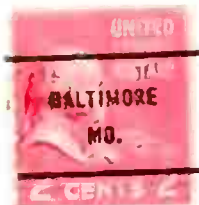


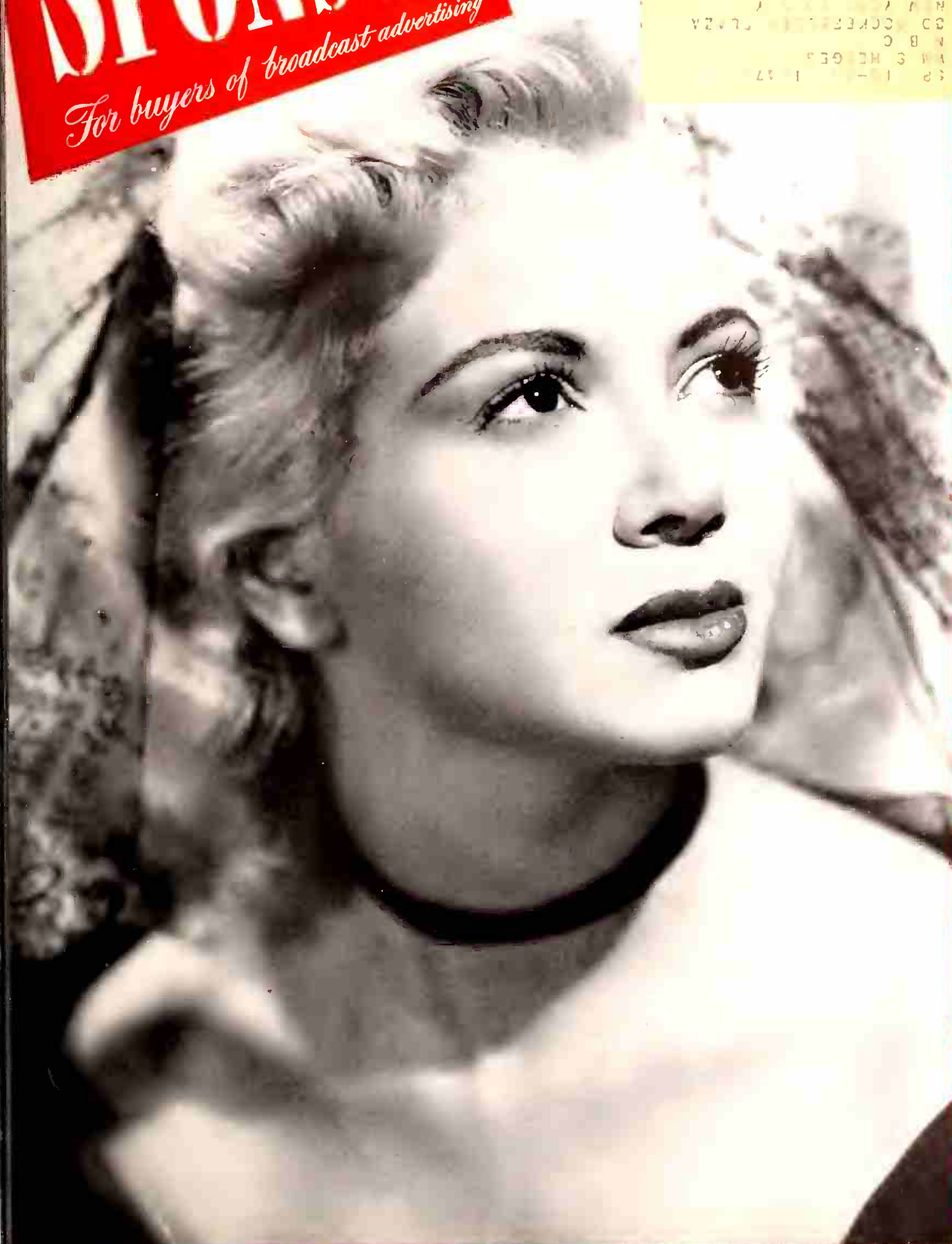
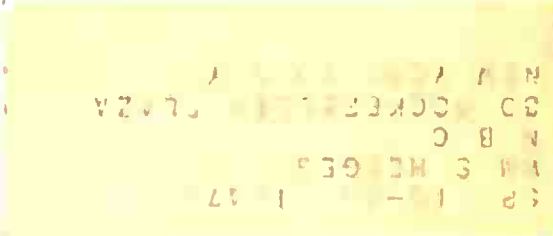
# SPONSOR

*For buyers of broadcast advertising*



Spot, network,  
or both? — p. 17

Monica Lewis is Chiquita number 3—page 20



Outlook

New &  
Renew

Mr. Sponsor  
Charles E.  
Wilson

P. S.

Chiquita  
Banana

TV  
Dictionary

Automotive  
Advertisers

New B.M.B.  
Survey

After  
Midnight

All-Radio  
film  
premiere  
1 March

Mr. Sponsor  
Asks

TV  
Results

Sponsor  
Speaks

Applause

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*For that*

**BRIGHT  
NEW  
PICTURE *in*  
LOUISVILLE**

*see your* **Petry Man**

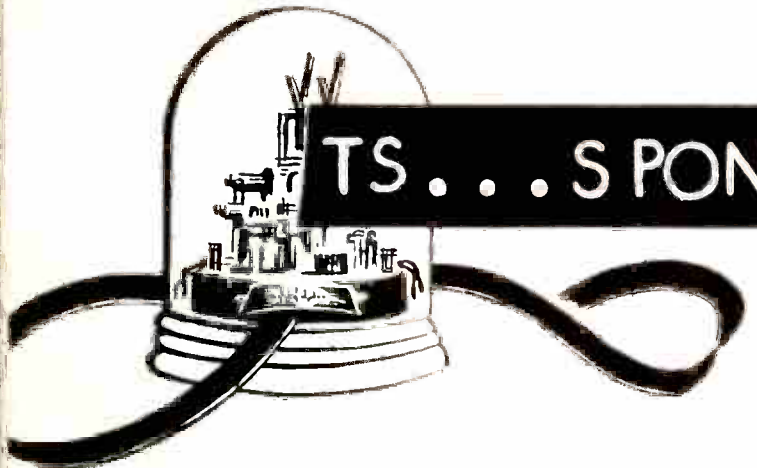
WHAS-TV . . . soon on the air . . . will be represented  
nationally by Edward Petry and Company.

Petry has represented WHAS since 1933.



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

ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES • AFFILIATE OF THE CBS TELEVISION NETWORK



# TS...SPONSOR REPORTS...

# ..SPONSOR REPORT

13 February 1950

### Tide promoted as non-rinse detergent after Surf's lead

P&G's Tide, previously advertised without any non-rinse attribute, is now being sold nationally as a non-rinse detergent. Idea was first used by Lever Brothers' Surf and in three major cities. Sales equalled Rinso's one month after inception of advertising. Lever is producing Surf in limited quantities; Tide is being manufactured for national distribution.

-SR-

### Will station experts pool talents?

Election of Vic Diehm, veteran broadcaster-owner of WAZL, Hazleton, Pa., to vice-presidency and directorship of WHOL, Allentown, Pa., indicates possible trend toward pooling of station know-how in growing competitive era. With too many stations in practically every market, it's survival of the fittest.

-SR-

### Son helps hypo Crosby's Hooperating

When Bing Crosby's youngster appeared on his show 18 January, he gave papa's rating a boost. In the 17-24 January poll, Bing jumped from seventh place to third. Jack Benny, without offspring but with wife, continues to hold top position.

-SR-

### BMB's second study reveals in-town station gains

Study number two, released early in February, points up gains by in-town stations. BMB headquarters' services are available to advertisers and agencies in analyzing and processing BMB material. (See page 26.)

-SR-

### Railroad execs interested in TV advertising

Successful use of TV by Santa Fe has been a source of encouragement to other railroad companies. Most of 90 RR ad managers attending annual conference in Chicago expressed definite interest in television.

-SR-

### Networks expand sales research facilities

Both NBC and CBS are gearing for more intensive sales efforts with expanded sales planning and research operations. George Wallace heads new four-division NBC radio set-up dealing with sales planning and presentations. He will work closely with Harry Kopf, vice-president in charge of sales. At CBS E. P. J. Shurick, formerly with Free & Peters, will move into network sales research under supervision of John Karol, sales director.

-SR-

### Transit radio gathers proof of results

Transit radio is compiling numerous examples of outstanding results for national and local advertisers. Antagonism to newest radio medium stems mainly from printed media sources anxious to stifle a growing competitive threat.

**Negro disc jockeys  
number over 80**

Newly compiled list of Negro disc jockeys shows rapid increase in programming for colored audiences. Earlier list contained less than 50 names; new one has more than 80.

-SR-

**1950 looms as big  
year for spot**

Early forecasts of increasing use of spot radio in 1950 are materializing. Responsible spot sources report substantial increase in January spot radio advertising over previous year, with new auto and anti-histamine announcements leading the parade. During early February trend continuing. Medium's flexibility is appealing factor in face of changing conditions.

-SR-

**Colgate-Palmolive-  
Peet buys fifth  
African program**

Colgate continues to make effective use of radio in foreign markets. Company has bought fifth South African program: "King Cole Court," 15-minute transcribed musical. Programs and spots give Colgate national coverage in South Africa.

-SR-

**Lever Brothers to  
spend \$2,500,000  
for TV in '50**

Lever Brothers will allocate \$2,500,000 for television advertising in 1950. Money is to be added to annual ad budget. Allocations for other media will not be reduced to include new medium. P&G has appropriated \$1,500,000 for TV on an experimental basis.

-SR-

**Miles anti-histamine  
candidate sponsors  
three net shows**

Miles Laboratories anti-histamine product Tabcin is being plugged on three network shows: "Edwin C. Hill"; "One Man's Family"; "Ladies Fair." Tabcin is advertised on 11 broadcasts a week. Two of programs are on Monday-Friday.

-SR-

**NBC's "Saturday  
Night" Big  
Business**

NBC's 2½ hour Saturday night TV stint looms as a \$4,560,000 annual business. That's gross takes when "Saturday night" is sold solid to 15 advertisers. Cost to each is about 35 percent of weekly full page schedule in LIFE. Twenty-two stations will be included in network. Program starts mid February.

-SR-

**\$200,000 for  
Phonevision films**

Boost for E. F. McDonald's (Zenith) Phonevision, prior to FCC approval of pay-as-you-use telephone-TV system, is decision of movie-maker James A. FitzPatrick to spend \$200,000 of his frozen European funds making two-reel Phonevision subjects on Continent. FitzPatrick plans production in March if FCC okays system.

-SR-

**Group stations  
establishing  
New York  
sales offices**

Westinghouse Radio Stations is newest group to establish sales office in New York. Eldon Campbell, sales manager of Kex, Portland, is National Sales Coordinator starting 15 February. Two years ago Fort Industry Stations opened similar New York office with Tom Harker in charge, and Fort Industry success is setting pattern. New York sales offices work closely with national representatives.

-please turn to page 34-

# THE OUT-OF-HOME RADIO AUDIENCE

*is important  
in Winter as well as Summer*

The *Second* Report on OUT-OF-HOME radio listening in New York, just released, clearly establishes the *stability* of the OUT-OF-HOME audience. It was almost as large in November, when this study was conducted, as it was in August, the period covered in The *First* Report.

The constancy of this audience, as well as its vast size — *one* out of every *two* New York families had members listening to the radio OUT-OF-HOME *daily* in November — further emphasizes the common sense of radio's *counting its entire house*, AT-HOME and OUT-OF-HOME listeners.

The *Second* Report makes this TOTAL count a practical reality. For the first time *ratings* are now available for OUT-OF-HOME listening by ¼-hours from 6 a. m. to 12 midnight, *exactly* as in the standard

monthly AT-HOME rating studies. These OUT-OF-HOME figures can legitimately be combined with the AT-HOME ratings to determine the TOTAL radio audience by stations for any ¼-hour. Both surveys are by PULSE, conducted simultaneously and using the same sample.

There are vital facts for radio time buyers and advertisers in The *Second* Report. OUT-OF-HOME listening habits do not always conform with AT-HOME radio preferences. *Certain* times and *certain* programs are greatly enhanced in value, while others benefit little. *Every* time period needs to be re-evaluated!

A limited supply of "The *Second* Report" is available. Write for it to WNEW, 565 Fifth Avenue, New York 17, N. Y. Or ask a WNEW representative for a copy.

# WNEW 1130 ON YOUR DIAL

Represented  
by John Blair & Co.



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How a synthetic senorita educated and expanded the banana market 20

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New BMB survey reveals you can't judge 1950 listening by 1946 statistics 26

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National leaders will attend LIGHTNING THAT TALKS premiere 1 March 30

Editor & President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Managing Editor: Miles David  
 Senior Editors: Frank M. Bannister, Ellen Davis, Irving Marder  
 Assistant Editors: Joe Gould, Fred Birnbaum  
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 Circulation Department: Ann Ostrow, Emily Cutillo, Victoria Woods  
 Secretary to Publisher: Augusta Shearman  
 Office Manager: Olive Sherban

IN FUTURE ISSUES

**How to crack a stone wall**  
What part radio played in Taylor-Reed Corporation's 1949 \$2,000,000 gross. The story of a "ten-year wonder" Feb. 27

**Markets on the move**  
Transit radio, currently in 19 areas, piles up exceptional results Feb. 27

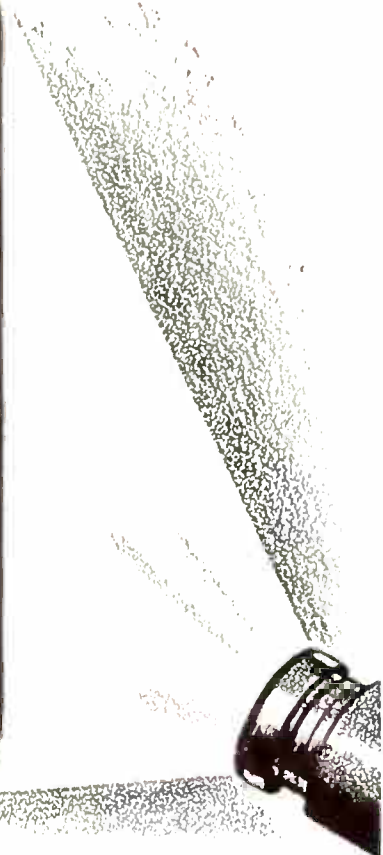
**Women's participation shows**  
Women's programs are proving slick salesmen of products ranging from mops to mink coats Feb. 27

**The waiting farm market**  
Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat

Published biweekly by SPONSOR PUBLICATIONS, INC. Executive Editorial and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: Murray Hill 8-2772. Chicago Office: 360 N. Michigan Avenue. Telephone: Financial 1556. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year. Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1950. SPONSOR PUBLICATIONS, INC.

**NOW YOU CAN SEE AND STUDY**  
**10 of Television's**  
**Most Successful Commercials...**

**PRIVATELY...RIGHT IN YOUR OWN**  
**OFFICE...ALL ON ONE**  
**FREE FILM!**



**T**O FULFILL MANY REQUESTS which we have had from advertisers, and their agencies, to study the distinguished television commercials produced by Sarra, Inc. for leading television advertisers, we have prepared a special film featuring 10 of television's most successful commercials. This film is available for you to have and study right in

your own office for as long as you want it. Others will follow periodically. All you have to do is fill out the coupon below and send it to our nearest studio. We will immediately make this film of 10 successful television commercials available to you.

AMONG TELEVISION'S MOST SUCCESSFUL ADVERTISERS ARE THESE SARRA CLIENTS:  
 Amion • Amurof • Ballantine Ale & Beer • Blatz Brewing Company • Bulova • Eastman Kodak Company • Eversharp Schick • Heed Deodorant Heide Candy • Krueger Brewing Company • Lucky Strike Cigarettes • Lustre Creme Shampoo • Miller High Life Beer • National Shawnut Bank • Pepsi-Cola Company • Sante Fe Railroad • Tasty Bread



Please send me the free film featuring 10 of television's most successful commercials.



NEW YORK • CHICAGO • HOLLYWOOD  
 200 EAST 56th STREET, NEW YORK 22, N. Y.  
 16 EAST ONTARIO STREET, CHICAGO 11, ILLINOIS  
 445 S. LACIENEGA BOULEVARD, HOLLYWOOD 48, CAL.

NAME.....TITLE .....

COMPANY.....

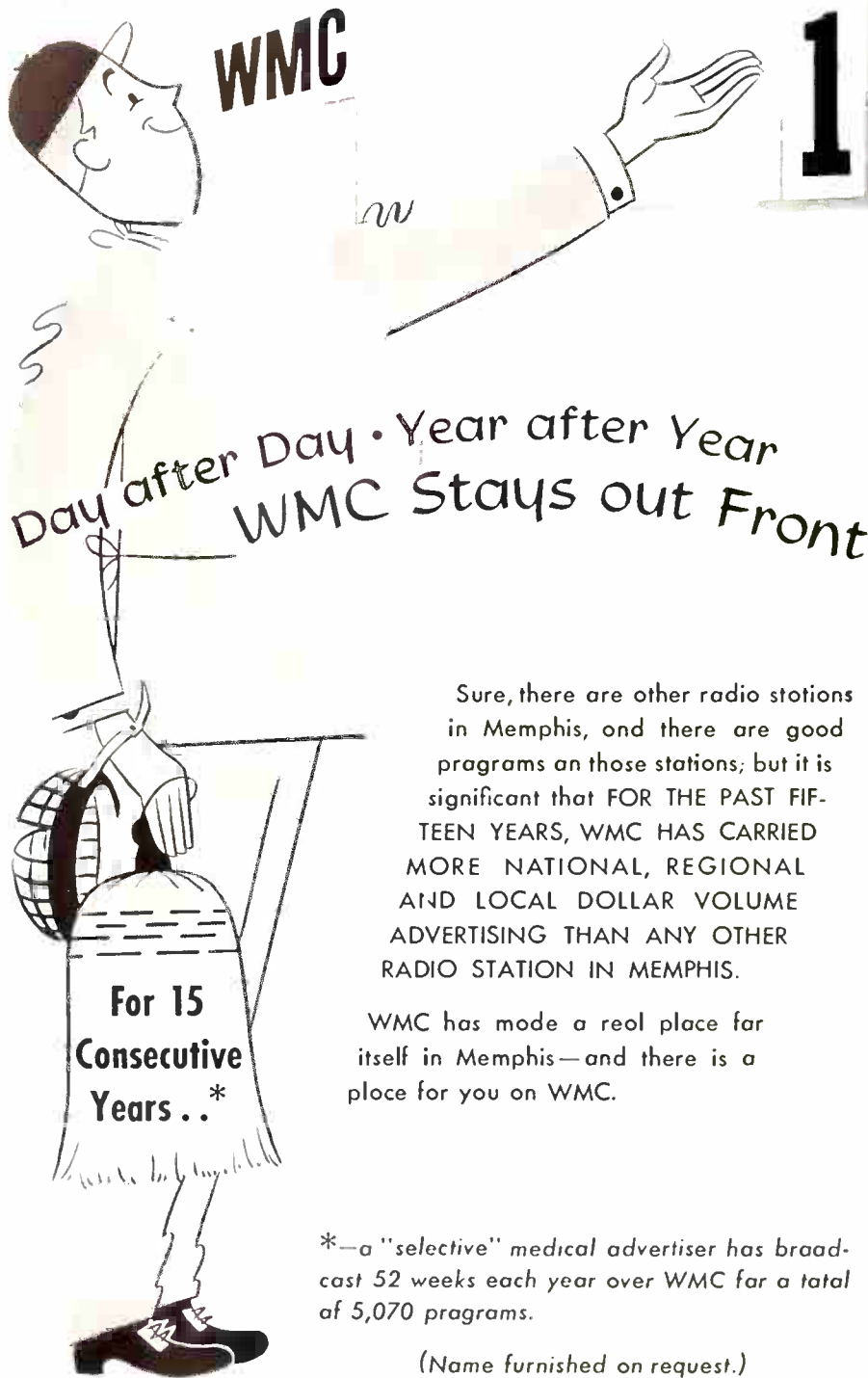
STREET.....

CITY.....

I would like to study this film for ..... weeks. Dept. S

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS

**A Home-Run Now and Then Sounds  
Mighty Impressive, But it is the Score  
at the End of the Game that Counts**



**Day after Day • Year after Year  
WMC Stays out Front**

Sure, there are other radio stations in Memphis, and there are good programs on those stations; but it is significant that FOR THE PAST FIFTEEN YEARS, WMC HAS CARRIED MORE NATIONAL, REGIONAL AND LOCAL DOLLAR VOLUME ADVERTISING THAN ANY OTHER RADIO STATION IN MEMPHIS.

WMC has made a real place for itself in Memphis—and there is a place for you on WMC.

\*—a "selective" medical advertiser has broadcast 52 weeks each year over WMC for a total of 5,070 programs.

(Name furnished on request.)

**NBC - 5000  
WATTS - 790**

**MEMPHIS**  
**WMCF** 50 KW Simultaneously Duplicating AM Schedule  
**WMCT** First TV Station in Memphis and the Mid-South

National Representatives • The Branham Company  
Owned and Operated by The Commercial Appeal

## 510 Madison

We should like to receive your booklet entitled "99 Case Histories" which deal with a large variety of television successes.

If there is any charge for this booklet please let us know at once and a check will be sent along, although we understand it is available to subscribers.

JOHN T. FARQUIAR  
*Devereux & Company Inc.*  
Utica, N. Y.

We are currently planning a TV pitch to one of the big department stores down here and need as much background material and success stories as we can possibly get.

I am sure that in the last year you folks have run a number of background stories as well as success stories on department stores and specialty shops in TV. I would certainly appreciate your sending along any material that you have.

ROBERT S. MAURER  
*Television Director*  
*Henry J. Kaufman & Associates*  
Washington, D. C.

I am interested in obtaining a copy of your "99 Case Histories" covering TV successes on the part of department stores. If there is any charge for this pamphlet, please bill me personally.

W. ARTHUR FIELDEN  
*Detroit Manager*  
*Radio and Television Department*  
*Campbell-Ewald Company*

I have been an avid follower of your magazine since its first issue, and find it extremely helpful. Recently my only copy of your TV Success Stories was lost, strayed or more probably stolen. No doubt more of your TV case histories have developed since that printing. I would appreciate your sending me the original 83, and any supplements that have been printed by SPONSOR PUBLICATIONS in the time that has elapsed since then.

B. J. STAPLETON  
*Television Director*  
*Barlow Advertising*  
Syracuse



For...  
complete coverage



...look to WHTN

WHTN's .5 mv/m contour wraps up the rich Huntington market better than *any other station*, regardless of power. Cost is lower, too. Add to this an FM bonus on WHTN-FM, most powerful FM station in the Central Ohio Valley, and you've got a low-cost, high power medium for tapping the gold in these hills. Take a look at the Huntington Market ...\$300,000,000 in retail sales...then make up your mind to get your share by using WHTN and WHTN-FM.

THE POPULAR STATION



**HUNTINGTON, W. VA.**

For availabilities rates and other information, wire, write or phone

Pace-Wiles, Inc., Advertising  
Huntington, West Virginia  
*National Representatives*

In cooperation with our local department stores we are endeavoring to accumulate a list of successful television shows that have been used by department stores or any type of retail establishment. We are specifically interested in the format of the particular show and if possible any examples of concrete results.

DAN STARR  
KING  
Seattle

• Several significant department store TV successes are recorded in "99 TV Results." A new edition of "TV Results" containing 199 results will be published late in February. This will be a "bonus" to SPONSOR subscribers.

#### KIDDING MR. HOOPER

Just thought the following might be of interest to you, as a little short note kinda kidding Hooper and Conlan:

ATTENTION MR. HOOPER AND MR. CONLAN—In a recent campaign conducted in the city of Hannibal, Mr. Herb Tuttle, manager of the Gamble-Skogmo Store made his own survey. The campaign consisted of station-break announcements over Radio Station KHMO, advising listeners on the merits of Coronado appliances, and to be on the look-out for "the Friendly Gamble Man when he called at their door." In the follow-up, the appliance man made 27 calls and in all 27, was received with the information that the housewife had heard the announcements.

WAYNE W. CRIBB  
General Manager  
KHMO  
Hannibal, Mo.

#### HONEST REPORTING

Timed as it is, just before our 4th survey, and just before BMB's release of its current reports, the article in your 16 January issue entitled "BBM Works in Canada" will do a fine bit of selling for BBM and some much needed needling for those stations in the United States who are slow to see the definite benefits of BMB (or its successor).

We would be the first to agree that station audience measurement has not reached the ultimate. There will always be changes of one sort or another. But we are sure most everyone will concede that constructive steps have been taken, and that given time, all difficulties can be ironed out.

(Please turn to page 62)



HOUSEHOLD  
FINANCE  
CORPORATION

are on CKAC  
because CKAC  
reaches  
450,000  
French radio  
homes,  
or 7  
out of every 10  
in Quebec

CBS Outlet in Montreal

Key Station of the  
TRANS-QUEBEC radio group



**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

## Outlook

### **Cigar manufacturers look to spot radio to spur sales**

In 1920, over 8,000,000 cigars were sold. Last year, with the above-14-year-old population 20,000,000 higher, only 5,600,000 cigars were smoked. The total dropped 200,000,000 from 1948. To combat this alarming decline, radio spot advertising will be emphasized. Meanwhile, the American Cigarette and Cigar Company, which was counting on its half-hour weekly CBS program starring Joan Davis to boost sales of its Roi-Tan cigars, is discontinuing the show after 3 March.

### **Supreme Court may rule on TV film censorship**

Like many a movie company, TV and commercial film makers are being plagued by state and local film censors. To rectify this threat to free speech, a Federal court has decided that, since TV is in interstate commerce, the FCC is in full charge. The Supreme Court may rule next on this decision.

### **FM stations showing increase not decline**

With Transit radio, Storecasting, and other functional forms as stimuli, FM is not yet ready to be counted out of aural broadcasting. As of 12 January there were 733 FM stations on the air in contrast to 704 in January, 1949.

### **Larger screen trend seen in TV tube sales**

With falling prices and an increase in TV set production, the purchasing trend is toward larger screen sets. Equipment manufacturers report that of all the television-type cathode ray tubes bought recently over half were over the 12-inch size.

### **Out-of-home listening bonus to be explained**

The sizable advertising bonus that radio sponsors have received for years via auto radios; restaurant, beauty parlor, and barber shop listening; beach and outdoor entertainment audiences will soon be explained. Pulse studies, now made for WNEW, Southern California Broadcasters, and others, reveals the advertising importance of radio's "Big Plus." During 1950 the full extent of radio's audience will be brought home to advertisers. Further light on this important subject will come from studies showing times of day when out-of-home listeners are at their peak, what types of audiences predominate at specific periods. Rate cards may, in some cases, be adjusted when full scope of uncounted audience is determined.

### **Frozen milk concentrate looms as future industry**

Because of the boom in frozen orange juice, many companies are now working on methods to put frozen milk concentrate into cans. The frozen milk, cheaper than fluid milk, may be available to retail customers in about two years. Meanwhile, Minute Maid Corporation, which makes frozen juices, plans to spend some \$2,000,000 in advertising. This will include a heavy radio spot campaign.

### **Radio, TV sales hit a new high in 1949**

Dollar sales of radio and television sets hit a new high last year of \$850,000,000. This is a 13 percent increase over 1948 sales. With an increase in radio receiver sales and the selling boom on TV sets, 1950 looms as another banner year for manufacturers.

### **Brazil and Canada plan TV stations**

A Brazilian radio network plans to construct a TV station in Sao Paulo which is expected to go on the air next summer. In Canada, plans for stations in Toronto and Montreal are in progress. It won't be long now before American advertisers are able to plug their products via video in the rich Brazilian and Canadian markets.

### **Radio-in-every-room can be important selling point in 1950**

Of the 8,000,000 radio sets sold in 1949 (at \$320,000,000 retail) 6,000,000 were table models mostly for the "radio-in-every-room" market. This could be the radio manufacturers' best market in 1950, too. With daytime TV programming still in the experimental stage, radio can easily monopolize the daytime audience while battling video for the evening listener (viewer). A radio-in-every-room for the children, the busy housewife, or one for Dad to hear his favorite program can be the "gimmick" to increase radio set sales.

### **Commercial shortwave source of revenue for stations**

Privately owned shortwave stations can look to American industry having factories abroad to advertise via their wavelengths. Station WRUL (Boston) 250,000 watt has signed International General Electric Company as its first client. Success of this venture may encourage other industrial firms to beam commercial programming abroad.

### **1950 prospects given for radio, TV set sales**

Total radio, TV and record player purchases for 1950 are estimated at \$740,000,000 or an average of \$17.60 per family. This is 7.5 percent of the national total to be spent for all product groups.

### **Used-car dealers plan 1950 radio promotion**

With the auto industry stepping up its 1950 advertising budget, local used-car dealers hope to keep pace with their promotional efforts. Present plans call for the used-car dealers to spend \$15 per car sale for radio promotion.

# Friendly Acceptance



JACK HOLDEN

for grocery store products—



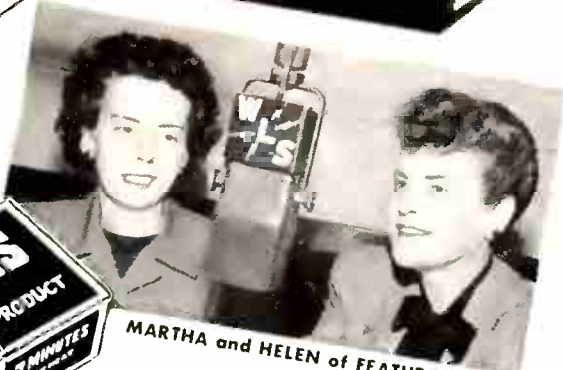
JACK STILWILL

introduced by friendly, accepted WLS



Products are accepted at once as friends in the millions of Chicago-Midwest homes where they're introduced by the WLS personalities who visit these homes every day—and bring the friendly kind of radio service for which WLS has always been noted.

In 1949, more than 100 famous names in food store products used WLS as a sound way to make friends and step up sales among the substantial, home-loving families of Chicago and its surrounding 4-state area . . . the big region where people in city, town and farm depend on WLS for accurate information, for dependable advice and for clean, family-style entertainment.



MARTHA and HELEN of FEATURE FOODS



More TENDER!  
More DELICIOUS!



HAL CULVER



AL TIFFANY

High on the loyal listening list is WLS Feature Foods, unique in its friendly, informal selling of grocery-store products. The WLS sales manager or your John Blair man can tell you more about how you, too, can use WLS personalities to increase your sales in this market WLS has always programmed for. Meantime, send for your free copy of the information-packed Feature Foods booklet, "How to make this WLS-Chicago market your market." Address Sales Manager, WLS, Chicago 7, Illinois.



Milan's  
1890

SWIFT



BILL BAILEY



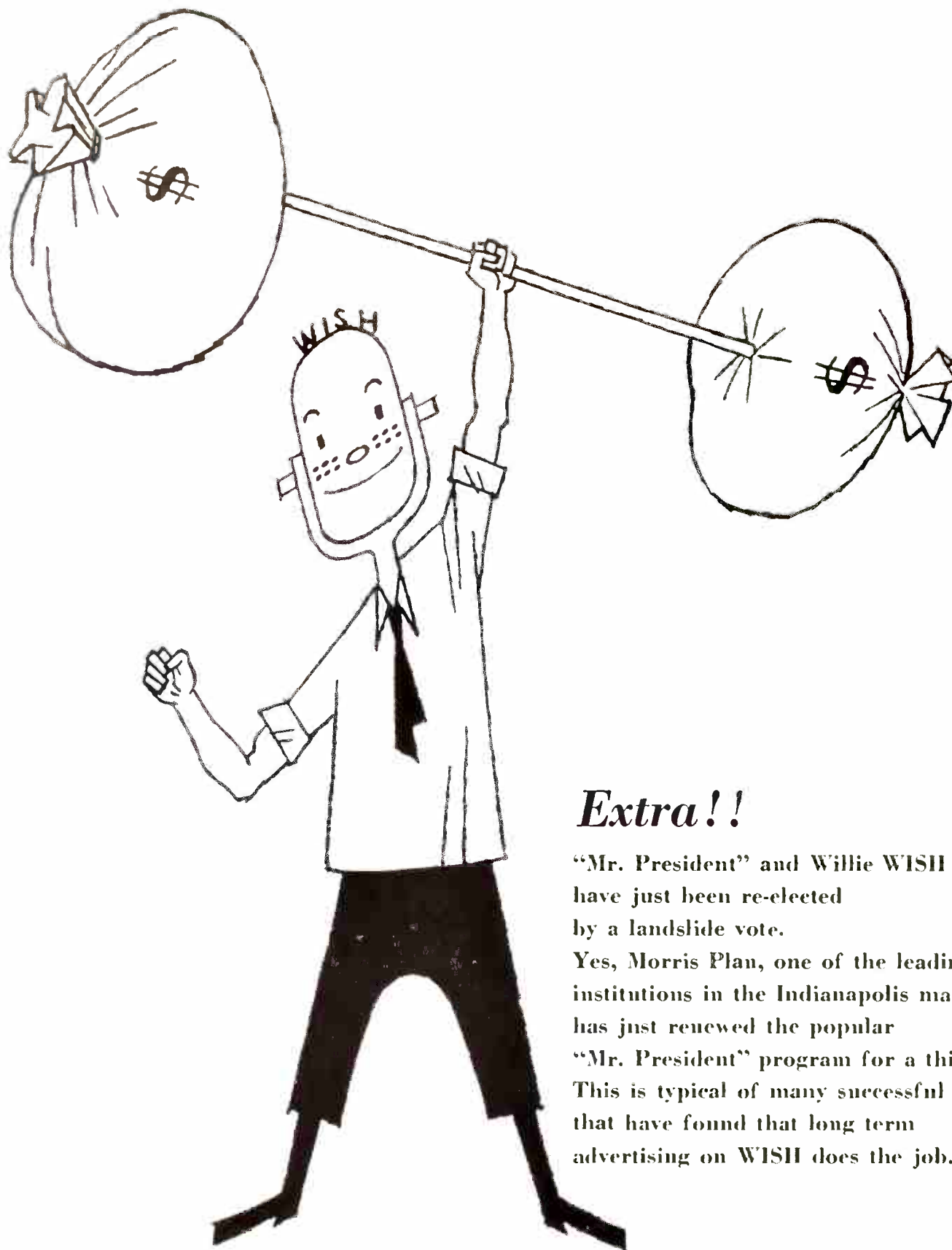
LARRY McDONALD



The PRAIRIE FARMER STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE, REPRESENTED BY JOHN BLAIR AND COMPANY



## *Extra!!*

"Mr. President" and Willie WISH have just been re-elected by a landslide vote.

Yes, Morris Plan, one of the leading financial institutions in the Indianapolis market, has just renewed the popular "Mr. President" program for a third term. This is typical of many successful firms that have found that long term advertising on WISH does the job.

*that powerful puller in Indianapolis . . .*



*wish*

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

13 February 1950

**SPONSOR**

# New and renew

These reports appear in alternate issues

## New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Anahist	Foot, Cone & Belding	MBS 355	True or False; Sat 5-5:30 pm; January
Howey's Dari-Rich	Sorensun & Co	MBS	Radio Harris Hollywood News; Sat 5:30-45 pm
Columbla Recordings Inc	McCann Erickson	CBS 58	The L P Record Parade; Sun 4:30-5 pm; Feb 5; 13 wks
Doubleday & Co	Huber Hoge & Sons	NBC 43	Edwin C. Hill Facts Unlimited; Sun 4-4:30 pm; Jan 18; 13 wks
Doubleday & Co	Huber Hoge & Sons	ABC 61	Jacques Fray (Music) Sidney Walton (News) Sat—two 15-minute segments immediately after the Metropolitan Opera
Globe Mills	Leo Burnett	CBS 12	Fun To Be Young; Sat 2:30-3 pm; Jan 7; 52 wks
Kellogg Co (Pep)	Kenyun & Eckhardt	MBS 65	Mark Trail; MWF 5-5:30 pm; Jan 30
Miles Laboratories	Wade	MBS 410	Ladies Fair; M-F 2:15-30 pm; Feb 6
Benjamin Moore	St. Georges & Keyes	MBS 375	Your Home Beautiful; Sat 11-11:15 am; March 4
Quaker Oats Co	Needham, Louis & Brorby	CBS 38	Grady Cole & The Johnson Family; MWF 2-2:15 pm; Jan 6; 52 wks
Quaker Oats Co	Needham, Louis & Brorby	CBS 17	Lou Childre; T, Th 2-2:15 pm; Jan 16; 52 wks
Shulton Inc	Wesley Associates	NBC 13	Fun To Be Young; Sat 2:30-3 pm; Jan 7; 52 wks
Wm. H. Wise	Thwing & Altman	CBS 53	Get More Out of Life; Sun 12-12:30 pm; Jan 22; 13 wks

## Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Albers Milling Co	Erwin, Wasey	NBC 13	Aunt Mary; M-F 3:30-45 pm Pae time; Jan 13; 26 wks
Norwich Pharmacal Co	Benton & Bowles	ABS 232	The Fat Man; F 8-8:30 pm; Feb 10; 52 wks
Seeman Brothers Inc	Wm. H. Weintraub	CBS 170	Allan Jackson & The News; Sat 11-11:05 am; Jan 28; 52 wks

## National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Isabel Biasini	MBS, N. Y., continuity acceptance dept	Same, asst dir of religious programs
John J. Cole	WDTV, Pittsb., sls svs mgr	Same, acct exec
James Crawford		WPEN, Phila., sls mgr
John Rhys Evans Jr	Frederic W. Ziv Co., N. Y., northwest rep	KOMO, Seattle, acct exec
Frank Falknor	WhBM, Chi., genl mgr	CBS, N. Y., vp in charge of program operations
Albert E. Foster	Lever Brothers, N. Y., dir of media	WLAW, Lawrence, Mass., stn mgr
William C. Gittinger	CBS, N. Y., vp in charge of AM network sls	Same, vp and asst to pres
Robert P. Heller	CBS, N. Y., head of documentary unit, exec prod	Same, N. Y. dir of programs for radio network
Andrew I. Keay	ABC, N. Y., traffic and stn rel dept	WFIL-TV, Phila., charge of tv sls svs
Marlon Lennox	MBS, N. Y., continuity acceptance dept	Same, asst dir of continuity acceptance dept
Dean Linger	WXYZ, Detroit, prom-publ dir	ABC, Chi., central division, sls prom mgr
Nurman Louvau	KRON-FM, S. F., comml rep	KRON-TV, S. F., sls mgr
Sackett Miles	Fiske & Scheyhing, N. Y., statistician	NBC, N. Y., mgr of AM sls svs
Arthur Mandorff	WPAT, Paterson, N. J., asst vp	WOR, N. Y., sls dept, acct exec
Victor T. Norton	American Home Foods Inc, N. Y., pres	NBC, N. Y., vp for administration
Frank J. Reed	NBC, N. Y.	Same, tv sls svs dept mgr
Hubbell Robinson Jr	CBS, N. Y., vp in charge of network programs	Same, supervisor of all radio and tv programming
Ralph A. Sayres	KYW, Phila., comml mgr	WMBW, Miami Beach, acct exec
James M. Seward	CBS, N. Y., vp in charge of operations	Same, vp in charge of business affairs, network programs
Frank Shakespeare	WOR, N. Y., head of radio sls svs	WOIC-TV, Washington, D. C., natl spot sls and svs rep (Mr. Shakespeare will work out of WOR's N. Y. office)
Franklin H. Small	Professor Quiz radio program, managing dir	WNDR, Syracuse, vp in charge of sls
Alexander Stronach Jr	ABC, N. Y., mgr of tv programs	Same, natl dir of tv program operations
Karl R. Sutphin	ABC, Chi., central division, sls prom mgr	Same, acct exec
Charles Vanda	CBS, western division, exec prod (H'wood)	WCAU-TV, Phila., dir of tv
J. L. Van Volkenburg	CBS, N. Y., vp in charge of tv operations	Same, vp in charge of network sls

● In next issue: New National Spot Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James W. Donaldson	Standard Brands Inc, N. Y., eastern regional sls mgr	Phillips Packing Co Inc, Cambridge, Md., gen sls mgr
Clarence G. Felix	Aveco Mfg. Corp, Cincinnati, works mgr of Crosley div	Same, asst to genl mgr
Ily Freedman	Hunts Foods, Fullerton, Calif., genl sls staff	Same, L. A., asst merch mgr
F. C. Frey	American Maize Prods Co, N. Y., genl sls mgr	Same, asst to vp
Eric R. Griffiths	International Silver Co of Canada Ltd, sls exec	Same, dir and vp in charge of sls
A. Stanley Kramer	Hirshon-Garfield Inc, N. Y., acct exec	Burlington Mills Corp, N. Y., adv dir
John F. Morten		Westinghouse Electric Corp, Sturtevant div, Hyde Park, Mass., adv and sls prom mgr
Samuel Olchak	Air King Products Co Inc, Brooklyn, counl svs mgr	Same, adv and sls prom mgr
Charles Sanford	American Maize Prods Co, N. Y., acct sls mgr	Same, mgr of bulk sls dept
Martin L. Scher	Admiral Corp (N. Y. distributing division) genl sls mgr	Motorola, N. Y., genl sls mgr
G. E. von Busse		P. Ballantine & Sons, Newark, N. J., assoc genl sls mgr
Chandler T. White	General Aniline Works division of General Aniline & Film Corp, N. Y.	Same, vp
William Wylie	American Maize Prods Co, Chi., sls	Same, mgr of central div package sls dept

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adams Corp, Beloit, Wis.	Korn Kurls	Earl Ludgin, Chicago
Airline Foods Corp, Linden, N. J.	Food service	Chambers & Wiswell Inc, N. Y.
Ashley Automatic Wood Stove Co, Columbia, S. C.	Wood burning stoves	Ingh A. Deadwyler, Charlotte, N. C.
Cameo Curtains Inc, Chi.	Curtains	Phillip, Brandon & Sargent Inc, N. Y.
Carron Industries Inc, Ludington, Mich.	Furniture	Waldie & Briggs, Chi.
Colonial Airlines Inc, N. Y.	Air travel	Redfield-Johnstone Inc, N. Y.
Cott Beverage Co, New Haven	Beverages	John C. Dowd Inc, Boston
DeJur Amseo Corp, N. Y.	Cameras	Peck, N. Y.
Allen B. DuMont Labs Inc, Clifton, N. J.	Receiver sls div	Campbell-Ewald Co Inc, N. Y.
The Eastern Wine Corp, N. Y.	Chateau Martin wines	H. C. Morris & Co, N. Y.
Farmers' and Consumers' Dairy, Morristown, N. J.	Frozen food	Tracy, Kent & Co, N. Y.
Femote Foundations, N. Y.	Girdles	H. W. Fairfax, N. Y.
France Laboratories Inc, S. F.	Shampoo	Buchanan Co, S. F.
Garfield Tea Co, Brooklyn	Tea	Artwil Co, N. Y.
Jean Graef Inc, N. Y.	Girard-Perregaux watches	N. W. Ayer, N. Y.
Graflex Inc, Rochester	Cameras	Cecil & Preshrey Inc, N. Y.
Greenman Sherrill Furniture Corp, N. Y.	Furniture	Victor A. Bennett Co, N. Y.
Groveton Papers Co, Groveton, N. H.	Paper products	John C. Dowd Inc, Boston
Haffner & Co, Boston	Pickwick ale	Alley & Richards Inc, N. Y.
Hanford Hotel, Mason City, Iowa	Hotel	Schoenfeld, Inber & Green, Chicago
The Hudepohl Brewing Co, Cincinnati, O.	Beer	Stockton, West & Burkhart Inc, Cincinnati
Ideal Macaroni Co, Cleveland, O.	Macaroni	The Carptener Co, Cleveland
Jekyll Island Packing Co Inc, Brunswick, Georgia	Frozen seafood	Lewis Edwin Ryan Inc, Washington, D. C.
Lever Brothers, N. Y. (John F. Jelke division)	Margarine	BBDO, N. Y.
Light Grain & Milling Co, Liberal, Kans.	Pancake & waffle mix	The Paul A. Iago Co, Wichita, Kans.
Lissons-Lindeman U. S. A. Inc, N. Y.	International travel	Victor A. Bennett Co Inc, N. Y.
Massachusetts Mutual Life Insurance Co, Springfield, Mass.	Insurance	J. Walter Thompson, N. Y.
Miraclod Inc, Seattle	"Miraclod"	Strang & Prosser, Seattle
C. A. Mosso Co, Chicago	Antiseptic	Street & Finney, Chicago
Peg Newton, N. Y.	Fashions	Ray-Hirsch Co, N. Y.
Owens Krass Inc, Rochester, N. Y.	"Sark" cross word cards	Hutchins, Rochester, N. Y.
Parfums Charbert Inc, N. Y.	Perfume	H. W. Fairfax, N. Y.
Perfex Mfg. Co, Shenandoah, Iowa	Starch and bleach	Buchanan-Thomas, Omaha, Nebraska
Petajan Co, Milwaukee	Powdered meat tenderizer	Andrew, Milwaukee
Piper Aircraft Corp, Lock Haven, Pa.	Piper Cub	De Garmo Inc, N. Y.
Quaker Oats Co, Chicago	Aunt Jemima ready mixes	Price, Robinson & Frank Inc, Chicago
Regina Cigar Co, Philadelphia	Cigars	Gresh & Kramer, Philadelphia
P. J. Ritter Co, Bridgeton, N. J.	Food packers	Lamb & Keene, Phila.
Ryan Candy Co Ltd, N. Y.	"Hopalong Cassidy" candy	Blaker, N. Y.
Hambro House of Design, N. Y.	Home furnishings	Victor A. Bennett, N. Y.
M & C Foods, Chicago	Food distributors	Morris F. Swaney Inc, Chicago
Louis Sherry, N. Y.	Preserves	Bohley Co Inc, N. Y.
Silklin Paper Corp, S. F.	Paper products	Botsford, Constantine & Gardner, S. F.
Stella Cheese Co, Chicago	Cheese	Smith, Benson & McClure Inc, Chicago
The Sterling Insurance Co, Chi.	Insurance	Beincke, Meyer & Flinn Inc, Chi.
Sylvania Electric Products Inc, N. Y.	Electric products	Cecil & Preