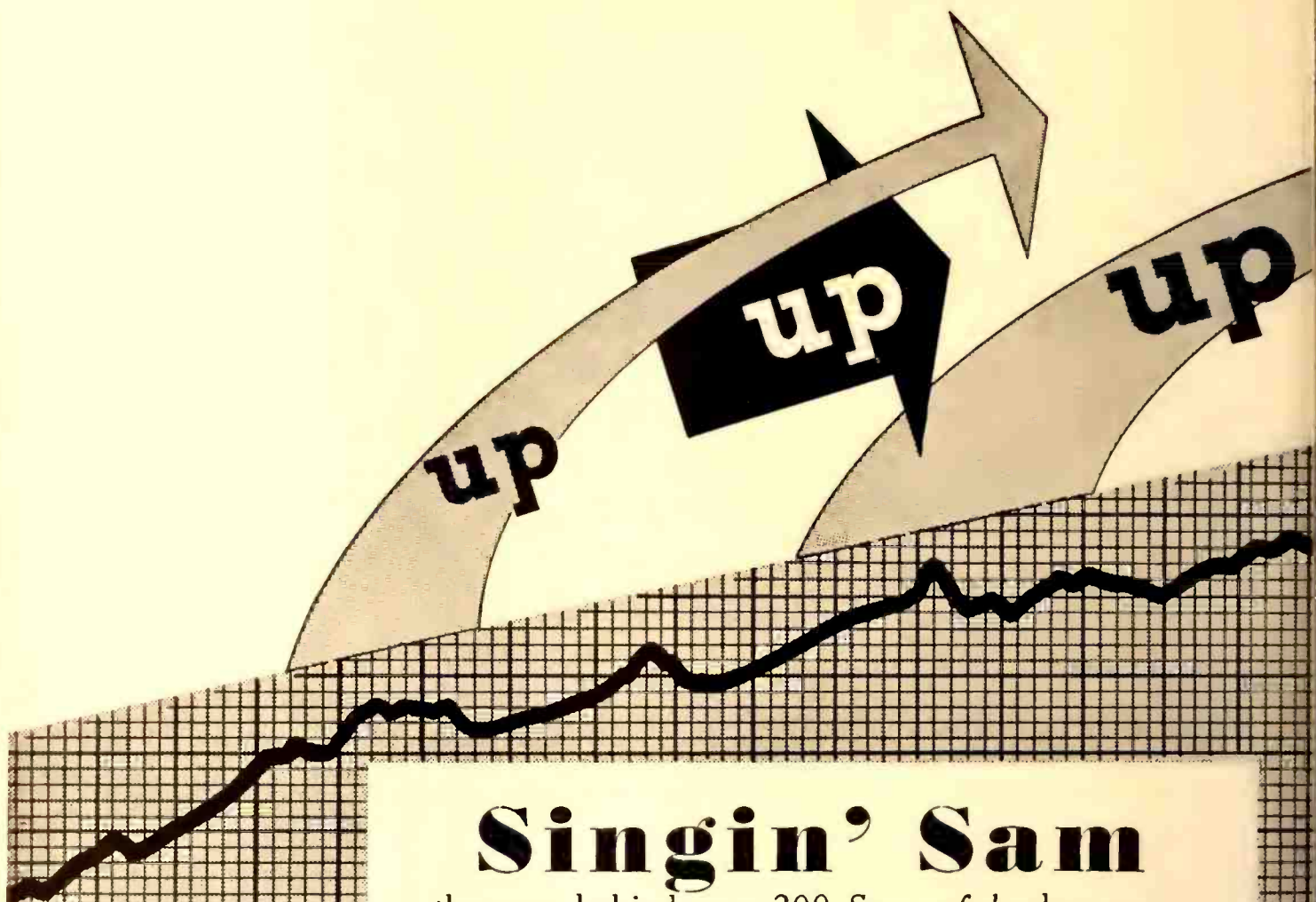
	KPRC	STATION "B"
Morning	11.4	7.4
Afternoon	27.9	7.1
Evening	29.8	16.1
Sunday Afternoon	20.2	7.6

All you buy is Houston, yet we deliver Beaumont and Port Arthur... important shipping ports. (Beaumont exceeds Boston in tonnage Port Arthur exceeds Los Angeles).

KPRC also leads all but one of six local stations in Beaumont- leads all but one of six local stations in Port Arthur. KPRC dominance in this vast area is obviously and firmly established.

KPRC HOUSTON

950 KILOCYCLES • 5000 WATTS



Singin' Sam

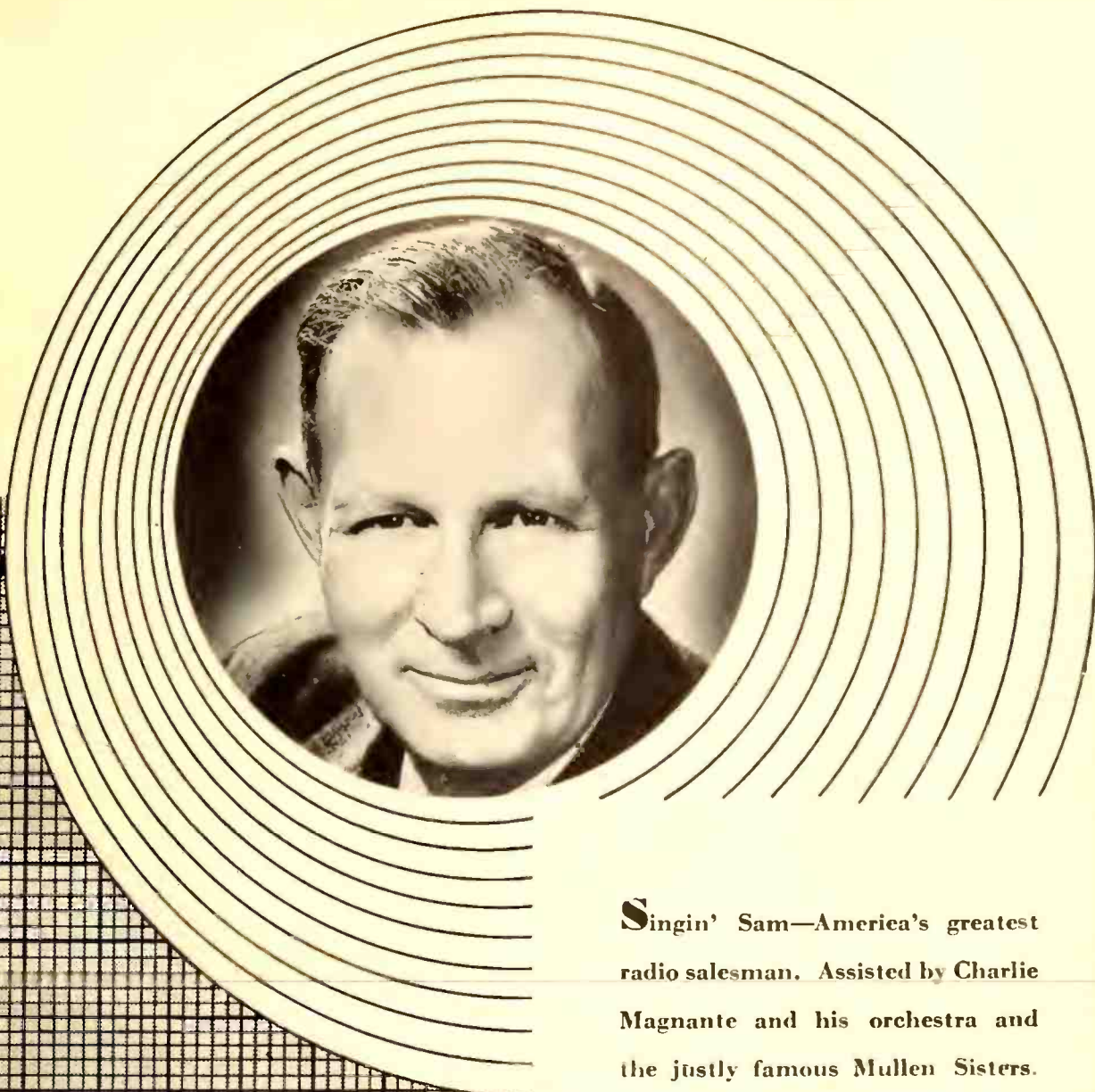
the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.





Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Co. 5-1-544

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

**WSJS
LEADS
DAY AND NIGHT
IN
NORTH CAROLINA'S
RICH TRI-CITY
MARKET**

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

MR. AND MRS. SHOWS

Continued from page 57)

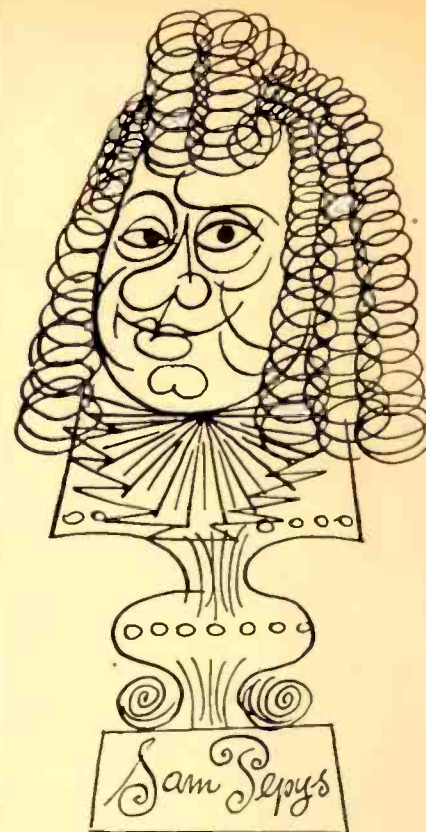
microphone and talk for eavesdroppers. This difficulty in finding a married couple with both the necessary background and "mike" presence is one reason more stations have not developed this type of program.

In Dorothy and Richard Kollmar, WOR discovered an "ideal" couple. Dorothy, daughter of famous newspaperman Jim Kilgallen, was herself an ace reporter and Broadway columnist. She had her own radio show of Broadway gossip. Dick was a Broadway play producer and actor who also recreated (and still does) Boston Blackie in the radio whodunnit of the same name. There were a couple of neat bonus participants in Dickie and Jill, the young Kollmar offspring.

The Kollmars move in that exciting circle of New York life that most of their listeners will never experience except through the eyes and ears of Dorothy and Dick. Their breakfast guests are people whose names are in the news; people whose activities mean "good story" to Dorothy and Dick. Women listening in on breakfast with Dorothy and Dick have a second major satisfaction—in their hearts few of them would trade places with Dorothy if doing so meant they had to learn what she has learned, develop the skills of her trade. To step from the mold of their own lives into that of Dorothy Kilgallen Kollmar would be a self-evident impossibility. Yet with a twist of the dial they can share some of its fruit. And the fact that most of what Dorothy and Dick share through the microphone is a by-product of their work is important. It's easy to offend an audience by talking down. It's easier not to talk down when all are aware that the pattern of the performers' lines is a part of their jobs.

The distinctive contribution of the Mr. & Mrs. escape formula is that it adds the Mr. to the fantasy. No matter how well the announcer of the typical women's participating program fits the format, he cannot substitute for a husband. Hence the flavor of the women's participating program, though no less authentic when properly produced, is less intimate than that of the Mr. & Mrs. It is this intimate, down-to-earth feeling that is prized by listeners.

One of the tricks of the Mr. & Mrs. production is to create the illusion that the broadcasting family is like that of the average listener's, with the same problems. For instance, Dick may complain to Dorothy about continually getting a wash cloth with a hole in it so that he has



"Music and women," Sam Pepys told his diary. "I cannot but give way to whatever my business." And whatever their business...there are more than half a million New York families that cannot but give way to the music they love... as it comes to them over WQXR and WQXR-FM. They listen so steadily... no other station in this biggest and richest of all markets can reach them so effectively. These families love good things as they love good music... and can afford them, too. So whatever your business...business can be better if you'll let us help you reach these families—and reaching them, sell them—with the music they cannot but give way to. May we?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

Still another reason why WBBM has been

Chicago's most sponsored station for 22 years!

"WBBM sweeps up 75% more dollars"



... say C. A. Boushelle & Sons, Chicago's most modern rug cleaning company. And they *KNOW!* Twenty-two months ago, they started using a typical WBBM origination—the Housewives' Protective League, conducted by Paul Gibson. *Ever since, Boushelle & Sons have been cleaning up big (and steadily increasing) profits—the biggest in their history—at an advertising cost of only 13¢ per dollar returned!*

Specific results:

75% TOTAL INCREASE IN VOLUME OF BUSINESS IN ONE YEAR!

22 CONSECUTIVE MONTHLY INCREASES IN VOLUME OF BUSINESS!*

26% BIGGER ORDERS PER CUSTOMER!

51% MORE CUSTOMERS!

Significant sidelight: in a trade subject to sharp seasonal slumps, Boushelle & Sons are now doing a bang-up business *all year 'round*. Thanks to 50,000-watt WBBM.

Delivering high returns at low cost—scoring measurable results—is a WBBM habit, and has been for the past 22 years. That's why advertisers place more business on WBBM than on any other Chicago station. That's why YOU belong on WBBM.

*Over corresponding months in previous year.

Chicago's Showmanship Station **WBBM**

50,000 WATTS • COLUMBIA OWNED • REPRESENTED BY
RADIO SALES • RADIO STATIONS REPRESENTATIVE, CBS

WIP *Produces*

Example #6

January 1911 saw the beginning of a 15-minute mid-morning news roundup for a local sponsor. Today that same sponsor is very happy, having for the past seven years allowed this program on WIP to carry the heavy responsibility for their radio sales success. In the intervening years they have withdrawn programs from two other stations in favor of the greater, provable sales power of "Philadelphia's Pioneer Voice."

WIP

*Philadelphia
Basic Mutual*

•
*Represented Nationally
by
EDWARD PETRY & CO.*

to wash his face with his finger (the *light touch*). Other husbands get wash cloths with holes in them, too.

Mr. and Mrs. Joe Doakes (WHBQ, Memphis) make a point of certain spontaneous differences and arguments which add to the feeling of reality—but they never get out of hand, and scenes are always rounded off so as to conform to the escape formula.

Ed and Pegeen Fitzgerald, whose sophisticated, calculated treatment of the formula has been completely misinterpreted by consumer stories, don't violate the requirements. Despite their emphasis on avoiding "company manners" and their shrewd heckling of each other, the basic appeal is still escape to never-never land (for the listeners). Ed may insist it isn't the mint (they got on the subject of mint while plugging Life Savers) that he likes about Mint Juleps, "but the *booze*," thus embarrassing Pegeen in the middle of a commercial. But it's all good fun, and come a bit later Pegeen is properly putting him in his place. Ed stars in a role of satirizing most persons, places, and things that come up for discussion, including, often enough, his darling Peggy. Peggy bounces right back at Ed defending the conventional approach to things. Any woman who listens long enough to size up the session can tell you the guy adores his Peggy. Even those women who write Pegeen advising her to get rid of the bum before the next broadcast would miss Ed like the dickens.

Why?

Because all the skirmishes are only their individual paraphernalia to dress up the escape formula the Fitzgerald way. The morning Ed retired in a huff under Pegeen's heckling and hied him back to bed only went to prove that life is basically, if only occasionally, wonderful—wasn't Mr. Fitzgerald on hand as usual the next morning with Mrs. FitzGee Honey?

It isn't necessary to the program's appeal that children take part, or even that the family have children. The Fitzgeralds don't. Neither do the Brooks, who've built a remarkable following on WGY, Schenectady. But children do create a distinctive appeal, especially where they punch out the commercials. Seven-year-old Dickie Kollmar isn't an authority on Van Raalte hosiery. But take Colonial House Candy—there's something else! He bleated unexpectedly into the microphone one morning there were no more Colonial lollipops on hand. And how can a fellow keep the selling points in mind without samples? (Colonial sent samples, but quick.)

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets



THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

- Concentrated coverage • Merchandising assistance
- Listener loyalty built by local programming • Dealer loyalties

— IN GEORGIA'S FIRST THREE MARKETS

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

WMAR TV & FM

—the stations
with the prestige

From the first hour that The Sunpapers' stations were on the air, they carried the prestige of a great Maryland institution. WMAR-TV, Maryland's pioneer television station—is on the air every day (Channel 2), with programming *in* the public interest and *to* the people's taste.

WMAR-FM is catching on fast, and operates daily on Channel 250 (97.9 Mc.).

Together, these are the stations with the prestige—an extra ingredient that gives extra pull to your advertising.

FLASH!

Station WMAR-TV, now affiliated with CBS, is the only station in Maryland carrying the CBS television programs.

Represented by
THE KATZ AGENCY
INCORPORATED
500 FIFTH AVE.
NEW YORK 18

The Kollmar's never know which one of their current 24 sponsors Dickie may start plugging on his own (granted there are plenty of samples of everything). If the product interests him he quickly picks up the selling points from listening to his parents work.

Colonial House Candies, Irvington, N. J., started using one participation a week on *Breakfast with Dorothy and Dick*, in October, 1946. The objectives, according to their agency, A. W. Lewin & Company, Newark, were to build good will, sell particular candies, achieve a long-range expansion program. During the first 34 weeks participation (one a week) the company expanded their retail outlets from six to ten.

Colonial tested the immediate impact of a Dorothy and Dick recommendation by allotting one announcement to their new cocoanut bar, with no other promotion. They sold over 5,000 pieces in two days. In August, 1947, Colonial increased their participations to three per week.

Polly and Perry Martin (WLOL, Minneapolis-St. Paul) daily have an interesting selling record. They talked about Cinco Company's built-in Stone windows and sold five the first day at \$250 each. Within three hours after their first mention of Sterling Motors' used autos, one car had been sold and Sterling had talked cars with 30 housewives. These instances are typical of *Mr. and Mrs.* results.

Like the conductors of participating shows, the *Mr. and Mrs.*, in most cases, use the products and services of their clients, investigate their quality and production. Therefore—unlike the familiar "Don't take our word for it, try it yourself" approach they say, in effect, "Do take our word for it, we've used it and like it." So agencies and sponsors let them handle the selling in their own way. Transcribed commercials are of course taboo. Their use, even with a lead in and out by the *Mr. and Mrs.*, would be like stopping in the middle of a trapeze act to say hello to a friend in the stands. This objection naturally doesn't apply to disk jockey shows that use the *Mr. and Mrs.* technique, although even here it sacrifices the most potent feature of the formula.

Disk jockey shows don't normally use scripts. Those that do usually shout it. But there are outstanding exceptions. *Mr. and Mrs.* Stan Hays have done a disk show on WKYW, Louisville, for a year and a half. They have projected their personalities through a script with enough inspiration to sell so many Stoker Tenderex Farms chickens and turkeys that the company has opened three new

Channing Cope...



of YELLOW RIVER FARM

In a state whose primary economy is agricultural, Channing Cope renders invaluable service. A nationally recognized authority on soil conservation and soil building—Mr. Cope's counsel is sought after and his advice followed by Georgia farmers.

Channing Cope speaks direct from his Yellow River Farm twice a day—from 6:00 to 6:30 A. M. six days a week; from 12:45 to 1:45 P. M. five days each week. He is presently sponsored by Standard Feed Company.

The period from 6:00 to 6:15 A. M. six days a week is available for a sponsor not competitive to Standard Feed Company. We suggest you contact Headley-Reed Company now.



Drawing by permission of D. Appleton-Century Co.

ABC

IN ATLANTA IT'S
WCON

5000 WATTS

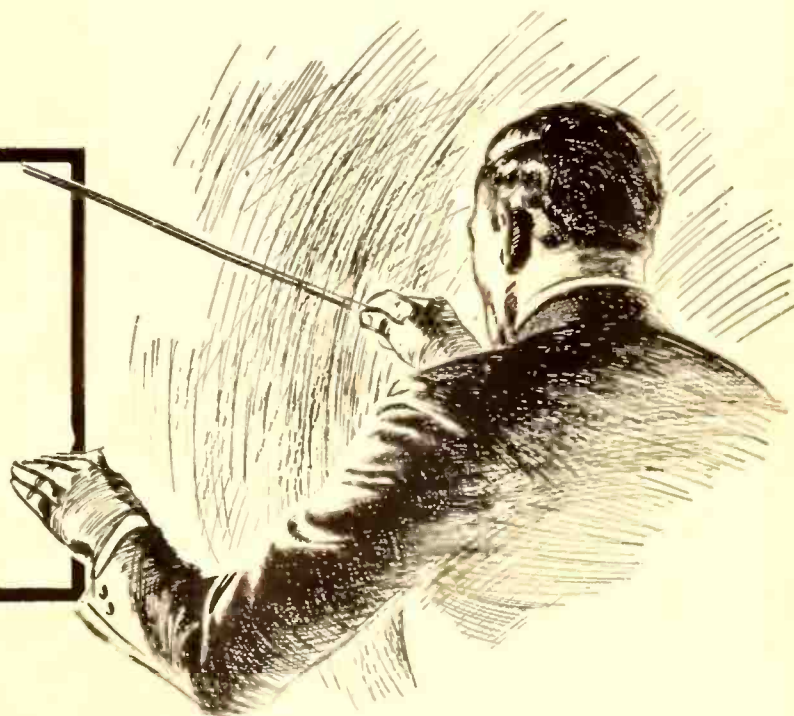
550 KC



In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony. It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.

**ADDED
ATTRACTION**

THE SYMPHONY



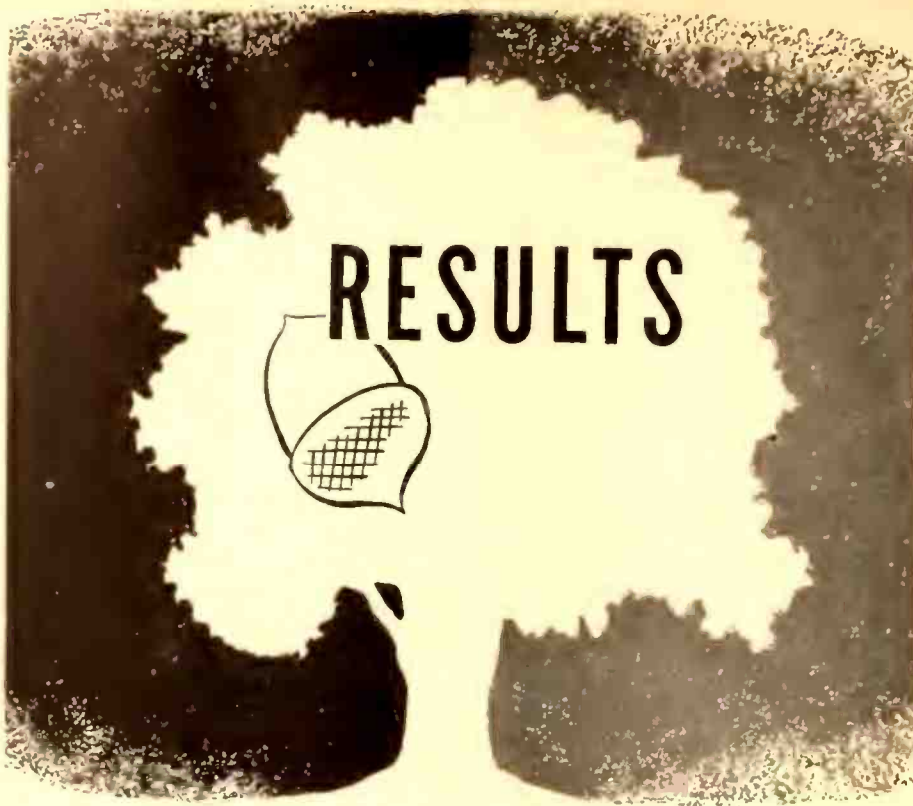
FIRST IN MICHIGAN . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network



ADVERTISING should pay off . . . and it *does* for advertisers using 50,000-watt WGY . . . the only major station in eastern and central New York.

WGY has an enviable record of achievement in pulling mail response and in producing tangible sales results. Today . . . that record is better than ever. In the year just past, WGY received more mail than in any previous year in its history*. In the last few weeks eight announcements produced orders for 38,100 strawberry plants . . . 1483 mail orders were received by an early morning show, at a cost to the sponsor of only 15 cents per order, for an article costing \$3.98! These are typical examples of the kind of selling job which has made WGY one of the nation's most-used stations.

Results are the fruits of planned programming . . . and programs which produce results are available at the General Electric station in Schenectady.

**Over 200,000 cards and letters.*

REPRESENTED NATIONALLY BY NBC SPOT SALES

W G F M
FREQUENCY MODULATION

WGY

50,000 WATTS
SCHENECTADY, N. Y.

W R G B
TELEVISION

GENERAL  ELECTRIC

retail outlets. Billboards were the only other advertising used.

Even a *Mr. & Mrs.* show like *Hi! Jinx* (WNBC, New York), with a highly sophisticated and intelligent metropolitan flavor depends on strictly personalized selling. The husband and wife combination is the perfect device for creating that feeling of sympathy and understanding between listeners and performers, which makes truly personal selling possible.

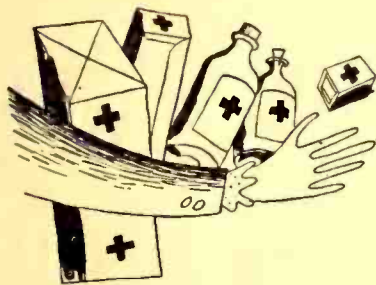
Jinx Falkenburg has a background of modeling and Hollywood, after having spent most of her life abroad. Her husband, Tex McCrary, is the former editorial director of the *New York Mirror*, and, when the show went on the air two and a half years ago, was editor of *American Mercury*.

The McCrarys sat down with James M. Gaines, then manager of WNBC, and his program head, Tony Provost, and thrashed out their own version of the *Mr. & Mrs.* idea. The heart of the format, as it eventually emerged, was an interpretive commentary on the news by Tex, with Jinx as the foil; a guest, or guests, in the news (they don't mind having guests who have appeared on other programs, since it is their belief they can develop interesting angles not touched by other interviewers); fashions and feminine interest items, which Jinx is specially qualified to handle from the woman's viewpoint.

The show was designed to be what critics like to call "literate" (a term chosen to indicate their belief that an object so labeled has some significance). WNBC gambled that it could find its own audience in competition with morning rivals. It did. Selling it was another matter. Both Tex and Jinx and the station were looking for sponsors—the half-hour show was to be limited to one sponsor for each 15 minutes. Numerous requests to buy participations on *Hi! Jinx* were turned down.

In September of 1947 WNBC signed what it felt was an ideal sponsor for a segment of the show. It was Ohrbach's, Inc., New York City and Newark, N. J. department store. Before Ohrbach's came into the picture, Literary Guild, Bond Clothes, and Trans World Airline had used *Hi! Jinx*. Campbell Soup Co., Consolidated Edison and Savarin Coffee, followed. Savarin tested the show this past summer and recently indicated their intention of renewing it in September. Ohrbach's dropped all but their Sunday 12:30 p.m. sponsorship during the heat wave, but will again sponsor the show across the board in September.

Tex and Jinx deftly personalize Ohr-



WXYZ

and only WXYZ offers you a complete merchandising service in the great Detroit market . . .

Here's how it works: A noted citrus packer wanted to introduce his line in the Detroit market. Because WXYZ has a reputation for *complete* merchandising, WXYZ landed the *complete* assignment: jobbers, distribution, etc. In the **FIRST** year, sales zoomed from

66th place to 12th place!

If you have a product to sell in Detroit, remember: 1) WXYZ has tremendous sales power . . . 2) only WXYZ in Detroit offers a complete merchandising service . . . 3) at WXYZ the emphasis is on *sales efficiency!*

At present, WXYZ has available . . .

Abbott & Costello, 9:00 pm, Wednesdays. This popular network show, starring Hollywood's top comedy team, is available *locally* over WXYZ.

Baukhage Talking, 1:00 pm, Tuesdays and Thursdays. A prestige news program from the nation's capital, in an ideal noon time spot.

America's Town Meeting of the Air, 8:30 pm, Tuesdays. Famous personalities, vital issues, exciting debate on America's favorite radio forum.

Mr. President, 2:30 pm, Sundays. Starring Edward Arnold. The program that has *everything*: history, patriotism, drama, thrills, suspense!

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

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

KECA—Los Angeles 5,000 watts 790 kc

WENR—Chicago 50,000 watts 890 kc

WXYZ—Detroit 5,000 watts 1270 kc

KGO—San Francisco 50,000 watts 810 kc

WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network

ABC American Broadcasting Company

THE ENTERTAINMENT-STATION

**W
A
T
V**

channel 13

TELEVISION CENTER-NEWARK

bach's largely institutional campaign by interviewing the store's personnel on the program. They talk about Ohrbach's newspaper ads and the items described. Jinx actually does a lot of her shopping there and can and does speak from experience.

Although specific prices are not mentioned on the program, the shopping response to announcements of specific items or features has been immediate and resultful in sales. The president of the company has stated his belief that Ohrbach's "is reaching its desired audience and increasing its acceptance throughout the metropolitan area."

Mr. & Mrs. shows often fail to realize the full potential of their selling power because they tend to forget the program formula is ultimately only a device which puts them into specially favorable rapport with listeners for the purpose of selling something. The best husband and wife teams pursue their thinking on personalized selling much further than making a mere personal recommendation. You'll find them in their spare time analyzing each product for more effective ways of relating it to the lives of their listeners.

When the Dolcin Co. was first introducing their product, an arthritis analgesic, into the New York market, they approached WJZ and the Fitzgeralds. After both the station and the Fitzgeralds had independently satisfied themselves on the ethics of the product and its claims, Ed and Pegeen obtained samples of Dolcin. They'd noticed that frequently people who wrote them in a cramped hand explained that arthritis was the cause. They mailed samples of Dolcin to a group of these people, including some relatives who suffered from arthritis, and asked their cooperation in testing the product for its helpfulness in relieving pain (it is not supposed to effect a cure). Most of the group wrote enthusiastically about the product and wanted to know where to purchase a further supply. With this response the Fitzgeralds accepted Dolcin as an advertiser, being able to report to arthritic listeners the actual experiences of other listeners. The company continued to use the program until a change of policy at WJZ forced its withdrawal.

In common with most women's participating programs, Mr. & Mrs. programs refuse to accept a competing product for a certain length of time (up to a year, in some instances) after dropping a previous item. In tackling this problem, the Fitzgeralds have come up with a solution which has worked satisfactorily so far. If they can find a new feature in the com-

(Please turn to page 92)

A 1 1/2
BILLION

DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS
Represented by Paul H. Raymer
Co., and KWFT, 801 Tower
Petroleum Bldg., Dallas

STEINMAN
STATIONS

build profitable sales

WDEL

Established 1922
WILMINGTON, DEL.

WGAL

Established 1922
LANCASTER, PA.

WKBO

Established 1922
HARRISBURG, PA.

WRaw

Established 1922
READING, PA.

WORK

Established 1932
YORK, PA.

WEST

Established 1936
EASTON, PA.

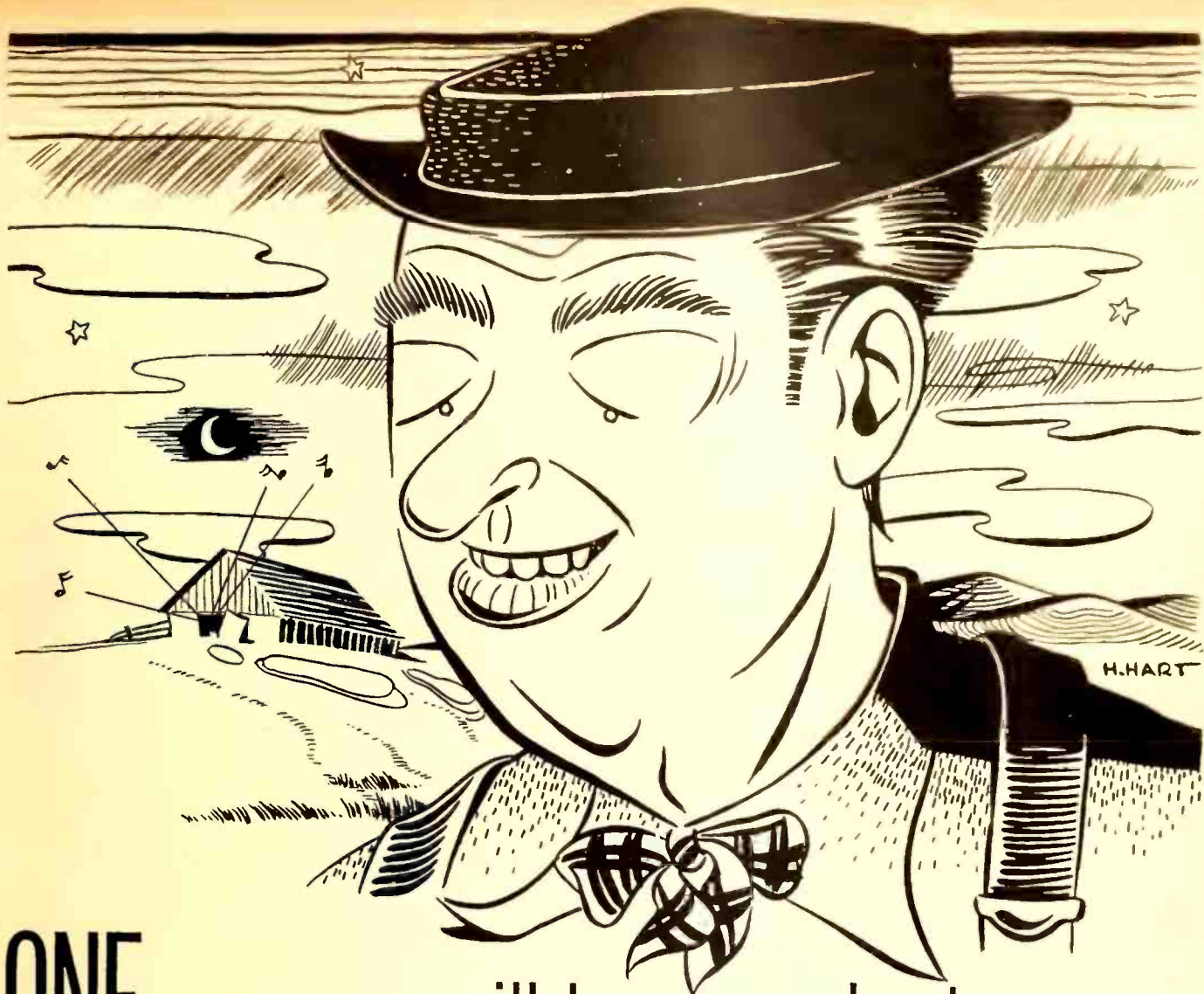
Represented by



**ROBERT MEEKER
ASSOCIATES**

Chicago
San Francisco

New York
Los Angeles



ONE sponsor will be crazy about CRAZY JOE MATHIS and his "Korn Krackers"

It's 7½ minutes of contagious corn, by the cream of talent from WRVA's sensational "Old Dominion Barn Dance" success. It hits the air at 11:50 A.M., Monday thru Friday. It's top-flight entertainment by Virginia's tip-top hillbilly group. It's a show of your own with *frequency*. And it's on Virginia's *only* 50,000 watt station, covering 70 counties (out of 100!) and our latest diary study *tells all!* Call Radio Sales.

WRVA

Richmond and
Norfolk, Virginia



Mr. Sponsor Asks

“Why do most network straight musical programs have comparatively low ratings, even though music is a vital factor in many types of programming, and the mainstay of block programming?”

Jules Rubinstein | *President
Teen-Timers, Inc.*

The Picked Panel answers Mr. Rubinstein



The tendency today is for music to become more and more dependent on the co-operation of other arts or even the “gimmicks” of mere entertainment. The unadorned performance of concert music is enjoyed by a limited audience in person, where the visibility of the artists adds enormously to the appeal of the program. In radio this visual appeal is eliminated, and the percentage of potential listeners therefore becomes smaller.

To some extent this is true of popular music as well. Dancers will stop to watch the technique of a spectacular jazz performer, but the same performance on the air attracts a comparatively limited audience, as also the less exciting interpretation of “sweet jazz” or symphonic arrangements. The most successful band leaders have managed to find some special material to make their broadcasts more attractive and entertaining. Even disk jockey programs depend on highly publicized personalities rather than pure music, and their steady alternation of records and commercials represent an abject surrender to convenient and lucrative routine.

Concert music is today giving way to opera, ballet, and the screen, where the music always enjoys some visible assistance. Modern composers of serious or “absolute” music find it difficult to com-

pete with the established classics of the past, for their music itself is not strong enough to stand on its own feet. Even words are a help, and in general it may be argued that vocal music is more popular than instrumental.

It would seem that television has the answer to radio's problem. Here the audience can enjoy not only an excellent musical performance but the close-up of conductors and soloists and perhaps even some visible cooperation in the form of action, scenery, and costume. The purely incidental music that radio has found so valuable is even more important to television, but the new medium is by no means limited to such use of the “common language.” Television can show its audience at least the performers themselves and far more if necessary. With such added interest, a straight musical program may well become as popular as any other type.

SIGMUND SPAETH
“The Tune Detective”
New York



Over a period of years I have found that about one person in ten is a lover of serious music. The percentage runs higher on popular music. But I have found also that these listeners are very unvocal—that is, they seldom sit down and write letters to music programs. This is one of the factors which lead many people to believe that straight music programs are entirely unsuccessful. Ratings are comparatively lower than, say, comedy-variety programs because radio programs of the latter nature have a wider appeal. Because of their high costs

as compared to ratings, music programs are therefore a luxury.

The success of music programs on independent stations such as New York's WQXR and WNEW is due to the cumulative effect of listeners who like a lot of music of one kind, without having to twist the dial. Network stations give a broader variety of programs, and often music programs get lost in the shuffle. Music lovers are not “selective tuners.” Good time spots are at a premium on network stations, and the constant reshuffling of sustaining music programs to make way for commercially-sponsored shows leaves listeners not knowing all the time when and where to expect music.

While there has not been any visible drop in the interest in instrumental music, there has been a drop in the past three years in the performing of music. The whole music business is in a postwar slump, and many fine musical organizations have suffered. There has been an upswing of listener interest in “gimmick” musical shows like *Three for the Money*, *Sing It Again*, and *Stop the Music*. Although the attraction is primarily the give-away, this kind of programming couldn't get along without music.

Programs built around individual performers in the music field often get lower ratings than programs built around the recorded selections of the same performer on local stations. In large part, this is due to the fanatic loyalty of the following these stars have built. The fans want the pure article, the performer's music, which usually comprises about 80-90% of a recorded show. A live network version usually has many more production gimmicks, and the actual music is only about 50% or less.

I'd like to see more good, regularly scheduled straight musical shows on the air, even if they have to be carried as a financial loss. They build prestige and

good will with a select audience for a sponsor. Also, they provide an outlet for the talents of composers and performers which widens public acceptance of music while improving the form.

I also think television will bring a definite revival of listener interest in straight music programs, both serious and popular. Just as televised baseball created many new baseball fans, the televising of music performance will create many new music lovers.

SYLVAN LEVIN
Musical Director
WOR, New York



If I could answer that question once and for all, I might be inclined to lay down my baton, give up radio and theater appearances, and hang out my shingle as a radio authority. (I pre-

sume your question concerns musical programs not inter-mixed variety acts, such as Philco's high-rated Bing Crosby show.)

The success of music, whether in radio or concert or theater, depends on programing. I hope you will pardon a personal experience or two in this connection. Some years ago, to the dismay of many staid individuals, I combined my orchestra with the Philadelphia Orchestra in a program of concert numbers. The success of this concert was amazing. At another time, it was my privilege to commission the late George Gershwin to write *Rhapsody in Blue*. I gave that then-unknown work its world premiere at Aeolian Hall. Today, it is a popular American classic. These were experiments in "programing" but they paid off.

In the matter of ratings of musical programs, I'll admit that some of them are very low. But, there is one interesting fact which is overlooked. A very high percentage of audience mail concerning music comes—not from the metropolitan centers where surveys are conducted—but from outlying sections not generally included in Hooper, etc. In other words, many listeners don't get a chance to express (in rating form) their liking for music.

From my experience in show business, I feel that successful music programing is a matter of studying the pulse of the entire public, and giving it what it wants.

PAUL WHITEMAN
Vp and director of music
ABC, New York



SELLING A COLD REMEDY?

★ More than one million three hundred thousand listeners can hear WFBM with their ears stopped up! (That's our half-millivolt coverage.)

When watery eyes can't read fine print, WFBM announcers can pour your sales message into 400,000 loud speakers—in bell-shaped tones.

More than 600 drug stores within the range of WFBM's transmitter provide easy access to your radio-advertised product.

WFBM merchandising service helps with point-of-sale displays and personal contact with the man-behind-the-counter.

Build profits that aren't to be sneezed at! Take advantage of WFBM's listener loyalty, convincing oral delivery, consistent circulation, and sales-aids where they count most.

WFBM is "First in Indiana" any way you look at it!



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

Associated with: WFDF Flint—WOOD Grand Rapids—WEOA Evansville

MAKE CAPITAL OF C



UNCLE BILL JENKINS stays put with "Corn Squeezin' Time." And no wonder. With 33% more listeners than any competing station from 6:00 to 7:00 a.m. (Crossley, March 1948). Jenkins gets results advertisers can bank on.



ARTHUR GODFREY, tops on WTOP (the station that discovered him) for more than 15 years. And still tops. At building large and loyal audiences. And at building big savings accounts for advertisers.

OUR SMALL CHANGE

There's been a small change in our morning schedule . . . a small change which can bring you big returns. **WTOP** —already *first* in Washington between 6:00 and 9:30 a.m.* —now has these *four* capital personalities who are giving a good account of themselves (and of their sponsors) in the billion-dollar **WTOP** market. Call us or Radio Sales for details.

*CBS-WTOP Listener Diary, Spring 1948



MARK EVANS gives the right local touch to the Housewives' Protective League-Sunrise Salute combination — "the most sales-effective participation program in all radio" — and delivers big returns for a small outlay.



EDDIE GALLAHER, last but not least. Local music dealers credit Gallaher with "upping record sales more than 60%?" Sponsors credit him with the same kind of percentage increase for their businesses.

signed and unsigned

New Agency Appointments (Continued from page 18)

SPONSOR	PRODUCT (or service)	AGENCY
Southgate Foods, Norfolk	Red Mill Peanut Butter	W. Wallace Orr, Phila.
Stringer-Driver, S. F.	Moving, storage	Gerth-Pacific S. F.
Super-Starch Inc., N. Y.	Liquid starch	Shaw, N. Y.
Super Valu Food Stores, Des Moines	Food stores	Mencough, Martin & Seymour, Des Moines
Texas Citrus Fruit Growers Exchange, Mission Tex.	Citrus fruits	H. M. Stahl, Mission
Thermodyne Corp., N. Y.	Air conditioning	Van Diver & Carlyle, N. Y.
Tip Corp of America, Marlon Va.	Soft drink	Courtland D. Ferguson, Wash.
U. S. Process Corp., N. Y.	Sanitized, bacteriostatic process for shoes, textiles	Ewell & Thurber, N. Y.
Whitehall Pharmaceutical Co., N. Y.	Hill's Gold Tablets	Duane Jones, N. Y.

Sponsor Personnel Changes

NAME	FORMER AFFILIATIONS	NEW AFFILIATION
Edward A. Altshuler	Ross, Gardner & White, L. A., radio dir	Snowden Chemical Co., L. A., adv dir
V. R. Chadwick	Quaker Oats Co., Chi., new prods div mgr	Cory Corp., Chi., gen sls mgr
Victor Elting Jr	John B. Stetson Co., Phila., vp	Same, adv mgr puffed grains, Pack-O-Tens, specialties
Harry Gerling	Waltham Watch Co., Waltham Mass., exec vp	Parkview Drugs Inc., Kansas City Mo., adv mgr
Arthur N. Hosking Jr	Bromo-Seltzer Ltd., Toronto, asst to pres	Byer-Rolnick Co., Garland Tex., exec vp
R. N. Hoyer	B. F. Goodrich Chemical Co., Cleve., publ dir	Cory Corp., Chi., adv mgr
Herbert H. Hyman	Zenith Radio Corp., Chi.	International Latex Corp., N. Y., in chge radio adv, prom
Paul P. Johnson	C. R. Rogers Co., Pittsb., gen sls mgr	Same, pres
Hugh E. Kent	Pabst Sales Co., Chi., vp in chge adv	Same, vp in chge sls, adv
George B. Koch	Trans World Airline, N. Y., eastern reg sls mgr	Same, adv, sls prom mgr
David Lang	R. J. Reynolds Tobacco Co., Winston-Salem, vp	Swern & Co., Trenton, adv mgr
Barry T. Leithead		Glueck, Peabody & Co Inc., N. Y., pres
William E. Macke		Same, adv mgr
Joseph A. Mihm		Anchor Distributing Co (Philco div), Pittsb., gen sls mgr
E. L. Morris		Los Angeles Brewing Co., L. A., vp, sls, adv mgr
John M. Otter		Philco Corp., Phila., vp, gen sls mgr
Henry G. Riegner		Same, adv mgr
N. H. Schlegel		Cory Corp., Chi., vp in chge sls, adv
Wayne R. Sphar		Freedom-Valvoline Oil Co., Freedom Pa., adv mgr
John Clarke Whitaker		Same, pres
Rusling Wood Jr		Central Paint & Varnish Works Inc., N. Y., adv mgr

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert D. Amos	Harry B. Cohen, N. Y., media dir	F. H. Hayhurst, Toronto, radio dir
Clark Brown	Dancer, Fitzgerald & Sample, N. Y., acct exec	Gardner, St. L., radio, TV dir
Robert Buckley	Olan, Chi., acct exec	Benton & Bowles, N. Y., radio dir
Clair Callihan	J. Walter Thompson, N. Y.	Leo Burnett, Chi., radio, TV prodn mgr
John Archer Carter	WMTW, Portland Me., mgr	McCann-Erickson, N. Y., radio script superv
Charles Curtain	Grey, N. Y.	John G. Dowd, Boston, radio, TV dir
J. Nye Delman	Lennen & Mitchell, N. Y., radio dept mgr	Flint, N. Y., admin superv TV dept
Herschel Deutsch	Mitchell-Faust, Chi., radio dir	Small & Seifer, N. Y., radio oper superv
Thomas P. Doughren	Knox Reeves, Mpls., radio copy superv	Same, vp
Paul Forrest	Rensie Watch Co., N. Y., adv dir	Same, acct exec
Don F. Gardner	George Baker, Salt Lake City, radio dir	Luther Weaver, St. Paul, acct exec
Herbert H. Hyman	Benton & Bowles, H'wood.	International Latex Corp., N. Y., in chge radio adv
Edward E. Kash	Lennen & Mitchell, N. Y., radio copy chief	David W. Evans, Salt Lake City, radio dir
Albert Kaye	Donahue & Coe, N. Y., midsg dir	Same, vp
Peter V. Keveson	KYA, S. F., chief announcer	Same, vp
E. H. Klaus	Equipment Co., Burbank, sls, adv mgr	Dana Jones, L. A., research, media dir
Howard Korman	BBD&O, N. Y., timebuyer	Biow, N. Y., acct exec
James B. Lester	Brisacher, Van Norden & Staff, S. F.	Smith, Bull & McCreery, L. A., acct exec
Ellis Lind	Kenyon & Eckhardt, N. Y., asst timebuyer	John M. Gallagher, S. F., acct exec
Scotty Macgregor	Ruthrauff & Ryan, N. Y., radio writer	Yorker, N. Y., TV dept head
Charles A. Mason	CBS, N. Y., mkt research counsel	L. W. Roush, Louisville, acct exec
Ford C. McEligott	WMCA, N. Y., vp, gen mgr	John H. Riordan, L. A., acct exec
George R. Nelson	Benton & Bowles, N. Y., vp, radio dir	George R. Nelson (new), Schen., head
Betty Powell		H. B. Humphrey, N. Y., chief timebuyer
Eleanor Reasoner		Same, timebuyer
Joe Rines		Sherman & Marquette, H'wood., radio, TV dir
Ray Slimms		Erwin, Wasey, N. Y., timebuyer
Sidney Slon		Same, script ed
Charles H. Smith		BBD&O, Mpls., gen counsel in radio
Charles Stark		Blaine-Thompson, N. Y., radio, TV dir
L. T. Steele		Same, H'wood., gen mgr



LANG-WORTH presents

the EMILE COTÉ GLEE CLUB

Never before in the history of radio broadcasting has any transcribed feature earned such consistently high ratings in all markets as the THE EMILE COTÉ GLEE CLUB!

30.6 in Halifax . . . 31.0 in Portland . . . 32.3 in Manchester . . . "Highest-ranking local show" in dozens of small towns and major cities throughout the country.

This all-male Glee Club is an exclusive Lang-Worth feature, with a repertoire of over 200 well-known songs, performed with warmth and friendliness.

Heretofore, THE EMILE COTÉ GLEE CLUB has been restricted to local advertisers only. Today it is released for sponsorship to national and regional advertisers in Network Calibre program form by 600 Lang-Worth Stations--15 minutes, 5 times weekly.

For complete listing of the 600 Lang-Worth Affiliates, call your favorite station representative, or contact Lang-Worth Feature Programs, Inc.

*Network Calibre Programs
at Local Station Cost*

LANG-WORTH FEATURE PROGRAMS, INC.
113 WEST 57th STREET, NEW YORK 19, NEW YORK

ld Man River • Wiffenbong Song • All the Things You Are • Long Ago and Far Away • Calm as the Night • You Rhyme W
ing That's Beautiful • The Spirit Flower • Long, Long Ago • Water Boy • On the Road to Mandalay • Marcheta • In the E
ne Moonlight • Invictus • Go Down Moses • Stardust • In the Blue of Evening • Nancy Lee • You Tell Me Your Dream
entucky Home • I Love You Truly • Kentucky Babe • Down by the Old Mill Stream • Summertime • Cool Water • Swing L
hariat • At Dawning • Whe
y Caravan Has Rested • Sw
enevieve • You'll Never Kno
ear Old Girl • Moon Ov
iami • Drink to Me Only W
hine Eyes • O Promise I
White Christmas • Aura L
oll On, Mississippi, Roll C
y Evaline • Isle of Cap
largie • Sweet and Le
eorgia on My Mind • Wait T
e Sun Shines Nellie • T
ong Day Closes • Steal Aw
Dream • When Good Fello
et Together • Shadow Mar
y Gal Sal • Peg O' My Hee
e Old Oaken Bucket • Josh
e de Battle of Jericho • Wh
y Baby Smiles At Me • R
ver Valley • Honeysuckle Re
d Sails in the Sunset • T
d That I Marry • Mandy •
own Bird Singing • You
ver Walk Alone • Meet I
night in Dreamland • Eas
rade • Massa's in de Col
ometimes I Feel Like a Moth
re You • Absent • The Minstrel Boy • The Drum • Ole Uncle Moon • Hail, Hail the Gang's All Here • On the Sea • Sunday
Always • If Your Please • Old Man River • It's Always You • The Last Roundup • The Sleigh • Regimental Song • Bac
iana • Wagon Wheels • Hymn of the United Nations • Forsaken • In the Time of Roses • Songs My Mother Taught M
ere My Love Lies Dreaming • Rose in the Bud • Meet Me Tonight in Dreamland • When You're Smiling • Torna a Sorr
d in the Lighthouse Tower • Listen to the Lambs • De Coppah Moon • Heavenly Music • Mah Lindy Lou • The Night is
are so Beautiful • Soldier's Chorus • Barbershop Ditties • Silver Threads Among the Gold • Parade of the Wooden Sold
on the Bluebonnet • The Rosary • Ida • Empty Saddles • Sylvia • To A Wild Rose • Sweetheart of Sigma Chi • Home on

YOU MIGHT RUN THE 220 YD. HURDLES IN 22.5^{*}



**BUT...
DON'T TRY TO
HURDLE THE WALL
AROUND WESTERN MICHIGAN
WITHOUT WKZO-WJEF!**

As far as outside radio is concerned, the "wall of fading" that surrounds Western Michigan is almost insurmountable and impenetrable—so much so, in fact, that hardly anyone in the area even *tries* to listen to an outside station!

If you want to reach the buying public of this important segment of the State (as who doesn't!) the stations *within* the wall are your best bet. Of these, certainly WKZO, Kalamazoo, and WJEF, Grand Rapids, have *by far* the best combined listenership, as well as an exceedingly attractive combination rate!

Mondays through Fridays, from 12:00 Noon to 6:00 p. m., for instance, WKZO shows a 55.2 Share of Audience—36.5 above its best competition. WJEF shows 26.7—1.5 above its best competition. The combination is *invincible*, and at bargain rates. (Hooper Report of January-February, 1948.)

The new Hooper is yours for the asking. Avery-Knodel, Inc., can supply you—or just write us direct.

* Harrison Dillard ran a 220 yd. hurdle race at Delaware, Ohio, June 8, 1946, in 22.5 seconds.

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives

NRI vs. U. S. HOOPERS

(Continued from page 41)

grams are rated lower by NRI than they are in the U. S. Hooperatings. NBC, with 15 serials checked by Cornell, is reported as 92% of U. S. Hooper's 100%. Only one non-serial program is included in the tabulation. It is Cornell's contention that even Hooper's figures deflate the actual daytime audience. In explaining this "deflation factor," Cornell points out that Hooper obtains his information by adjusting the ratings obtained through the diaries, by which he covers the U. S., to coincidental ratings in 84 cities. If, therefore, as is generally believed, serial dramas have proportionally larger audiences in the small towns and rural areas than they have in the metropolitan centers, Hooper's adjustment is liable to underestimate the noncoincidental surveyed audience in the rural and small town areas.

The coincidental ratings are based on an "average minute" of listening, the time actually consumed by an interviewer checking on a "listening home." The diary figures which are reported for the full-15 minutes of a program period are adjusted to the "average-minute" figures of the coincidental reports. NRI figures indicate that the holding power of a serial drama is greater in rural and small town areas than it is in big metropolitan areas. Thus the "average minute" rating in the former would be greater than in the latter. Therefore, the Cornell belief that Hooper's ratings of daytime programs, since they depend largely on the city-town base, are very liable to be deflationary. The NRI daytime figures tend to inflate ABC and MBS ratings, which indicates that the NRI sample favors these networks.

When ratings of types of programs are checked between U. S. Hooperatings and NRI, the tendency for the latter to overrate the programs that interest the metropolitan audience, despite the adjustment by Cornell for this bias, is again in evidence. Mystery programs, with their followings largely in cities, are rated by NRI as 132% of Hooper's U. S. figures. The fact that MBS and ABC have more mysteries that are comparable (NRI and U. S. Hooper) than they have any other type with big enough networks and high enough ratings, tends also to push up the NRI figures.

Although MBS contributed a total of only five programs to this study and ABC only 13, other programs of MBS yielded differences between NRI and U. S. Hooper figures which were similar.

ATTENTION



Why Build It From Scratch
When You Can Buy It—For Less?

WHEN you want to talk to vast numbers of people about your product, in such a way that they will buy, you first need their *attention*—not just once, but regularly...

One way to gain that attention is to build a radio program—and let the program build an audience. That takes time and money—lots of both.

Another way (and it's much easier, surer and less costly) is to buy from Mutual the attention which Mutual has already attracted through some fine programs.

Many of the nation's top advertisers have done just that: and they find it pays. For instance, "Queen For A

Day" sells for Philip Morris, Miles Labs, and International Milling; "Juvenile Jury" and "House of Mystery" are doing great jobs for General Foods; Williamson Candy and Shotwell Mfg. are getting big results from "True Detective" and "True or False" respectively; "Twenty Questions" is moving Ronson Lighters; "Take A Number" pays out for U.S. Tobacco; and so on.

You can repeat their successful performances by sponsoring a Mutual program...of which we list fifteen. You'll be buying ready-made audiences—of people who will *pay attention to your message* and will swell your volume and profits.

THE FALCON

Under former sponsorship, this program's Hooperating was frequently over 10. It should easily repeat this performance for a new sponsor.

MUTUAL NEWSREEL

"A true realization of radio's journalistic potential": *New York Times*. Has every element necessary for good rating under sponsorship.

OPINION-AIRE

Transforms studio into suspense-filled courtroom. Now pulling thousands of letters weekly. Dramatic in concept; wide in appeal.

CASE BOOK OF GREGORY HOOD

Under sponsorship averaged 7.1 Hooper; later hit a high of 9.2. Top writing and powerful plotting make it an effective sales vehicle.

MYSTERIOUS TRAVELLER

Average Hooper, summer 1946, 4.2. September 1947 rating went to 6.3. March 1948 to 8.2. Under sponsorship should pay off handsomely.

LIFE BEGINS AT 80

Octogenarian wit brings new zip to the "problem-panel" formula — M.C.'d by Jack Barry of "Juvenile Jury".

WHAT'S THE NAME OF THAT SONG

This popular quiz program climbed from a yearly average of 3.9 Hooperating in '45 to 11.1 in '48 for Pacific Coast sponsor. A proven buy.

STOP ME IF YOU'VE HEARD THIS

Featuring four of radio's funniest comics. Pulling up to 10,000 letters weekly. Exceptional chance for ad lib product mentions and high sponsor identification.

LEAVE IT TO THE GIRLS

Hollywood star is listener's heart problem. Sympathy. Ideal for product placement. Feminine appeal.

COL. STOOPNAGLE'S ACADEMY

Riding upsurge of tremendous nationwide interest in old-fashioned American spell-down. Spiced by Stoopnagle's "daffy definitions" and \$250 "tougheroo".

TALENT JACKPOT

Variety show where contestants vie for bankroll plus bookings. "Program dishes up nothing but good entertainment": *Variety*. Strong rating-stealer.

IT'S A LIVING

Features odd and unusual occupations amusingly described by people in them. Good human interest. Low in cost, high in audience potential.

ADVENTURE PARADE

Story-telling narration of juvenile classics, slanted to both tots and teenagers. Offers strong merchandising tie-up with kid market.

SECRET MISSION

Dramatizations based on secret files of Admiral E. M. Zacharias, wartime deputy chief officer of Naval Intelligence. Strong masculine appeal.

HEART'S DESIRE

Brings happiness to listeners whose requests are judged most deserving by studio groups. Pulls 50,000 letters weekly. Outstanding buy.

MUTUAL BROADCASTING SYSTEM

"THE 500-STATION NETWORK" • WORLD'S LARGEST

PRESTIGE ACCOUNTS SELECT PRESTIGE PROGRAMS

C. F. SAUER CO.

... manufacturers of Duke's Home-Made Mayonnaise, and fine flavoring extracts, which have repeatedly won grand prize awards for excellence. sponsors ...

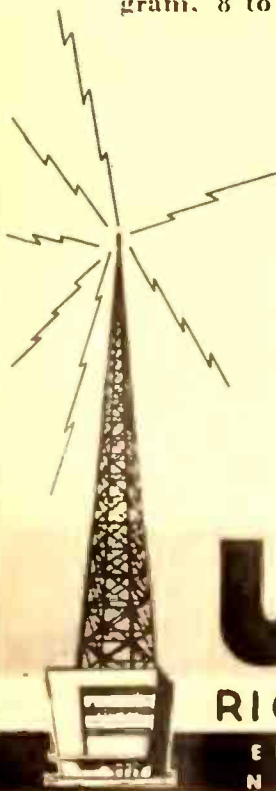


DR. DOUGLAS S. FREEMAN

... distinguished author, historian, Pulitzer prize winner, and editor of one of the South's great daily newspapers,

6 DAYS WEEKLY

... on his immensely popular NEWS and COMMENTARY program, 8 to 8:15 A. M.



YES! Prestige accounts select prestige programs on a prestige station when they want definite results. WRNL serves Virginia's rich, depression-proof industrial and tobacco land. WRNL can serve you too!



WRNL 5,000 WATTS
910 KC

RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

Where the type of program appeal may be said to be universal, such as variety shows, the differences between Nielsen and Hooper's U. S. figures are practically non-existent. NRI's ratings on variety programs were 99% of Hooper's. Popular music was 103%; audience participation and quiz, 104%. The average of the entire 92 programs compared were 109% higher in NRI than Hooper.

Audience turnover information is of particular interest to the advertiser using Monday through Friday shows. Since five persons listening once a week to a five-time-a-week program are reported on any coincidental-based report like Hooper's the same as one person listening five days a week to the program, it is vital that a sponsor have information on his audience turnover. Hooper's turnover information is obtained 100% from his diaries. Most diary research authorities state that a diary in the home is bound to stimulate listening to shows broadcast a number of times a week more than they stimulate listening to any other form of programming. It's logical to assume that the mere fact of recording listening to one episode in a serial inspires the tendency to hear the next broadcast.

Cornell's check, on information readily available, indicates that turnover is underestimated by Hooper's U. S. figures to an important degree. NRI's turnover factor on the programs checked was 118% of Hooper's and every program checked showed a higher NRI turnover figure. Eighteen per cent is not a figure to ignore.

Although Mr. Hooper, himself, at first decided that turnover had nothing to do with frequency of listening, and had planned to state so in his August 15th "highlights," which are issued as part of his semi-monthly report, he later withdrew his statement. The facts are that the more a dialer tunes a program, the less the turnover figure. As Cornell reports, the higher the rating of a program, the lower its turnover.

In order to ascertain just how NRI accentuated the coverage of ABC and MBS, Cornell prepared, and sponsor herewith reports, a comparison between BMB's network coverage figures* and NRI's sample distribution. The accent on ABC and MBS in NRI's sample is evident from the chart labeled on NRI coverage according to BMB. In considering this chart it must be kept in mind that NRI's sample is based upon current ABC and MBS coverage, while BMB is based upon these networks' coverage in 1946. Both networks have expanded considerably

*The Broadcast Measurement Bureau figures are accepted as correct on network listening as of September 1946.

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956 SYMONS BUILDING ORPHEUM BUILDING 6381 HOLLYWOOD BOULEVARD SMITH TOWER
BUTTE, MONTANA SPOKANE, WASHINGTON PORTLAND, OREGON HOLLYWOOD, CALIFORNIA SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

during this two year period.

Neither NRI nor Hooper are currently delivering a rating service which truly reflects U. S. listening. The NRI sample, according to Cornell, is "not sufficiently representative of the entire U. S. for accurate presentation to all U. S. homes." The U. S. Hooper figures have research holes in them which must be filled before they are accurate pictures of nationwide listening. Although Cornell visited the Norwalk (Conn.) headquarters of Hooper, he came away from the visit with the feeling that Hooper's correlation of coincidental (his semi-monthly "popularity"

ratings) and his diary studies still left a great deal to be desired.

Latest information from the Nielsen organization indicates that he plans to report on the entire U. S. on or about 1 January 1949. However, most research men doubt his ability to deliver a true sample at that time. It took NRI two years to prepare to survey the West Coast on an area, rather than a group sample basis. Research men use this time factor in determining what they feel will be NRI's hurdle in delivering an area U. S. report by 1949. They do not dispute the fact that NRI can deliver a U. S.

report starting 1949, but feel that it will have to be on a group (representative) basis rather than on an area standard.

The rumor that NRI will also report 48 times a year, rather than the 24 times which is its current frequency, raises less eyebrows. Since the tape in every audiometer measures every minute of listening every day of the year, the frequency of report is only based upon the willingness of the industry to pay for them. The NRI operation is slow—is costly. What the industry wants is the equivalent of NRI's involved reporting with the speed and low cost of Hooperatings.

Recently, Oscar Katz, research head of CBS, requested that Hooper make a simple check. He asked that Hooper take eight of his big city reports and with the diaries placed in telephone homes which are comparable with the coincidental-checked sample ascertain the relationship between coincidental and diary reports for these eight cities. Then asked Katz, "take the diary reports from the rest of the coincidental cities, and, using the equations developed from the eight cities, see if the adjusted diary rating checks with the actual coincidentals in these towns." In an amazing number of cases they did check. In a number of cases there was very little relationship between the adjusted diary-developed rating and the coincidental. However, even if this discrepancy can be explained, it doesn't answer all the questions raised by Jim Cornell—and the annoyance which his questioning has raised doesn't for one moment make his questions any less valid.

Broadcasting has the best research in all media history—but it still isn't good enough. * * *

AD-MANAGERS' LAMENT

(Continued from page 33)

because we feel that the line is a natural boundary for the area a district manager should cover.

"When I don't require market information, it's offered me. When I need it, it's not available."

Although the tobacco man seemed to be saying that market information was and wasn't important at the same time, he asked that his stand be made clear in the following words: "I feel that stations and networks should make available basic marketing information concerning the territory they serve. I don't think that they should set up economic research departments to help advertisers do business. When I want week-by-week business



● During the first six months of 1948, the gross revenue of KMAC-KISS was 32.6% ahead of any previous year! That is what KMAC-KISS are doing with the Mutual Network in San Antonio, the 27th market of the nation.

● The new 5,000-watt KMAC, at 630 on the dial, with unlimited time, will reach 1,250,000 listeners.

● Let Pearson tell you what we can do for you.

Howard W. Davis
OWNER

Represented Nationally by JOHN E. PEARSON CO.

index changes, I'll find some way to obtain the information, not expect my advertising media, broadcasting or any other, to do the work for me."

"The networks use too much gold braid in selling," summarizes the lament of a number of advertising managers who have had the buying of network time and talent taken right out of their hands by their direct superiors (usually the sales managers) or by the presidents of their firms. "I go through all the motions of buying a time period on a web where I think it will do us the most good. Once or twice, before I understood what happens in network selling, I've even told our agency to prepare contracts for the time period, only to discover that our president and a network president (whose facilities I had previously decided against) had other ideas. I don't question the judgment of our top executive. He came up through the ranks and headed our advertising operations for a number of years. I can't question a network president's fighting hard for business for his own chain. I do, however, object to being regarded as an office boy, to not being told what's going on. I feel that our agency and my department should be kept informed of the special pitches which are made by broadcast top management to our top management." For the record, the salary of this lamenting advertising executive, last year was \$46,500 including his bonus.

The interference of top management with the placing of broadcast advertising on a local market basis (nonnetwork) is slight. The advertising managers' lament on spot advertising is the constant pressure under which they are placed by district sales managers, big wholesalers, and even local and chainstore outlets.

The agency's timebuyer has checked availabilities. The account executive has double-checked the timebuyer's suggestion and turned it over to the advertising manager. The advertising manager notes that the station has the greatest coverage, best prestige, and an outstanding selling record. Before okaying the recommendation, he checks with the sales department. The inter-office memo comes back to him with the following notation, "n.g. district manager wants us to use another station for 'political' reasons."

Naturally the station recommended by the district manager is used. If the a.m. wanted to make an issue of it, the station that he and the agency decided upon as the correct outlet for the firm's message would be bought. One advertising manager explained what happened to him when he decided to ignore (politely of

course) a district sales-manager's request. From almost the first broadcast on the station the ad-manager chose, the district manager found fault—fault with the announcer, fault with the copy slant, fault with the station's signal ("we couldn't hear it when I was visiting the manager of our key customer in this area"), in fact he found fault with everything from "inept" station promotion to pronunciation of a product name.

Only the advertising managers of multi-product, multi-million dollar corporations claim that they are free agents.

Nearly all others admit that this year, of all years, they are representatives of the sales department. The latter group had a consistent gripe. "What frequently produces immediate sales returns may be the worst type of advertising for us," explained one drug executive. "I've no choice this coming season but to schedule copy and media with which I am not 100% in sympathy. I've 'immediate sales' on the brain. I want to keep a number of our network programs running, yet in order to do this I will have to use punchy copy which I don't approve."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Again...
Why Buy **WDBJ**

Because

WDBJ alone covers Roanoke and most of Southwest Virginia, a rich and rapidly growing market with *Billion Dollar Buying Power!* (S. M.) • Now in its 25th year of service, WDBJ represents *preferred* entertainment for its listeners and *effective* selling for its advertisers.

SOUTHWEST VIRGINIA

Because WDBJ's market represents 35.73% of Virginia's (and 7.90% of West Virginia's) *total buying power!*

ASK FREE & PETERS!

and **Why Buy**

You can reach 111,500 radio homes in 38 Virginia and West Virginia counties with WDBJ alone. That's another good reason why to buy WDBJ!

WDBJ CBS • 5000 WATTS • 960 KC
Owned and Operated by the
TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., National Representatives



He Puts Pieces Together To Picture the National Scene

He doesn't accept pictures ready-made, as prepared by someone with a ready-made point of view. He, or a member of his staff, digs out facts, fits them together piece by piece. If a vital part is missing he phones a Congressman or a Bureau head—or someone who ought to know. If necessary he'll send a fact-finder direct to the source—to Alaska—or Mexico—or wherever it may be. He ends up with a clear, complete picture for his radio audience.

His program rates high with listeners and advertisers. Currently sponsored on 302 stations, the Fulton Lewis, Jr. program is the original news "co-op." It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are 502 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System, 1410 Broadway, NYC 18** (or Tribune Tower, Chicago 11).

When asked, "Don't you think that clever, well-written copy can produce sales as well as irritant commercials?" he answered, "no." The fact that he had to say "no" also griped him. He blames his "need" for irritant copy on the broadcast industry. He has virtually no radio drug success stories in his files which aren't based upon irritant or, at least, punched commercials.

A few advertising managers have a special gripe directed at station representatives. Says one, "Once I buy a schedule of spot announcements or programs on a station, I'm stuck with it. Not once has a station representative come to me or our agency with a suggestion that better announcement or program time had opened on his stations. I know that station representatives have to sell time, but I also feel that a good customer should be serviced, should be kept satisfied."

The advertising managers' lament is long and lusty. Despite this, it can be summed up, for the 1948-1949 season, with "won't someone help us to sell better via radio advertising—and what are we going to do about the give-away problem?"

Editor's note: The give-away problem is discussed in this issue starting with page 30.

TRANSITRADIO

(Continued from page 45)

nouncements for Red Cross, CARE, and U. S. Treasury Department. The transit users voted 95.9% in favor of music on busses and streetcars.

Starting August 15, the St. Louis Public Service Co. is experimenting with 20 radio-equipped busses. Every ten days, the busses will be routed over a different route (complete test, which began August 4, will take 60 days). This survey of rider reaction, the most extensive ever to be made, includes commercials, 35 words every five minutes, and frequent time and temperature announcements. There will also be two minutes of news, every 30 minutes. Programing is typical transitradio formula; Muzak-type recordings, no vocals. In the mornings the music will be a little brighter than that used the rest of the day. Rider reaction is being tabulated by Edward Doody's (midwest research organization) interviewers—the first time that personal interviews have been conducted in any transitradio city—and results, after the opening ten days, are highly favorable. Out of the 3,633 persons interviewed, 92.6% like transitradio programing, and 90.9% the commercials.

WIBW-FM, Topeka, Kansas, is experimenting in programing with two transit-

W-I-N-D

CHICAGO

announces the appointment of

The **KATZ AGENCY** *Inc.*

NEW YORK • CHICAGO • DETROIT • KANSAS CITY
ATLANTA • DALLAS • SAN FRANCISCO • LOS ANGELES

as **NATIONAL REPRESENTATIVES***

*OUTSIDE CHICAGO AREA

BMI *Pin-up Sheet*

Hit Tunes for September (On Records)

CHILlicothe, OHIO

(Mellin)

Art Mooney—MGM 10230 • Peggy Mann-Eddie Heywood—Vic. 20-2839
The Four Tunes—Manor 1087

COOL WATER

(American)

Vaughn Monroe—Vic. 20-2923 • Nellie Lutcher—Cap. 15148
Kate Smith—MGM 30059 • Tex Ritter-Dinning Sisters—Cap. 48026
Sons of the Pioneers—Dec. 46027

CUANTO LE GUSTA

(Peer)

Andrews Sisters-Carmen Miranda—Dec. 24479 • Xavier Cugat—Col. 38239

FOR HEAVEN'S SAKE

(Duchess)

Adele Clark—Dec. 24444 • Claude Thornhill—Col. 38224
Jan Gerber—Cap. 15115 • Ray McKinley—Vic. 20-2913
Helen Forrest—MGM*

HIGHWAY TO LOVE

(BMI)

Pied Pipers—Cap. 15094 • Tommy Tucker—Col. 38108
Helen Canoll & Satisfiers—Vic. 20-2915

HAIR OF GOLD

(Mellin)

Harmonicats—Universal 121 • John Laurenz—Mercury 5172
Jack Emerson—Metrolone 2018 • Art Lund—MGM 10258
Gordon MacRae—Cap. 15178 • Jack Lathrop—Vic. 20-3109
Jim Smith—Varsity 109

IT'S SO PEACEFUL IN THE COUNTRY

(Regent)

Mildred Bailey—Dec. 3953 • Charlie Spivak—Okeh 6291
Bob Chester—Bluebird 11227 • Harry James—Col. 36246
Jan Savitt—Vic. 27464

I WANT TO CRY

(Excelsior)

Savannah Churchill—Man. 1129 • Chris Cross—Sterling 4004
Dinah Washington—Mer. 8082 • Phil Reed-Frank Picher—Dance-Tone 216

LONESOME

(Republic)

Semmy Kaye—Vic. 20-3025

SOMEONE CARES

(Porgie Music)

Vaughn Monroe—Vic. 20-2671 • Mills Brothers—Dec. 24409
Art Lund—MGM 10170 • John Laurenz—Mer. 5144
Frankie Carter—Col. 38130 • Eddy Howard—Mei.*

TAKE IT AWAY

(Pemora)

Enric Madriguera—Dec. 24446 • Edmundo Ros—Lon. 230
Xavier Cugat—Col. 38239 • Emil Coleman—DeLuxe 1010

THINGS I LOVE, THE

(Campbell)

Jimmy Dorsey—Dec. 3737 • Delta Rhythm Boys—Dec. 8554
Raymond Scott—Col. 36083 • Gene Krupa—Okeh 6143
Jan Savitt—Vic. 27403 • Teddy Powell—Bl. 11113

TIME AND TIME AGAIN

(London)

Wayne King-Buddy Clark—Vic. 27516 • Eddie Duchin—Col. 36089
Bob Chester—Bluebird 11172 • Tommy Tucker—Okeh 6177

TUNE ON THE TIP OF MY HEART, THE

(Encore)

Semmy Kaye—Vic. 20-2746

WALKIN' WITH MY SHADOW

(Johnstone-Monte)

Four Knights—Dec. 48014 • Jack McLean-Wayne Gregg—Coast 8001
Monica Lewis—Sig. 15229 • Jimmie Valentine Quartet—Varsity 107

YOURS

(Marks)

Vaughn Monroe—Vic. 20-2984 • R. Armengod—Dec. 18159
Xavier Cugat—Vic. 26384 • Jimmy Dorsey—Dec. 25121
Benny Goodman—Col. 36067 • Eddy Howard—Col. 37995
Phil Reed—Dance-Tone T7 • Andy Russell—Cap. 10112
Tito Guizar—Vic. 27410 • Nat Brandwynne—Dec. 3913
E. LeBaron—Dec. 25205 • Cuba Libre Six—Coda 5004
G. Carter—Black & White 3005 • Ben Light—Tempo 598
Roy Smeck—Dec. 3790

YOU WALK BY

(Cavalier)

Jerry Wayne-Bobby Byrne—Dec. 3613 • Eddie Duchin—Col. 35903
Charlotees—Col. 36027 • Wayne King—Vic. 27206

* Soon to be released.

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK

• CHICAGO

•

HOLLYWOOD

radio equipped buses. The station reports that listener reaction is excellent (commercials are free to the station's old FM advertisers), and that broadcasts are scheduled Monday through Friday.

The first regular use of transit broadcasting was inaugurated on 10 July, in Covington, in 100 vehicles of the Cincinnati, Newport and Covington Railway and the Dixie Traction Co.—known as the Green Line—which serves northern Kentucky and communities adjacent to Cincinnati. Transit Radio, Inc. and FM Station WCTS, Cincinnati, worked together—Transit Radio selling time, and the station purchasing and installing the equipment, as well as programming for the service. Three hundred more vehicles were equipped with receivers and loud speakers (5-8 per vehicle) during August.

On July 20, 35 buses of the Duluth-Superior Transit Co. began receiving transit broadcasts. This operation (a co-op effort between Murray & Malone Co., Minneapolis, transportation advertising, and WEBC-FM under the corporate title of Riders Radio, Inc.) is a full scale test operation with 17 local advertisers (the 1 July rate card states that no broadcasting will be scheduled beyond September 30, until further notice).

In establishing a local transitradio operation, the FM station usually enters into a five year agreement with a transit company which provides for the station's exclusive rights to install transitradio equipment in vehicles. Payment for the rights are made either as a flat monthly fee, percentage of net time-sales profit, or percentage of gross time sales. A second contract is made between the broadcaster and transitradio operator which provides for the station's purchase of receiving units (costing about \$160 each). Installations costing approximately \$15 per vehicle are made by the station. The operator provides supervisory personnel at its own cost. This contract usually appoints the transitradio operator as exclusive national advertising representative for the sale of station time during the period the station is programmed for the traveler.

Rates established by the pioneer organization, Transit Radio, Inc., are based upon one dollar per thousand guaranteed listeners (the home audience reached by the FM station is a bonus for the advertiser) and vary with the number of announcements contracted for. In Cincinnati, Class A denotes time during the commuting hours with a "guaranteed" instantaneous audience of 23,000 riders, Class B, the shopping audience delivering 8,200 riders at any given moment, and

1st.

DESPITE MONEY GIVE-AWAYS ON
COMPETITIVE STATIONS IN BOTH
CITIES *and* ACCORDING TO THE
LATEST C. E. HOOPER* REPORTS
AVAILABLE!

Cincinnati's—MBS

Knoxville's—CBS

WCPO *and* WNOX

1st — MORNING

1st — AFTERNOON

1st — EVENING

1st — SUN. AFTERNOON

1st — SAT. DAYTIME

1st — MORNING

1st — AFTERNOON

1st — EVENING

1st — SUN. AFTERNOON

*Saturday Daytime is not
rated in Knoxville*

1st.

Both stations are therefore — *in Total rated time periods*

☆ **BOTH ARE SCRIPPS-HOWARD STATIONS** ☆

For complete analysis call
your BRANHAM MAN

* July Hooper—WCPO
Winter-Spring Hooper—WNOX

Class C, the evening audience with 4,400 riders. While 260 announcements (5 announcements per week for 52 weeks) cost 70 cents per announcement per thousand riders in Class A time, the same number of announcements cost 98 cents each in Class B time, and 92 cents in Class C time. Riders' Radio, Inc. rates are also based upon the cost of an announcement per thousand riders, and for 260 announcements in all classes (A, B, and C) the average cost is \$1.80 per commercial.

Programming by Transit Radio is basically music, from 6 a.m. to 7 p.m. daily, Monday through Saturday, and from

noon to 7 p.m. on Sundays. A music and news block-program formula is used. Each 15 minutes consists of three minutes of news (sports results, time, and weather included), and three 20-second announcements, spaced about three minutes apart, coming out of music. No song titles are identified, and no vocals are used. The news and commercials stand out in bold relief. Riders' Radio features popular and light classical recordings, 20-second spots every 5 minutes. No musical jingles are allowed, and all continuity is subject to acceptance by Riders' Radio.

Dick Evans of WIZZ, Wilkes-Barre,

has done considerable research on what transit riders want to hear. Despite his affiliation with Transit Radio, his programming is quite individual. He claims that while people dining in hotels and restaurants like background music, it's incorrect to assume that the riding audience want the same musical fare. He says, "Diners, eating and conversing, want soft background music, but people in a bus are impatiently waiting to get to their destination; they have nothing to do to occupy their minds, and the transitradio program eliminates this boredom. The difference between the dining and traveling audience is important, but few people have learned it." WIZZ uses block programming—you hear the same musical program every hour of the day, every day of the week. The announcer talks just enough to establish the mood, and identify the orchestra—"he does not run off at the mouth." The Wilkes Barre FM station gives the transit audience the same kind of programming it delivers into the home: music, sports, and news summaries, and play-by-play descriptions of baseball or basketball games at night and on Sunday afternoons, when passenger traffic is light. As much commercial copy is used by WIZZ as by other broadcasting stations, but the listeners think they get less, because idle program chatter is eliminated.

The commercials used for transitradio must be straight selling copy, no tricks, no irritants, no jingles, and run between 35 to 40 words. A local advertiser over WCTS-FM, Cincinnati, uses this commercial: "Five o'clock temperature — degrees. When you get home make a quick trip to the icebox for that wonderful hot-weather drink—French-Bauer Golden Flake, the best buttermilk in town. Keep a supply on hand." A national advertiser says: "May I offer you a seat . . . in a 1948 Crosley, America's lowest cost transportation? It operates on less than one cent per mile. Immediate delivery. Payments only eight dollars weekly. Buy tonight at American . . . one eighteen East Eighth."

How do car card and transitradio costs compare? The National Association of Transportation Advertising, whose members' car card business grossed \$23,000,000 last year, is keeping a weather eye on transitradio progress. The Duluth transit broadcasting experiment, as indicated previously, is a joint operation, with Murray & Malone Co., Minneapolis, a car card advertising company, joining WEBC-FM in the service. In Detroit, Transportation Advertising Co. (NATA member) is testing transitradio. When

In Eastern

OKLAHOMA

use

KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

**5,000 WATTS
DAY & NIGHT**

JOHN ESAU
Vice-Pres. and Gen. Mgr.

■ AVERY-KNODEL, Inc.
National Representatives



More Food Sales THAN BOSTON

By EWING GALLOWAY

Food sales in WOAI's daytime primary area* amount to \$247,370,000† . . . more food sales than in the city of Boston, "home of the bean and the cod."

Texans are hearty eaters . . . also hardy workers. Texas, for instance, leads the nation in the production of wool. WOAI's primary area is largely responsible for this leadership. According to the 1945 census of the Department of Agriculture, 37,838,409 pounds of wool were shorn in WOAI's 67 daytime primary counties during 1944.

Production such as this helps to make up a net effective buying income of \$1,282,729,000† . . . and food sales such as this help to build your business.

See your Petry man for further details showing how WOAI can help you sell this tremendous market.

* BMB 50% to 100% counties

† Sales Management 1948 Survey of Buying Power

*By any check
you use—it's
WOAI*

WOAI

San Antonio

NBC • 50000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

SEPTEMBER 1948

89

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 WATTS
KC 50,000 NBC
Raleigh, North Carolina
AFFILIATE

FREE & PETERS National
Representatives

the car card people have satisfied themselves on transiradio, it is understood that they will not delay getting into the business.

The average cost of placing standard (11 x 28-in.) car cards is about 4.2 cents per thousand riders. A study of 117 car cards in 10 major American cities indicated that the average cost *per thousand readers* for leading cards in each city was \$3.14. At this time, both Transit Radio and the Transportation Advertising Association feel that transiradio and car cards are not competitive. A tie-in of both mediums will give an impact close to TV.

Transiradio was originated by Transit Radio, Inc., Cincinnati, whose president, Hulbert Taft, Jr., is also executive vice president of Radio Cincinnati, Inc. (WCTS-FM, WKRC). But the idea of transiradio was conceived by Dick Evans in 1940, shortly after he was fired as commercial manager of WBAX, Wilkes-Barre, because of his interest in FM. He went to General Electric, and interested them in manufacturing the receiver. Then the war came, and stopped all progress. After the war, GE and all the other large electrical manufacturers were too busy getting mass appliances on the production line to bother with a specialty item.

In August, 1946, Evans went to John Caraway, Jr., vice-president and general manager of Electronics Research, Inc., Evansville, Indiana, and explained the kind of equipment he required to bring FM reception into buses and trolleys. Caraway took fire over the idea, and contacted leading broadcasters to invest in the enterprise. In May, 1947, after enough capital to start the project was collected, Hulbert Taft, Jr., was selected to head up the enterprise.

Transiradio is obviously not a national medium today, but potentially it is. Practically every city of 15,000 or over has a transit system carrying advertising. During the past two years hundreds of independent (nonnetwork) FM stations have been licensed. Transit broadcasting, like storecasting, represents to these stations a definite income which at present is not available from regular broadcast advertising sources. It also represents a potent public relations medium for the stations since the call letters of the outlets will be heard at half-hour intervals in the transportation facilities. Since FM stations are ideally equipped to transmit the programs required for transit advertising and since transit companies are constantly in need of new sources of income, it is logical to conclude that once the regular operations now in progress prove them-

selves, the new form of broadcast advertising will be operating in most metropolitan centers.

The transit facilities in these centers carry 33,000,000 regular adult commuters and another 19,500,000 that average three round trips a week. This audience is bigger than the average daytime adult audience to any one 15-minute broadcast period and few nighttime programs exceed it even during the height of broadcast listening. The audience is there. The facilities can be made available. Transiradio's future as a national medium depends only upon proved selling ability and the economic condition of the nation during the next few years. If a buyers' market continues to grow and if other economic factors do not conspire to curtail advertising budgets drastically, transiradio should prove to be a great selling force.

The fight for a share of the advertising dollar for any new medium isn't going to be child's play during the next few years but transiradio may prove that the portion of the nation that pays to travel daily can more easily be led to the cash register, than any other, save storecasting's. * * *

BROADCAST MERCHANDISING

(Continued from page 50)

Independent magazine wholesalers and publishers of the magazines buy broadcast time to sponsor *Johnny Murray Talks It Over*, KFI (Los Angeles). In the past nine years, Johnny Murray had been using magazine material, but always for products unrelated to magazine publishing and distribution. Advance information on articles to appear in independently-distributed magazines will now be included in his airings. The campaign will stress the economic, informative, and entertainment value of magazines.

Prize winner WGAR (Cleveland) rated four to three favorite in local programming over the second place Cleveland station for the second successive year in the Cleveland Press' third annual Local Radio Poll. WGAR totaled 44 points, and the runner-up, 31 points. The 50,000 watt was also first in signal strength, locally and in the markets of Canton and Akron.

Sammy Kaye proved that a summer replacement can hold on to an audience established for its regular promotion. On the July 27th broadcast of the *Chesterfield Supper Club* which he took over for Jo Stafford and Perry Como he read a poem, *For What You Are*, by George Dingell. Requests for copies totaled over 11,000—more requests than he has ever received previously, either on his own program, *Sunday Serenade*, or the *Supper Club*.

KAISER-FRAZER

SPOT RADIO*

makes prospects
out of listeners . . .
owners
out of prospects!



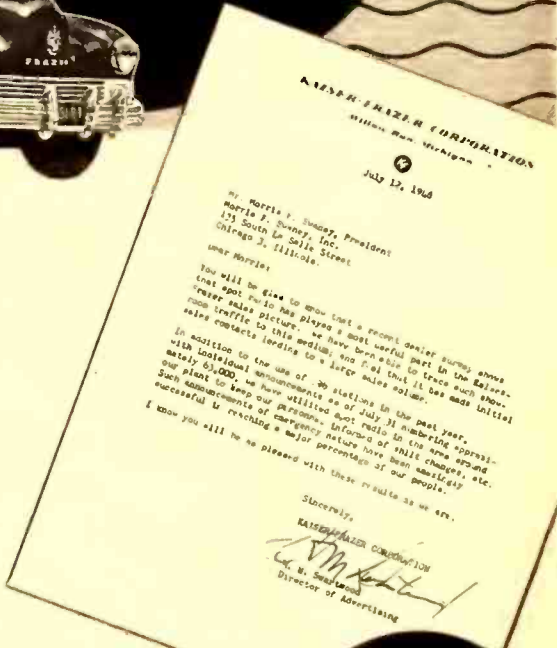
● *In one short year, Kaiser-Frazer became one of the four largest producers of automobiles in the world! It took sales to build a record like that . . . and Kaiser-Frazer gives Spot Radio a big share of the credit! In the past twelve months alone, 63,000 announcements on 296 stations from coast to coast have been building Kaiser-Frazer sales.*

Kaiser-Frazer has found Spot Radio gets results *fast!* It can be rushed to bolster weak points in some areas . . . while giving extra support to strong markets. It can focus a lot of selling in a concentrated area, or make a limited budget cover a lot of territory. And, with Spot Radio, Kaiser-Frazer can buy the right times on the right stations in the right markets . . . without wasting money or effort on unprofitable areas!

Spot Radio pays off for Kaiser-Frazer! Ask yourself whether this powerful, flexible medium will pay off for you. Then ask your John Blair man for complete information *and advice.*

** 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.*

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



Kaiser-Frazer
advertising is handled by
Morris F. Swaney, Inc.,
Chicago, New York, Detroit,
Hollywood

**SPOT RADIO
SELLS
THE MILLIONS
THAT BUY**

JOHN BLAIR & COMPANY

NATIONAL REPRESENTATIVES OF LEADING
RADIO AND TELEVISION STATIONS

"MR. and MRS." SHOWS

(Continued from page 70)

peting product which sufficiently sets it apart from the first one, they accept it. For example, they discovered that the Blackstone automatic washer did not require bolting down to the floor, as did the previous one they sold. They felt the advantages of this difference justified their selling the Blackstone on top of the previous washer. They always remind listeners they were recently selling "another washer"—or whatever it might be—"but we have discovered another one that . . .

etc." It seems to work—the Ben Gross Company, distributor, reports they've sold many Blackstones.

While it's the object in every instance of the *Mr. & Mrs.* formula to promote personalized salesmanship, the variety possible in handling the formula is as unlimited as the personalities involved. In every case, however, you will find the principals don't fit into one little pocket in the community—they are engaged in activities which, even lacking other resources, would set them apart from the mass of dialers.

This is true of David and Martha

Brooks (*Breakfast with the Brooks*, WGY, Schenectady). Their audience is conscious of them as professional people and homemakers—close to themselves. Automatically looking to see what contributes to the formula in their case—since they are an outstanding success—it is discovered that in addition to being a mathematics teacher in a local high school, David is active in local amateur theatrical and musical productions, church activities, appears regularly with Martha on television, etc. Martha, as well as sharing her husband's varied interests, has appeared professionally in the Saratoga Spa Theater.

Some stations, finding themselves with a show and a personality lending themselves to the *Mr. & Mrs.* treatment, have revamped long standing successful formats to cash in on the extra potentialities of the husband, wife, mike set-up. When Cliff Johnson, star of numerous local and network shows, returned to Chicago and WBBM last year, he was assigned to revamp his old musical clock show.

He conceived the idea of moving the whole operation into the Johnson kitchen in Oak Park, where he now holds forth at breakfast with his wife Luella and their four little girls ranging from Vicki, 18 months, to Sandra, 7. As in all shows typical of the formula, the Johnson situations are unrehearsed. On a big blackboard on the kitchen wall are printed a few "topics for the day" for their guidance. And it takes what Cliff is—an expert showman—to handle situations in the "anything can happen" atmosphere generated with four small children. Sometimes the kids read the plugs and the family discuss them, and vice versa. Breeze (Lever Bros.) and Broadcast Brand Products each underwrite 15-minute segments.

The Johnson lives are geared to feed the show. Trips to the beach, Museum of Science tours, picnic outings, and all other jaunts are wire recorded and portions played back the next day. This gives them new ideas for the program, as well as showing off the family to hundreds of potential new listeners. What's true of women's participating shows is equally true here—promotion through public appearances of various kinds is important in building the show. Of course the routine lives of many husband-wife teams perform this promotional function automatically.

The family formula boosted this WBBM time segment from just another show to a 5.6 (Pulse of Chicago) rating, fourth highest of all locally produced daytime programs.

(Please turn to page 116)

"THE PAYROLL'S GITTIN' BIGGER, SUSIE!"



Throughout North Dakota, farming is **BIG BUSINESS**. 81.4% of North Dakota farms have tractors (against 31.2% for U. S.)—85.5% have automobiles (against 62.0% for U. S.)—average farm-products value is \$5663 (against \$3118 for U. S.). *And Red River Valley farmers are definitely more prosperous than North Dakota farmers as a whole!*

In the Red River Valley, everybody listens to **WDAY**. This shows up in our Fargo Hoopcratings (send for them!)—also in our mail-pull. On one local program recently, for instance, we offered a photo of the cast. 15,000 requests came in. Write us—or phone Free & Peters—or ask your local representative!



FARGO, N. D.

NBC · 970 KILOCYCLES

5000 WATTS



A news feature page comes to life on the air!

FYI

FOR YOUR INFORMATION

A new fast-moving production that has every element of good radio

FYI features a galaxy of renowned columnists who appear regularly in more than 700 daily newspapers. Peter Edson, prize-winning Washington columnist . . . Burton Heath, Pulitzer prize-winner . . . Erskine Johnson, top Hollywood reporter . . . Alicia Hart, well-known women's expert . . . and Harry Grayson, ace

sports writer . . . head the list. Three or four of these noted personalities are featured on each program.

FYI is produced in collaboration with the editors of NEA, the world's greatest news feature service, and also includes reports from members of NEA's famed foreign service.



FOR THE WHOLE FAMILY

Sponsors will grab for the family appeal of this fresh, vital new program. Three transcribed 15-minute programs a week. Both ends open and a middle commercial. Released the first week in September.

TRANSCRIBED 3 TIMES A WEEK

Wire For Audition

Ed Hart & Associates, Inc.

1737 H Street N. W. Washington 6, D. C. REpublic 4312

Producers of Admiral Zacharias' "World Intelligence Report," and Ed Hart's "Is Congress Doing Its Job?"

TOBACCO ON THE AIR

(Continued from page 29)

sparkplug that accelerated the entry of women as cigarette smokers.

Seldom has advertising been so roundly damned as Hill's. Seldom has advertising been so effective. It was always Hill's boast that he spent less than any other leading tobacco firm, and obtained greater results. His advertising virtually built Lucky Strike to the in-and-out position as industry leader in cigarettes. It also reduced his selling costs enormously. When he became president of American Tobacco, the firm had some 2,200 salesmen. When he really got started with radio, he found that they only needed 250.

During Hill's reign at American, the firm tried a little of everything in its air advertising in the way of programing. The commercials, however, remained pretty much the same. Programs ran the gamut of entertainment from grand opera to comedy. The American Tobacco Co.'s network case history has included:

Show	Product	Year	Net
Lucky Strike Dance Orch.	L.S.	1928-33	NBC
Vincent Lopez Orch.	Chancellor	1929	NBC
Arthur Pryor Band	Cremo	1931	CBS
Baron Munchausen	L.S.	1932-33	NBC

Bing Crosby Metropolitan Opera	Cremo L.S.	1932 1933-34	CBS NBC- Red & Blue
Red Trails Hit Parade	Half & Half L.S.	1935 1935-36 1936-47 1947-date	Blue NBC CBS NBC
Edwin C. Hill Hollywood Parade Dorothy Thompson	L.S. L.S. L.S. &	1937-38 1937-38 1937-38	CBS NBC NBC-
Man to Man Sports	Pall Mall Roi Tan	1937-38	Red & Blue CBS- Pacific
Ben Bernie Sophie Tucker	L.S. Roi Tan	1935-40 1935-39	CBS CBS
Kay Kayser Eddie Duchin	L.S. L.S.	1935-44 1935-39	NBC NBC
Melody Puzzles Buddy Clark	L.S. L.S.	1938 1938	NBC MBS
Music by Malneck Information Please Gracie Fields	Pall Mall L.S. Pall Mall	1939 1940-43 1942-43 1943-44	CBS NBC Blue MBS
All Time Hit Parade Jack Benny	L.S. L.S.	1943-44 1944-date	NBC NBC
Phil Harris (summer) Wayne King	L.S. L.S.	1944, 45 1945	NBC NBC
Dr. Tweedy-Frank Morgan Big Story	Pall Mall Pall Mall	1946-47 1947-date	NBC NBC

Not all of the Hill-dominated air advertising was successful. But, the hits were many, the errors few. Lucky Strike, and the other air-sold American products (Pall Mall, Cremo, Half-and-Half, etc.) have shown a steady rise.

There have been changes in much of the Lucky Strike and American Tobacco air advertising since Vincent Riggio moved in to replace the late Mr. Hill, and the account moved to BBD&O, after many

years at Foote, Cone & Belding. Principally, the irritant technique has been toned down a lot.

American Tobacco is currently spending some \$7 10,000,000 for advertising, with more than half of it going into three network shows, *Jack Benny* and *Hit Parade* on NBC for Lucky Strike, and *Big Story*, also on NBC, for American's subsidiary product, Pall Mall. American is also an extensive spot advertiser, both in radio and TV. A six-week campaign (costing over \$1,000,000) in 1947 used some 900 stations to blanket the nation. There are Lucky Strike spot campaigns periodically, but none so large. In TV, the firm used some unusual film spots, and recently a whodunit (live), *Barney Blake*, on NBC-TV. This fall, it will sponsor several TV sportscasts, including Ivy League games on WABD.

Close behind American Tobacco in over-all sales rank is R. J. Reynolds, whose last year's sales were \$708,494,186. Prince Albert tobacco, and Brown's Mule chewing tobacco, both Reynolds products, are leading saleswise in their respective product fields, although Camels are the firm's sales topper. Reynolds spends between \$10-\$12,000,000 for advertising (it is the leading tobacco advertiser in dollar volume), more than any other member of the "Big Three." About one-third of the Reynolds budget goes for broadcast advertising. Currently, it has three radio shows, *Vaughn Monroe* (CBS), *Bob Hawk Show* (NBC) and *Grand Ole Opry* (NBC).

Reynolds, like American, is something of a believer in variety-musical shows. *Monroe* has a large appeal to the younger set, and Reynolds (like Liggett & Myers and Philip Morris) promotes this show widely among college campuses, with publicity, stickers, and promotion pieces. Since the first Reynolds air show (June 1930-May 1931. A one-hour musical on Blue) it has had 27 shows. Of these, 11 have featured popular music. *Monroe's* rating is nothing tremendous, since the July 15-21 Hooper gives it 5.9. But, Reynolds believes that the medium-priced musical is creating sales among college-age smokers.

Bob Hawk is a family-appeal audience participation show, with a rating (in the same July 15-21 report) of 5.6. Reynolds believes *Bob Hawk* is a good balance to *Monroe*, in that it attracts a different, and older, audience. Both shows use the Camel copy which runs along the lines of "More doctors smoke Camels . . ." and generally plugs the fact that Camels are supposedly less irritating to the throat.

P. Lorillard has recently run a series of

Now-**COMMERCIAL**

Television

IN SALT LAKE CITY

Wire, write or phone
for details



KDYL
W6XIS
UTAH'S NBC STATION

National Representative:
JOHN BLAIR & CO.

REXALL KNOWS BEST

Again in 1948, Rexall sponsors the complete schedule of L. A. Rams' football games on KMPC. Last year on KMPC, Rexall with their Rams' games averaged a whopping 20.3% of the radio audience for 63 hours of broadcasting. Average Hooperating for the 21 games was 5.3

**TAKE A TIP FROM
OWL-SONTAG-REXALL
...PUT PC ON YOUR SCHEDULE**



KMPC OFFERS:

1. **GUARANTEED TIME:** Pick your own program and keep it—58% of all KMPC advertisers are program advertisers.
2. **POWER:** Most powerful independent in the West—50,000 watts days, 10,000 watts nights.
3. **COVERAGE:** Los Angeles plus 189 other communities.
4. **MORE AND MORE LISTENERS:** 6 consecutive Hooper gains in 6 months.
5. **MAIL:** One program averages more than 4,000 letters a week.
6. **SPORTS:** L. A. Open, Big League Ball, Coast League Ball, Joe Hernandez, L. A. Rams, Pacific Coast Conference Football.
7. **NEWS:** 16 sponsored news programs every day.
8. **PUBLIC SERVICE:** 74,811 phonograph records distributed free to hospitalized veterans.
9. **RECOGNITION:** You're in good company on KMPC.

KMPC*

710 KC — Los Angeles

Frank E. Mullen, President • R. O. Reynolds, V.P. & Gen. Mgr.

*PAYS CONSISTENTLY

ads which do everything but refute Reynolds' claims. Even so, it is just another example of the never-ending hunt by tobacco firms for a new advertising hook on which to hang their selling approach.

Reynolds' *Grand Ole Opry* sells Prince Albert tobacco via Saturday night hill-billy music. *Opry* was a success from the start, particularly since both the appeal of the program and the sale of the product are greatest in non-metropolitan sections. Its rating of 5.1 is misleading, because the heaviest listening, in proportion to population, is in areas where ratings are not

definitive. In terms of the sales results on Prince Albert, *Opry* does an excellent job.

Reynolds, like many of the leading tobacco firms, believes that TV will be increasingly important in its advertising plans. Some months ago, Reynolds signed a deal with NBC and Fox-Movietone News which resulted in Camel sponsorship of the 10-minute, Monday-through-Friday *Camel Newsreel Theater* on NBC-TV.

The last of the "Big Three" firms, Liggett & Myers, makes no snuff products but has a varied line of cigarettes (Fatima, Piedmont, Picayune, Home Run, and

Spur) and several smoking tobaccos. Net sales for 1947 were \$513,771,422, some 10% higher than the previous year. L&M concentrates its big selling push behind Chesterfield. The lesser brands receive, proportionately, very small advertising support.

The firm's radio advertising is not as varied as the other two members of the "Big Three" tobacco firms. It has had fewer programs, and had them longer. Its entry into radio, in 1932, was later than the others by a year or so. L&M's first show was the *Chesterfield Program* on CBS. It was an across-the-board, 15-minute musical show featuring Arthur Tracy, the Boswell Sisters, and Bing Crosby. In it, L&M found a formula that is still working for them today—the strip musical show.

Between 1933 and the present L&M has worked it in several forms, first with the Philadelphia Symphony, later with Fred Waring, and more recently (since 1944) with the *Chesterfield Supper Club*. There were other programs—Alexander Woollcott, Professor Quiz, Glenn Miller, Harry James, etc.—but the daily musical has proved itself as Chesterfield's best evening selling vehicle. Part of that reason lies in the fact that Chesterfield's best sales records are in large cities. Both program and copy are slanted somewhat in this direction, and *Supper Club*, with an average rating between 5.0 and 6.0 does a good job. Copy use does not harp on any particular theme, rather, concerns itself with stressing the tobacco qualities.

L&M took a leaf from Philip Morris' book and is now in daytime radio as well, using the across-the-board *Arthur Godfrey* (CBS) show on weekday mornings, plus a 4-station Alaska network a week later via air-expressed e.t.'s. Godfrey is a top-notch air salesman, and L&M has already charted increased usage of Chesterfields among women smokers.

Spotwise, L&M uses name disk-jockeys in New York, Chicago, Hollywood, and on the Texas State Network. Last year it tried a wider campaign with local disk-jockeys, but decided that it was not overly productive and rather hard to manage. L&M also uses televised sports (N. Y. Giants) on New York's WNBC and WPIX (as well as radio pickups on WMCA and WNBC). It uses radiocast baseball in Washington on WWDC.

Philip Morris & Co. uses more network radio time than any other leading firm advertising one product. Saleswise, it ranks behind the "Big Three" with 1947 net sales of \$170,105,550. Prior to 1934, all PM's cigarette brands were manufactured to order for them by other firms. In

TRY to IGNORE THE STATION THAT DELIVERS MORE LISTENERS PER DOLLAR IN MEMPHIS!

REPORT FROM C. E. HOOPER, INC.

HOOPER "STATION LISTENING INDEX"

MEMPHIS, TENNESSEE

JUNE-JULY, 1948

SHARE OF AUDIENCE

TOTAL RATED TIME PERIODS	SETS-IN USE	W H H M	Network Sta. B	Network Sta. C	Network Sta. D	Network Sta. E	Indie Sta. F	Indie G & Others	HOMES CALLED
20.7	24.8	26.4	19.2	13.6	8.0	7.1*	2.8	30,932	

*Adjusted to compensate for the fact that Sta. F does not broadcast in the evening.

Note: W H H M is only 1.6 points behind Network Station B . . . has 29% more listeners than Network Station C . . . has approximately 15% MORE listeners than Network Station D and Network Station E COMBINED!

FORJOE & CO., REPRESENTATIVES

Patt McDonald, Manager

W H H M

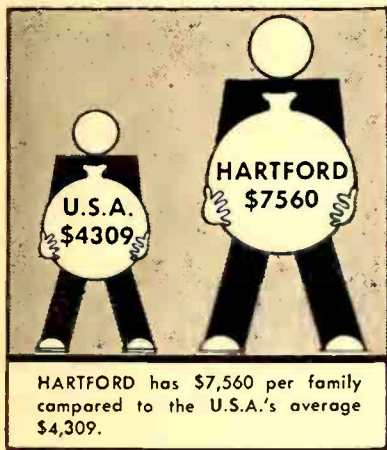
MEMPHIS, TENNESSEE

INDEPENDENT—BUT NOT ALOOF

MEMBER ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS

BONUS

Connect in Connecticut by Using WDRRC



GREATER BUYING POWER!

According to Sales Management's 1948 Survey of Buying Power, Hartford has the highest Effective Buying Income per family of any city over 100,000 population. Advertising moneys invested on WDRRC in spot schedules will pay dividends for a long time to come.

**BONUS — \$3,251 EXTRA
IN EFFECTIVE BUYING INCOME!**



GREATER CIRCULATION!

WDRRC-FM broadcasts the full schedule of WDRRC's programs, at no increase in cost to the advertiser. WDRRC-FM, operating from atop Meriden Mountain, also gives the advertiser a large additional Primary Area of coverage throughout Southern New England.

BONUS — 50,000 FM SETS*
*Estimate from distributors' reports

Connecticut's
Pioneer Broadcaster

William F. Mala
Commercial Manager

Represented by Raymer



CBS - 5000 Watts

WMBD

dominates
PEORIA AREA



with clear
high Fidelity
static-less

20,000 WATT FM BROADCASTING

WMBD advertisers can now reach more homes with FM sets in rich, prosperous Peoria area than ever before. WMBD now gives the EXTRA coverage of full power full time FM . . . full duplication of all AM programming. A bonus to advertisers at no added cost and a PLUS service to the many thousands in Peoria area with FM sets.

New Facilities

For AM and FM. New power . . . new transmitter . . . new location! Result: 20% more daytime AM coverage; 100% more nighttime coverage. To be announced soon.

Advertiser Bonuses

REMEMBER — WMBD in all cases gives network advertisers a bigger Hooper than the national ratings . . . gives a bigger share of the audience than all other Peoria stations combined.



1934 it bought a plant in Richmond, Virginia, and, since then (it has added other plants, including a \$9,000,000 purchase of Axton-Fisher Tobacco Corp. facilities in 1944), has made all the cigarettes they sell.

After a postwar slump in sales (it flooded the market with non-cellophane-wrapped packs in 1946, took a terrific beating when other firms came out with cellophane wrappings) Philip Morris has made a strong showing. Its sales increase is running 6% higher than the average increase (13%) for the industry.

About two-thirds of the \$8,000,000 Philip Morris ad-budget goes into radio. There are five shows now, although one, *Heart's Desire*, is due to bow out on September 20th. The others are *Horace Heidt* (a high-Hoopered talent quest on ABC's Sunday night line-up), *Everybody Wins* (CBS), *Mel Torme* (NBC), and, the other daytime show, *Queen for a Day* (MBS). Copy on all shows stresses the reduced throat irritants of the blend.

Philip Morris, after several years of fooling around with various music and variety shows, now buys its shows carefully on the basis of the audience it can expect to get. The current crop of shows, all of which are doing fairly well, with the possible exception of *Heart's Desire*, were bought on that basis. It was the first cigarette company to go directly to women listeners in daytime radio with across-the-board programming. Philip Morris checkups at supermarkets show sizeable increases over the usual sales to women, and the firm intends to continue in daytime radio. Spot radio is sometimes, but not often, used, since the firm prefers network coverage. PM is currently running spot schedules in TV, and plans to do more.

P. Lorillard, oldest U. S. tobacco firm and maker of Old Gold (as well as an extensive line of cigars, tobaccos, and chewing tobaccos), is the smallest of the leading five domestic firms, with 1947 sales of \$127,919,655. Like Philip Morris, its radio advertising has been of a particularly varied sort. Lorillard has sponsored everything from *Old Gold Character Readings* to the *Texas Rangers* since it first went on the air with *Old Gold on Broadway*, the original backstage candid-mike show, in 1927 on NBC. Currently, it is sponsoring a segment of the highly successful *Stop the Music* on ABC, and is due to start soon with an hour-long revival of *Original Amateur Hour* on the same network. The same show will be seen on TV, where Lorillard is already sponsoring Dodger games (with Ford) on WCBS-TV. Lorillard also runs occa-

sional spot campaigns in radio, is now using spot radio in city-by-city introductions of its newest product, Embassy cigarettes. Altogether, about two-thirds of a \$3,000,000 budget goes into broadcast advertising.

Brown & Williamson, alone among the leading tobacco manufacturers, is currently out of network radio. It has dropped the *Red Skelton* show it had since 1939 on NBC, in the choice time slot following Bob Hope, and has not announced any further plans. The firm, a subsidiary of British-American Tobacco Co. and an affiliate of the Imperial Tobacco Co. Ltd., is using only occasional radio spot campaigns on Raleigh and the new Life cigarettes, and the *Kool Sports Report*, a weekly 5-min show on NBC-TV.

The sponsorship by U. S. Tobacco Co. on Mutual of a marginal-time quiz show, *Take a Number*, is an interesting example of how radio can be made flexible. From 1933 to 1944, U. S. Tobacco sponsored a series of variety-musical shows (*Pick & Pat*, *Fields & Hall*, *Gay Nineties*, etc.) on NBC, and later CBS. U.S.T. found that its network radio, which proved to be expensive, was producing limited results. A check-up showed that more women than men were listening to its shows . . . and the women didn't buy pipe tobaccos. U. S. Tobacco switched to posters, newspapers, and spot radio. Most of the emphasis in spot was changed to U.S.T.'s snuff products, where, below the Mason-Dixon line, U.S.T. was spending some \$40,000 yearly to sell Rooster and Banjo snuff.

This year, the thinking of U.S.T. changed again to network radio, provided it could find the right show. It was no small order. U.S.T. needed an inexpensive show, with a male audience that could sell four brands of tobacco (Model, Dill's Best, Old Briar, and Tweed) with equal effectiveness.

The solution was found in a low-priced quiz package, *Take a Number*. Contestants pick numbers from four boards on stage, each now headed with the name of one of U.S.T.'s tobaccos. Thus, each product is mentioned frequently on the air. (Since most contestants start reading from left to right, the boards are rotated week-to-week.) U.S.T. also wanted to make dealers aware of their advertising, so dealers get prizes as well as listeners sending in usable quiz questions. They get extra money, plus certificates if the listener's question is used with the jackpot.

Since questions must come in with a package top (mail pull is several thousand a week) dealers often hear the name of the
(Please turn to page 106)



100,000 TICKET HOLDERS JAM-PACK WFBR'S MODERN STUDIOS YEARLY!

The ticket-taker at WFBR's big Studio A is a busy fellow. He collects free admission tickets from over 100,000 loyal WFBR fans that throng the station every year.

What does this mean to you? Plenty! This big crowd is the only "plus" of its kind that you can get in Baltimore. It's a home town listener loyalty that is just one of the reasons why WFBR is **first** in the nation's sixth largest market.

This year over 100,000 Baltimoreans will visit WFBR, get their copy of "Let's Listen" (WFBR's program highlight guide), see great shows, look at interesting merchandise displays and generally have a swell time.

In planning your fall time buying, please remember this - in Baltimore it's . . .

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



Yeah, but can he lift a sales curve?

CBS keeps pulling programs out of its hat which continue to amaze the critics.

Last winter Variety called CBS Package programs "the swiftest payoff in network annals."

The other day Newsweek said CBS had "the most successful show packaging operation in the industry." Shows that earn such praise can lift your sales curve.

The Columbia Broadcasting System

CBS



Vertical text on the left side of the page, including station call letters and program titles.

Main grid of the page containing program schedules for various stations (ABC, CBS, MBS, NBC) across the days of the week. Each cell contains a station call letter and a program title.

Vertical text on the right side of the page, including station call letters and program titles.



Vertical list of station call letters and frequencies (e.g., WABC 11.5, WABC 11.75, WABC 12.0).

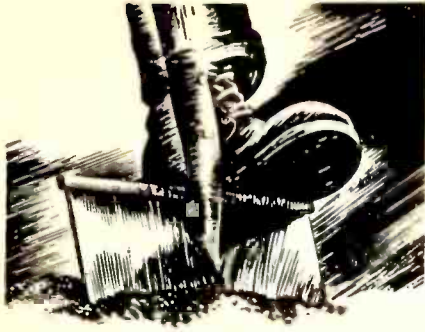
Grid of program listings for the week, including days of the week and time slots.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY NIGHT

Main grid of program listings for each day of the week, with columns for ABC, CBS, MBS, and NBC.

Vertical list of station call letters and frequencies (e.g., WABC 11.5, WABC 11.75, WABC 12.0).

Vertical list of station call letters and frequencies (e.g., WABC 11.5, WABC 11.75, WABC 12.0).



Down to Earth Facts on

HOW THEY LISTEN IN ROCHESTER

1. SETS IN USE? . . . Far Exceed National Average!

		NATIONAL AVERAGE	ROCHESTER AVERAGE	ROCHESTER'S PLUS
Mon. thru Fri.	8 AM to 6 PM	19.2	24.4	5.2
Mon. thru Fri.	6 PM to 10 PM	32.4	39.9	7.5
Sunday	12 N to 6 PM	23.9	25.3	1.4
Sunday	6 PM to 10 PM	37.7	42.8	5.1
Monday	6 PM to 10 PM	33.3	43.8	10.5
Tuesday	6 PM to 10 PM	32.8	39.4	6.6
Wednesday	6 PM to 10 PM	32.2	38.8	6.6
Thursday	6 PM to 10 PM	31.6	37.8	6.2
Friday	6 PM to 10 PM	31.9	39.3	7.4
Saturday	6 PM to 10 PM	31.1	38.3	7.2

2. FAVORITE STATION? . . . WHEC By A Wide Margin!

Combined morning, afternoon and evening Share-Of-Audience—WHEC-35.7—
Station B-28.6—Station C-10.7—Station D-10.6—Station E-9.4—Station F (Daytime Only)


3. NETWORK PROGRAMS? ..Ratings Zoom In Rochester!

PROGRAM	NATIONAL RATING	RATING ON WHEC
Lux Theatre	25.8	38.0
Godfrey Talent Scouts	19.1	33.4
Big Town	13.8	25.5
Blondie	10.2	15.0
Inner Sanctum	12.6	20.9
Fannie Brice	12.8	19.8
Crime Photographer	12.3	17.6
Old Gold Show	8.1	16.8

PROGRAM	NATIONAL RATING	RATING ON WHEC
Lowell Thomas	7.0	15.3
Beulah	7.5	16.8
Jack Smith	8.3	16.2
Bob Crosby	8.5	16.6
Edward Murrow	7.4	14.1
Helen Trent	7.6	18.0
Wendy Warren	5.1	16.1
Grand Slam	6.1	15.6

All Data From Winter-Spring 1948
Hooperatings Reports.

BUY WHERE THEY'RE LISTENING: —



WHEC

of Rochester
N. Y.
5,000 WATTS

Representatives: J. P. Mc KINNEY & SON, New York, Chicago; HOMER GRIFFITH CO., Los Angeles, San Francisco

TOBACCO ON THE AIR

(Continued from page 98)

show from pipe-smokers.

The ad money used in spot to sell snuff is now part of the show's \$400,000 budget (time & talent), but 30-second local hitchhikes are used in many Southern markets to promote the sale of snuff.

Although the show is a family-appeal type, the listeners are predominantly male. U.S.T. chose its time carefully. Its time slot (Sat. 5-5:30 p.m.), according to Kudner, U.S.T. agency, has the highest percentage of male listeners in the

audience composition of any hour during the week. Only 8-9 p.m. on Sunday is higher. Thus, U.S.T. buys its 470-station Mutual network at marginal-time costs and gets the audience it wants.

There are other tobacco firms who have discovered that broadcast advertising can do a good job for them. Bayuk Cigar Co. has used its across-the-board, quarter-hour sports review, *Inside of Sports*, successfully on Mutual since 1938. General Cigar Co. does well in New York with Yankee baseball games on WINS, splitting the costs by alternating with Ballantine. Mail Pouch Tobacco has built sales

successes with *Hunting and Fishing Club* on Mutual since 1942. The old Penn Tobacco Co. (now owned by Block Brothers Co.) uses regional baseball broadcasts and newscasts, spending nearly \$1,000,000 yearly in spot, to build a successful distribution and sales demand for Kentucky Club Tobacco.

Broadcast advertising works well for the large or small tobacco advertiser. It is just a matter of reaching the right audience at the right time with the right sales talk. * * *

NOBODY TOPS SKIPPY

(Continued from page 39)

hour at which families wanted to stop everything to listen to drama. However, Skippy "had" to be in the New York market as a matter of prestige, since many food distributors throughout the country ask "How is it doing in New York?"

To make certain that New York knew Skippy Peanut Butter, Rosefield ignored his usual procedure and bought car cards and later Galen Drake (WJZ). One thing the entire Skippy organization is realistic. It knows that *Skippy Hollywood Theater* can do the entire job, if it is spotted at the right hour. If it is scheduled at a low-audience period, it isn't important enough to increase listening to a station. In New York, dissatisfied with its Saturday evening spot, Rosefield shifted *Skippy Hollywood Theater* to WOR. After being heard on that station for a while, it was decided that the shift had cost too much listening and plans were made to return to WEA. A conference was held with NBC production executives and suggestions were made for the improvement of the program. The station inferred that if the program were improved it would put extra promotion behind it and find a good spot for it.

The recommended changes were transmitted to MacGregor, who didn't see eye to eye with NBC's program thinking and by mutual agreement MacGregor resigned the handling of the production. As far as the listener was concerned there was at first little change in the program, since Les Mitchell, who had been directing it, took over its production. The trend under Mitchell has been less stress on the mc, better-known name performers, and better scripting. Now that it's on stations in over 34 markets there is more money to play with. An interesting sidelight on the MacGregor-Rosefield situa-

† At the height of the 1947-'48 radio season (February 21 Hooper) sets-in-use for Saturday 6:15-6:45 P.M. were only 20.1.



San Franciscans Have More Spending Money Than Almost Anybody*

*Of the nation's 200 largest cities, San Francisco is first in per capita net effective buying income. Source: SALES MANAGEMENT'S Survey of Buying Power dated May 10, 1948.

AND ONE COLUMBIA STATION
SERVES THEM ALL



Represented Nationally by Edward Petty & Co. Inc.

Pacific Agricultural Foundation, Ltd.
San Jose, California

WOW-Land is a *BIG* Market!

Total Population **3,445,100**
 Families **946,200**



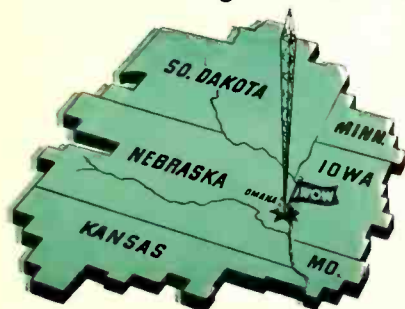
WOW-Land is a *Quality* Market..!

1947 Retail Sales . . . **\$3,056,288,000**
 Grocery Sales . . . \$ **700,524,000**
 Drug Sales . . . \$ **102,535,000**
 1947 Effective Buying Income . . . **\$4,792,195,000**
 Average Net Effective
 Buying Income Per Family . . . \$ **4,348**



WOW-Land is a *Rich FARM* Market!

1947 Net Farm Income . . . **\$1,975,951,000**
 Average Per Farm . . . \$ **6,213**



(All figures based on 1948 Sales Management Survey of Effective Buying Income, issued June 15, 1948)

NO OTHER STATION SERVES THIS AREA



Write For WOW's 1948 Coverage Presentation—most complete brand-new fifty-page study.

RADIO STATION

WOW

INC.

OMAHA, NEBRASKA

590 KC • NBC • 5000 WATTS

Owner and Operator of

KODY AT NORTH PLATTE

JOHN J. GELLEN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

TWENTY-FIFTH ANNIVERSARY YEAR

tion is that there never was a signed contract between the principals during the five years that C. P. produced and managed the program. J. M. Rosefield and C. P. MacGregor are still good friends. There was just an honest difference of opinion.

WNBC now schedules *Skippy Hollywood Theater* in its choice Tuesday night line-up, at 7:30 p.m. The last March-April City Hooperatings gave *Skippy* a 6.3 average. The competition, Bob Crosby-Ed Murrow (WCBS), a much higher budgeted duo, averaged only 6.5 for the same period.

While broadcasting has carried the

story of Skippy Peanut Butter to market after market, its growth has been based upon the fact that it's unlike any other peanut butter. Millions of adults couldn't eat peanut butter as originally manufactured. The founder of the Rosefield Packing Company patented a process which makes it digestible for everyone. Skippy's number one competition, Derby Food's Peter Pan Peanut Butter, is processed under another patent which is also said to increase digestibility. Its easy-to-digest factor accounts for a large proportion of Skippy's repeat sales.

According to J. M. Rosefield, peanut

butter is the cheapest food that can be purchased. Considering its high protein and vitamin content, Skippy's high food value per dollar may be traced to the fact that Rosefield has kept down its price to the consumer. Despite processing cost increases since the war with the cost of peanuts, glass, caps, labor, and freight all up, Skippy is only 2.6% higher than it was in March 1943. Manufacturing costs have increased 35.41%. Ability to cut corners, which a one-product business and a rapidly-expanding volume make possible, has been a major factor in Rosefield's holding the price line.

Like most foods, Skippy is handled by food brokers. On the other hand the Rosefields do their own merchandising. They are constantly in the field ringing doorbells to check consumer reaction to Skippy. That's how Skippy Chunk-Style Peanut Butter came into being. In certain territories, Skippy didn't seem to move as it should. The Rosefields, with a list of nonrepeat buyers, roamed the area and asked, "Why don't you like Skippy Peanut Butter?" Virtually all the answers were the same—"too smooth." To satisfy the consumers who wouldn't go for creaminess, Rosefield took the regular Skippy and folded in peanut chunks. Chunky isn't as digestible, but it's the best that can be done for that part of the public which likes to crunch its peanut butter.

Skippy competes with from 50 to 125 peanut butters in a market and these differ in practically every territory.

Many consumer surveys conducted by newspapers point out how Skippy dominates many areas and how it has grown in a comparatively short time. Since Skippy does not use newspaper advertising, its standing in these surveys is the more amazing.

The 1947 *Consumer Analysis of the Greater Omaha Market*† (where *Skippy Hollywood Theater* is heard over WOW) reported 44 brands of peanut butter in use there. Among the users, brand preferences were indicated in the following rank order*:

Product	1947	1945
Skippy	57.6%	46.2%
Peter Pan	18.3%	24.3%
P&G	3.8%	7.1%
Heinz	3.8%	4.0%
Real Roast	2.6%	2.6%
Holsum	1.8%	3.3%
Beverly	1.8%	3.6%
Creamery Whip	1.3%	†
Planters	1.2%	†
Lunch-On	1.1%	2.0%
Misc	6.8%	7.7%
Don't Know	1.0%	†

*Because some families report using more than one brand, the total is over 100%.

†Less than 1% and therefore included under miscellaneous.



"Corn in the Ear
puts
Cash in Your Pocket"

You'd probably call a lot of WIBW's programs "corny." But our listeners like 'em. They prove they do by buying the sponsor's product.

And speaking of corn—WIBW's First Families of Agriculture raise a lot of it. Corn will put about \$120,000,000 extra spendable cash into the pockets of our five-state farm family audience . . . over and above the money they get for wheat, livestock, poultry, milk, eggs, and other year 'round crops.

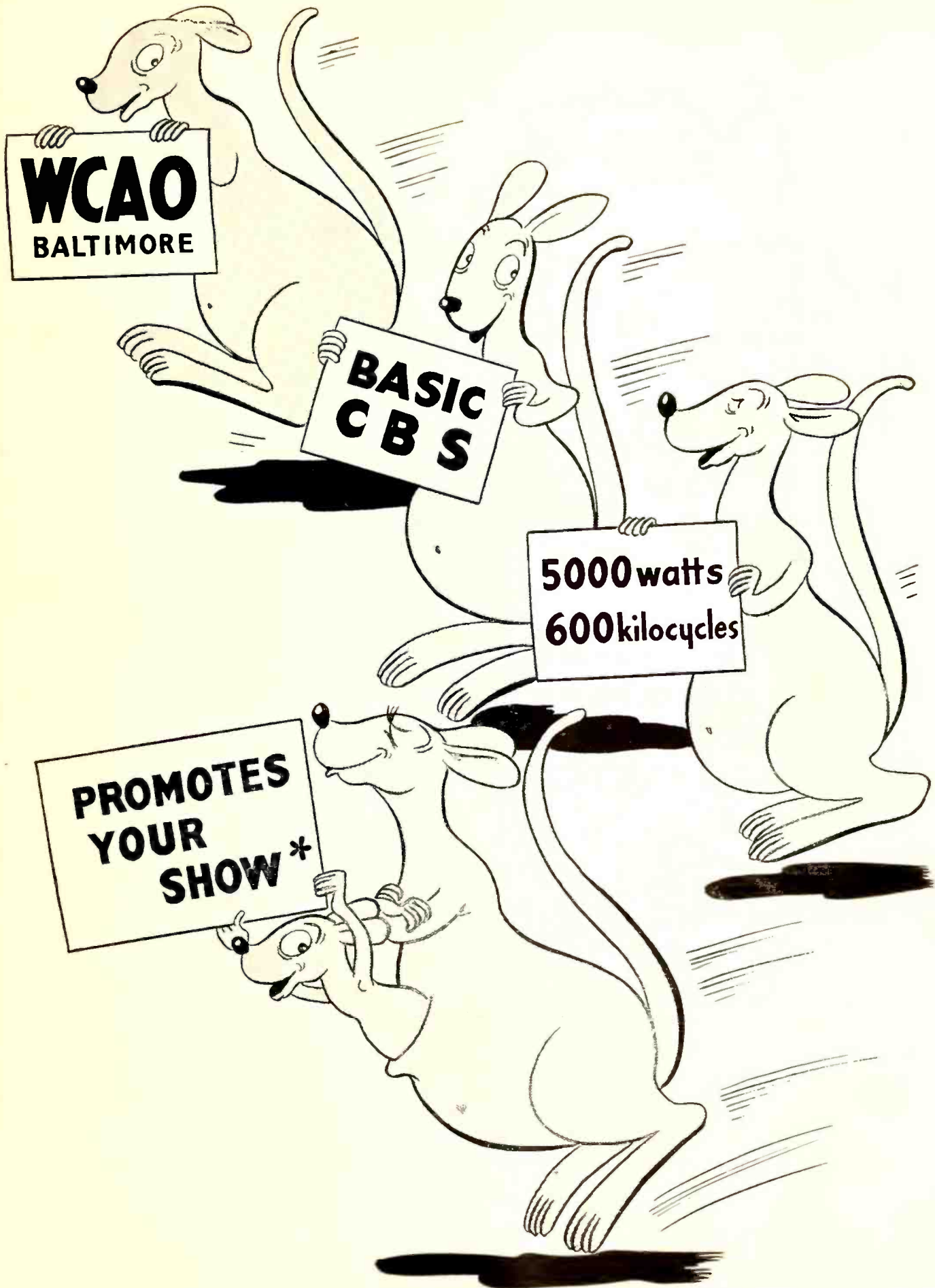
Give us the opportunity and we'll show you how to make 'em part with this cash to buy your product.

Serving the
First Families of Agriculture



BEN LUDY
Gen. Mgr.
WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.



*Just ask your
Raymer representative

NOBODY TOPS SKIPPY

(Continued from page 108)

The growth of Skippy Peanut Butter is clearly outlined in *The Milwaukee Journal's 1948 Consumer Analysis Findings*. The Journal's consumer studies are 25 years old this year. They first surveyed peanut butter buying habits in Milwaukee in 1938. In that year 55.3% of the families reporting indicated that they used peanut butter. There were 109 brands in use. Beech-Nut was first with 10% of the panel. Ann Page and Sultana tied for second place with 9%; Roundy's was third with 8%. Skippy did not make

its appearance in the Milwaukee study† until 1944. During the four years that have passed since that study Skippy has risen to 52.4% and dominates the field. Second is Peter Pan, the Derby Foods product, with 19% of the users. It had only 1% consumer acceptance in 1938. Today it's a network advertised product.

The Greater Milwaukee Market Study, part of the Milwaukee Journal's consumer findings, indicated consumer preference in the following rank order*:

Product	1948	1945
Skippy	52.4%	38.1%
Peter Pan	10.0%	24.2%

*"Skippy Hollywood Theater" is heard over WTMJ in Milwaukee.

Sultana	6.4%	5.7%
Holsum Crunch	4.4%	12.4%
Beech-Nut	3.3%	4.2%
Ann Page	2.7%	4.2%
Holsum Creme	1.3%	†
Heinz	1.1%	†
Mise	7.7%	11.4%
Don't know	1.1%	†

*Because some families report using more than one brand the total is more than 100%.
†Less than 1% and therefore included under miscellaneous.

Even more remarkable are the consumer reports in California areas where Skippy has been on the air for a longer period than in most other sections of the country. In Fresno, where *Skippy Hollywood Theater* is heard over KMJ, Skippy is the choice of 82.7% of the 87.8% who buy peanut butter. The nearest peanut butter in consumer preference is a local product trademarked Laura Scudder, with 5.1% of the buyers. The 1947 survey which revealed these facts was the first one made by the McClatchy newspapers, one of which is the *Fresno Sun*.

In the two other areas surveyed by McClatchy, Sacramento and Modesto, Skippy was also voted first among peanut butters, with a rating of 64.6% and 66.5% respectively of the families using peanut butters.

The Rosefield Packing Company is not a spectacular operation. The Rosefields are simple, direct businessmen with a product they believe in, and a vehicle with which they have discovered they can sell it. They risk their own money all the way. On the other hand they do not think of broadcast advertising as a risk. Having brought them from a "no business" level into 52.4% of the homes of all users of the product in four years, as it did in Milwaukee, it's an assured advertising tool.

Skippy Peanut Butter is one of national spot advertising's great proofs that it pays to use programs. * * *

GIVE-AWAY QUANDARY

(Continued from page 31)

This paragraph reads:

—if as a condition of winning such prize:

(4) such winner or winners are required to answer the phone or write a letter if the phone conversation or contents of the letter (or the substance thereof) are broadcast by the station.

If this is upheld at the hearings and should it be enforced literally, it would make it impossible to tell the radio audience that a telephone contestant had answered a question correctly. It is pointed out, however, that there is no prohibition on the broadcast of the studio end of a telephone game contest, as long as the mc does not repeat what the con-

SURE,
some Chicago stations
can "reach" South Bend
...but the audience
LISTENS
to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

CFRB BECOMES MOST POWERFUL INDEPENDENTLY-OWNED RADIO STATION IN THE BRITISH COMMONWEALTH!

Taking effect with its September first switch-over to a com-

pletely new 50,000-watt transmitter . . .

Radio Station CFRB, Toronto, becomes the most powerful independently-owned station in the British Commonwealth!

Effective from the same moment, the frequency of this CBS affiliate becomes 1010 on-the-dial. CFRB's huge advertising and publicity program shouts the news of this new frequency . . . in dailies, weeklies, magazines, ear cards, posters, air announcements, mailing pieces, give-aways . . . guaranteeing full listener-recognition of CFRB's new spot-on-the-dial!

So it's truer than ever—you reach *more* radio homes on CFRB!

**50,000
WATTS**

**a new high
in good
listening!**

CFRB

still your No. 1 buy in Canada's No. 1 market!

1010 ON YOUR DIAL

Representatives:

United States: Adam J. Young Jr. Incorporated

Canada: All-Canada Radio Facilities Limited

**THIS
IS THE
NEW
ALASKA**



Another symbol of the NEW Alaska—a woman's world as well as a man's—is this smart, modern women's apparel shop at Anchorage. Whether it's the latest Dior styled gown, a cake of soap, or a new electric dishwasher, Alaskan women shop for it today in stores as up-to-date, and as fully stocked with the same brands and labels, as the stores that serve their "stateside" sisters.

Fairbanks — **KFAR** — 10,000 Watts
660 K.C.

Anchorage — **KENI** — 5,000 Watts
550 K.C.

**VOICES of the
NEW ALASKA**

Sold separately... or in combination at 20% discount

MIDNIGHT SUN BROADCASTING CO.
A. E. Lathrop, Pres. Alvin O. Bramstedt, Gen. Mgr.
GILBERT A. WELLINGTON, Natl. Adv. Mgr.
1014 American Building • Seattle 4, Washington

KQV

REQUEST MATINEE

SNOW BALL IN AUGUST!

The terrific audience response to KQV's afternoon disc show, "Request Matinee" just won't stop snow balling! During the show's first 68 days, listeners sent us 2,479 paid request telegrams. And our audience rating, noon to 6 P.M., increased approximately 93% in June while all other Pittsburgh network stations lost audience to the independent station's baseball broadcasts. Latest tallies show that "Request Matinee" is now averaging better than 50 telegrams daily! There are still a few spots and quarter hours available, but wire pronto.

**KQV PITTSBURGH'S AGGRESSIVE
RADIO STATION**
Basic Mutual Network • Natl. Reprs. WEED & CO.

testant is saying or attempt to paraphrase what is being said. Most legal authorities are of the opinion that this definition will not be construed as "consideration," within meaning of previous rulings on what is a lottery, by the courts.

There are three elements required before any game can be classed a lottery. There must be:

- 1: prize
- 2: chance
- 3: consideration.

The first is present in all giveaway programs. There is also an element of chance in most of the air games, no matter how great or how small the skill required to play the game. Obviously the entire radio nation can't play a game at the same time, so the selection of the participants is bound to depend in part on chance. Reference is made to SPONSOR'S report on the *Program of the Year* in the Fall Facts edition (July) on how *Truth or Consequences* was able to get around this participant-selection hurdle.

Since chance can, in most cases, be proved in the selection of the participants, element three (consideration) assumes paramount importance.


To avoid a long drawnout legal battle on whether just being at home and answering the phone constitutes consideration, the FCC has added "if the phone conversation or contents of the letter (or the substance thereof) are broadcast by the station."

Washington attorneys and a number of lawyers on the staff of the Department of Justice (off the record) do not believe that any court will uphold this part of the FCC definition of "consideration," insofar as it applies to give-away programs.

This is the crux of the problem legally. Most other sections of the proposed ruling do not affect giveaway programs. For instance, participants must not be required to furnish money or anything else of value to play a game. They must not be required to have the sponsor's product at hand in order to play. They must not be required to have been listening to or viewing the program on which the call is a part. The answer to the question must not have been broadcast by the station prior to the question's being asked of the participant.

The last regulation is directed against stations that have, in order to increase listening, been broadcasting both the question and the answer before telephoning to ask the question of the home audience. In this case, the participant is being "lured" into listening to the station in order to obtain the answer to the question about which she or he is to be phoned.

ROUNDIN' UP HIGH HOOPERS IN CLEVELAND!



Pardner . . . there's a two-barreled
rootin', tootin' (but not high fallutin')
show that keeps the listeners corraled!
It's the Montana Cowboys! Yep . . . they've
just lassoed another high Hooper . . . 10.4!
Fifteen minutes every evenin' when the
folks are eatin'! Course it's on WHK . . .
and that's a dog-gone good steer!

IN CLEVELAND IT'S
WHK

The Paul H. Raymer Co.,
National Representative

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




Now ...

**Sell 8
Times
More
People!**



5000 ~~250~~ WATTS

620 ~~1450~~ KC

WDNC 

DURHAM, N. C.
REP. PAUL H. RAYMER

The immediate effect of the entire proposal has been to give pause to prospective sponsors of give-away programs. The secondary result has been for the program producers to start eliminating the lottery-like qualities which many of the shows have. It has also given NBC a basis on which to refuse a number of programs which to its mind are questionable under the proposed regulations. It has definitely slowed down the amazing growth of this form of programming, some of which has little or no entertainment quality, and practically all of which appeals to the "something-for-nothing" yen.

Many policy executives at the networks think the give-away program is morally indefensible. At the same time they also state that the "craze" would shortly have been overdone and have killed itself. Although there is a clause in the National Association of Broadcasters' *Standards of Practice* which prohibits the "buying" of audiences, the networks themselves, in meeting with the NAB, were not able to define the meaning of "buy" and thus forced the FCC into proposing its new interpretation of lottery.

Generally the industry has greeted the FCC ruling with open arms. Even the NAB, which, to state it conservatively, dislikes governmental regulations originally, thought that it was in the public interest. In other quarters the proposed regulations' objectives were approved, but the fact that they had to be obtained via a governmental commission regulation of program content has caused more than a modicum of fear. This section of the broadcast industry is of a mind that the commission should have, if it felt certain programs were lotteries, proceeded under the Communications Acts to bar those programs from the air.

"There are ample decisions on the books of the Federal courts as to what constitutes a lottery," stated a network lawyer. "There is no need, as I see it, to redefine a game of chance. There are even state laws in many of the 48 states which prohibit lotteries. Why then should the FCC decide to define arew a lottery?"

The giveaway spiral has been slowed down by the publicity given the FCC proposals. Future games on the air will have to be more fun and less chance. * * *

TV-AM PROGRAMS

(Continued from page 37)

fence and write successfully for both at the same time. I doubt that the average radio listener, under the best circum-

stances, would get satisfactory listening out of it." As another possibility, Coley adds that the use of film, plus skillful editing, might keep a steady-enough flow of words to satisfy soap opera audiences in the two air mediums. But, it would be very, very expensive.

Mystery programs, which constitute at least a third of evening radio drama, would seem to be easier to do in TV as well because of their faster pace. Not so, say TV producers. Independent producer Charles Granzow, of Wynn Wright Associates, states: "In our recent *Barney Blake* TV whodunit for American Tobacco, we were trying to get the effects of movies, not radio. I doubt if we would have had as effective a show if we had had to make many concessions to radio. Even though the dialogue was fast, we would have lost the value of our stage business, a vital thing in visual mysteries where clues are often seen and not heard." TV-man Granzow adds that he recently spent some time combing through his library of radio mystery scripts, read 75, found only two usable for TV.

Music programs, although few in number in radio, would stand a better-than-average chance in TV. Serious-music lovers are used to the absence of constant visual action in concerts, and will not feel the lack of it in a simultaneous TV-radio broadcast. TV's audio carrier (FM) gives excellent music reproduction, and music authorities (see *Mr. Sponsor Asks*, page 72) have predicted that telecast music programs will build added acceptance for serious music.

Popular music shows are a different story. There, the competition is Hollywood musical comedies, where musical numbers are elaborately costumed and staged. Popular music programs, especially those featuring well-known movie talent, would have to be done with much greater staging effects than serious music to be successful.

With the several straws in the wind pointing to a widespread use of the simultaneous TV-radio presentation, many radio performers and stations have already started individual transitions from radio to the visual medium. John Reed King, who has been doing *Missus Goes A-Shoppin'* in radio for some time, now does a TV version (not simultaneously) as well. Sportscaster "Red" Barber (until his illness) has been making a mid-game transition from WHN's radio mikes, where he calls the turn on the Dodgers in rapid-fire manner, to a relaxed three inning commentary for the mikes and

(Please turn to page 116)



AVAILABLE NOW
FOR SPONSORSHIP

Hackberry Hotel

COUGHMAN

Advertising Agency
DALLAS



255 HIGHLAND PARK
SHOPPING VILLAGE
MEMBER, S. W. ASSN
ADVERTISING AGENCIES

Mr. Martin Campbell
Radio Station WFAA
Dallas, Texas

August 12, 1948

Dear Mr. Campbell:

As you know, for the past three years, our client, the Armstrong Packing Company, has sponsored the 15-minute comedy program, "Hackberry Hotel," - broadcast Monday through Fridays over station WFAA-570, 12:30 - 12:45 P.M., and locally created and produced by your staff.

We are more than unhappy that a change in policy by our client makes it necessary to drop this program. We think there is no better program of its type on anybody's air, than Hackberry Hotel. It is just plain amazing what chuckles, and what suspense, two characters can keep in this compact little show. That it drew 23,585 requests for "Little Willie's Joke Book" is all the proof you would need.

We always hoped this show would wind up on a network; but changes in our client's distribution patterns have always stood in our way. And we have shed salt tears not to have another client ready to take the show over. Someone is missing a whale of a bet.

Cordially yours,

Albert Coughman

COUGHMAN
Advertising Agency



Station **WFAA**
DALLAS

820 NBC 570 ABC
TEXAS QUALITY NETWORK

Radio Service of the Dallas Morning News

and
WFAA
FM

By the Order of the F.C.C., WFAA Shares Time on Both Frequencies

Represented Nationally by
EDWARD PETRY and COMPANY

In OMAHA and Council Bluffs

KOIL

gets you that "EXTRA SOCK"

THROUGH EFFECTIVE MEDIA TIE-UPS

- Car Cards • Taxi Signs
- Outdoor Boards • Displays
- Dealer Letters • Newspapers

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



WNJR
PRESENTS

Hetherington ... from Berlin

Wm. G. Hetherington, the Newark News-WNJR correspondent-commentator, is making radio history with his broadcasts from Milan, Rome, Tel Aviv and Cairo for WNJR.

NOW AVAILABLE
 Sunday 6:45 PM-Wednesday 7:45 PM
 1430 Kc. 5000 Watts

WNJR 91-93 Halsey Street
 Newark, New Jersey

the radio station of the
Newark News

monitor screen of WCBS-TV. He finishes the game for WHN.

On the West Coast, Don Lee's aggressive-minded KTSL has scanned *Heart's Desire*, *Queen for a Day*, *What's the Name of That Song?*, *It's a Living*, and *Leave It to the Girls*. On this last, such Hollywood names as Constance Bennett, Binnie Barnes, Sylvia Sidney, George Brent, and Turhan Bey have been getting their baptism of fire under the scanning eye of studio orthicon TV cameras.

This fall will see Bristol-Myers' *Break the Bank* go before the TV cameras as well as the radio mikes of ABC. It is the feeling of both advertiser and agency, after looking at several video packages, that their best chance of establishing both a time franchise and a sizable audience in TV is with their jackpot-quiz radio show. TV brass at ABC have been sounding the advantages of the simultaneous show for some time now, and other ABC advertisers are expected to make the transition to ABC's growing TV network in the near future. ABC, like Mutual, has no extensive backlog of well-established TV shows to peddle. The simultaneous show solves both a programming and sales problem for the network.

The list of advertisers as well as performers desirous of making the change to TV is growing. When video begins to develop even greater audiences they feel that they want to be ready. The simultaneous TV-radio show, when the radio show is adaptable for television, is one of the quickest, and least expensive ways of bridging the gap. It is also a fine way of holding down the time franchise in TV that the sponsor has in radio. * * *

MR. and MRS. SHOWS

(Continued from page 92)

So magnetic, in fact, is the *Mr. & Mrs.* attraction when properly produced that last September one of the rock-ribbed landmarks of programming since 1926, WOR's *McCann Pure Food Hour*, which probably did more than any other single factor to revolutionize the cooking and eating habits of metropolitan New York, went *Mr. & Mrs.*

Since WMCA, New York, adapted a version of the family treatment in December, 1946, to a disk jockey show featuring Andre Baruch and Bea Wain (Mrs. Baruch) as *Mr. and Mrs. Music*, numerous morning disk shows have followed suit. The WBMD, Baltimore, wake-up show (6-9 a.m.) is conducted by Merry

IF YOUR RADIO DRAMATIZATION NEEDS SOUND EFFECTS

USE MAJOR SOUND EFFECT RECORDS

- All 10-inch Double-face, Lateral Cut, 78 R.P.M.
- Recorded from Life on Film, then Waxed
- Quick-Cued Wherever Advantageous
- Playable on any Phonograph or Turntable

SEND FOR FREE CATALOGUE TODAY

DISTRIBUTED BY **Thomas J. VALENTINO, Inc.**
 DEPT. S-5
 1600 BROADWAY
 NEW YORK, N. Y.

CANADIAN DISTRIBUTOR
 Instantaneous Recording Service
 56-58 Wellington St., E
 Toronto, Ont., Can.



Nearly half Minnesota's retail sales are concentrated in the Metropolitan Minneapolis-Saint Paul area. And that's where WMIN shines. But don't take our word for it. Get yourself in your toughest frame of mind; then, ask any Farjae man to prove that WMIN does sell Minnesota's better half at lowest cost. And ask about high-power FM no-cost "plus" coverage.

WMIN
 ST. PAUL • MINNEAPOLIS
 REPRESENTED BY FOR JOE & COMPANY

Now

WHDH *the favorite of more listeners than any other Boston station!*



WHDH

WHDH is the Favorite Station of More Boston Listeners than Network Station A!*

WHDH

WHDH is the Favorite Station of More Boston Listeners than Network Station B!*

WHDH

WHDH is the Favorite Station of More Boston Listeners than Network Station C, Network Station D, and all other stations combined!*

If you are placing your advertising dollars in Boston and New England, "the favorite" is available at the lowest cost per thousand (Compare rates in SRDS).

*Special survey made by The Pulse, Inc.

5000
watts

CP 50,000
watts

WHDH

BOSTON

Represented nationally by John Blair & Company

TIME • TUNES • NEWS • WEATHER

ON

"MUSICAL CLOCK"

Monday thru Friday 7:15—9:00 A. M.

PARTICIPATIONS AVAILABLE

WAPO

CHATTANOOGA

Affiliated with
NBC

National Representatives
HEADLEY-REED CO.

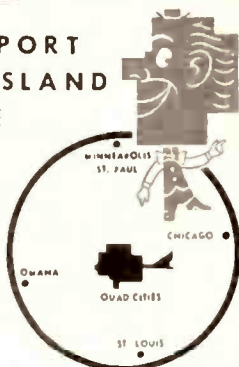
**FIRST
IN THE**

QUAD
Cities

DAVENPORT
ROCK ISLAND
MOLINE

EAST
MOLINE

The 40th
Retail
Market



WOC AM 5,000 W., 1420 Kc.
FM 47 Kw., 103.7 Mc.
TV C.P. 22.9 Kw. vis-
ual and aural,
Channel 5

BASIC NBC Affiliate
DAVENPORT, IOWA

National Representatives
Free & Peters, Inc.



WMPS
MEMPHIS

68 *On Your
Radio*

10,000 W Day Time
5000 W Night Time

YOU CAN HEAR THE DIFFERENCE

REPRESENTED BY
TAYLOR • HOWE • SNOWDEN
Radio Sales

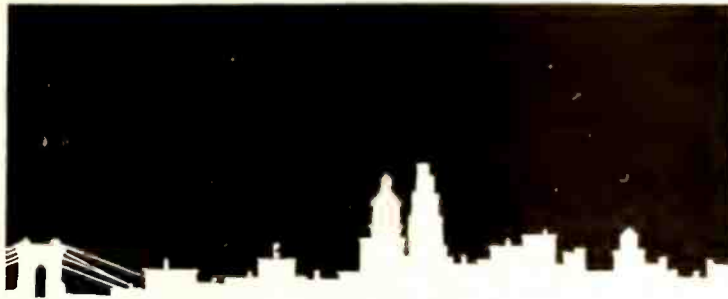
and Bill Reynolds. Numerous letters give away the secret of the Reynolds' popularity by asking, "Are you really married? You seem to have such a good time!" They've both had stage experience.

Logically enough, even a *form of Mr. & Mrs.* that is a variation of the formula pays dividends when carefully produced. WTAG, Worcester, Mass., without a *bonafide* husband and wife team, developed *Julie 'n' Johnny* with writer-producer Julie Chase and announcer-actor Johnny Dowell in the Mr. & Mrs. roles. In addition to the typical conversational gimmick, the hour show (8:15, Monday through Friday) has a rotating schedule of standing features. Mondays, for example, is travel day. In the summer, actual places for vacations or week-ends are plotted and described. Shell Oil cooperates with complete travel information. Supplementing the rotating features are regular daily features, all tied together through the Julie and Johnny participation.

Tex McCrary's technique in explaining the meaning of the news to *Jinx* is duplicated in a radically different format on KXOL, Fort Worth, Texas, as Joe Wills, news specialist, explains what's behind the headlines to Paige Thompson, the "Mrs." of KXOL's *Mr. and Mrs. Entertainment*. This 9-10 a.m. session serves up hillbilly music with Joe and Paige discussing what's going on in Fort Worth, what to do, where to go, and so forth. Even dogs (one is given away each day) and advice to the lovelorn find a place in this format. But their eighteen current sponsors wouldn't have it different.

WJL, Niagara Falls, is trying an innovation with Budd (*Stoopnagle and Budd*) Hulick writing script in a *Mr. & Mrs.* disk jockey format for himself and his wife, which features interviews with honeymooners visiting Niagara Falls. This 10 a.m.-12 noon period is building a following, with more advertisers coming into the fold.

Each variation from the basic type of the *Mr. & Mrs.* breakfast program introduces new effects while retaining something of the original *Mr. & Mrs.* appeal. Each individual program, as a blend of the personalities of its stars and other program elements, will attract its own audience. But unquestionably the fundamental *Mr. & Mrs.* formula stands as one of the hottest routines in radio for building and selling an audience. The couples on the air do a great job but there's still plenty to be learned on how to make *Mr. and Mrs.* always sure-fire. ***



in Cincinnati, ONE station ~~can do it~~ did



In 1922, John and Ferd Hengehold opened a tiny tire and battery shop on historic Mohawk Place in Cincinnati, a semi-suburban location far from the city's heavy shopping traffic. Over the years, their store became known as the Mohawk Furniture and Appliance Mart. Their new lines demanded more traffic than the location would normally produce. In 1937, they inaugurated a modest 15-minute Sunday afternoon show, "CANAL DAYS" over WSAI.

Since then, they have used *no other medium . . . no other radio station . . . no other program*. Now a half hour, this show began its 12TH YEAR in March. Today, the Mohawk store draws patronage from all of the city's sprawling trading zone . . . has 10,000 square feet of selling space . . . inventories 1400 items. IN CINCINNATI, ONE STATION CAN DO IT . . . if it's WSAI!



WSAI
CINCINNATI

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

SPONSOR



SPEAKS

Morals and Business

A significant number of executives of stations and networks feel that give-away programs are not good radio. Some feel that they are morally indefensible—that the giving of huge sums of money or goods for answering a phone call, if long continued, must weaken the moral fiber of the nation. They scoff at the element of “skill” required on most of the big give-away programs as mere legal gestures. The “skill,” they claim, is added simply to avoid Federal laws which prohibit lotteries.

One network executive states, “Unlike many other countries of the world, national policy in the United States is opposed to gambling. There are states like Nevada where open gambling is permitted and New York where racetrack wagering

is legalized, but these are the exceptions, not the rule. The something-for-nothing philosophy is not American. Give-away programs definitely appeal to, and nurture, a take-it-easy type of thinking. There is scarcely a limit to what we could give away on the air. Only recently a program was suggested to us in which \$1,000,000 in cash would be placed in a safe, and clues to the combination broadcast. That will give you some idea of how far the give-away trend could go. I don't think that give-away programs are in the public interest, and broadcast stations are licensed to operate in the public interest only.”

There is every reason to believe that give-away programs will run their course of popularity and that they will continue despite any rulings of the FCC, no matter how stringent. It is SPONSOR's opinion that they should be judged both on moral and entertainment grounds. If they “buy” audiences, they should be shunned.

Just as bakers and dairies have found, premiums win new customers only to lose them to the next firm that offers bigger and better premiums, so will a “bought” audience shift to the next higher bidder. It just isn't profitable business.

The legal aspect of give-away programs is not a great problem. Every hurdle thus far proposed can be overcome. The legal departments of advertisers are well equipped to weigh programs in the light of existing laws and proposed regulations. Program producers can and will make the shows just as interesting under new regulations as they do without them. The sponsorship of give-away programs must be decided on business and moral bases.

... which, after all is the way broadcast advertising should be bought and judged at all times.

The Spot Fog

A sizable number of entrants in SPONSOR's new-name-for-spot competition are suggesting names which indicate that to them spot broadcasting covers announcement advertising only. These entries do not come from sponsors and agencies alone, but in a number of cases from station managers and other executives in the business.

This widespread misconception of the meaning of spot is what prompted SPONSOR's contest. The use of spot advertising has increased more than any form of broadcast advertising during the past ten years, despite the lack of understanding of what spot really encompasses. From an advertising point of view, spot delivers everything a network does and spot announcements besides. It delivers it market by market rather than on a nationwide or regional basis.

Spot is a good name. If it hadn't grown to mean different things to different people—or, more importantly, to convey only a fragment of its meaning to most people—it could have continued to serve broadcast advertising. The new name which the advertising industry will select will not only win its deviser a hundred dollars but should make life and profits easier for all involved in the business of radio.

SPONSOR at this time wants to thank all the segments of the advertising field, as well as the individuals, who are cooperating in the selection of the new name. Advertisers, agency executives, and broadcasters are all working together as a team to select and publicize the new name for spot broadcasting.

Applause

RADIO BEGINS TO TELL ITS STORY

The all-industry promotion plans for the broadcasting industry are developing rapidly. More and more stations are contributing their bit to the cost of making the campaign effective. The National Association of Radio Station Representatives' presentation on spot broadcasting will be ready in September and will start making the sponsor and agency rounds at that time. NBC's motion picture film on radio will be released this fall for showing throughout the nation. Completed print will be delivered by 1 September.)

These are just three indications that broadcasting has at last started telling its story to sponsor management and to the

public. It's a big story and one that has been taken for granted by the radio industry for too long. With over 90% of the homes in the U. S. radio-equipped and the multiple-set home the rule rather than the exception, it would be easy for broadcasters to sit back and do nothing. TV, storecasting, transradio, FM, and FAX plus a number of great national advertisers cutting their radio budgets, so as not to have all their advertising in any one medium, have contributed to less sluggish promotion thinking. The media battle is going to be a great one this 1948-1949 season, and broadcasting is not going to lose it by default.

Crosley Broadcasting Corporation announces

the appointment of

TRACY MOORE

as



west coast representative

A veteran West Coast radio station representative, Tracy Moore is thoroughly familiar with the facilities and operation of the Crosley Broadcasting Corporation, having served as representative of The Nation's Station on the West Coast during 1945 and 1946.

TRACY MOORE

6381 Hollywood Blvd., Hollywood 28, California
Telephone Hollywood 5408



NEW YORK



THE NATION'S STATION



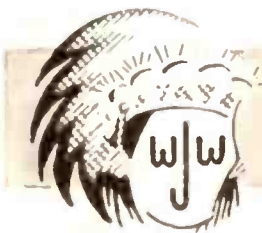
CINCINNATI

**OVER 100,000
REQUESTS...**

*that's the mail record
to date... requests for
Jimmy Dudley's Base-
ball Scoring and Refer-
ence Book. Proof that
WJW listeners not only
hear but respond.*



BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY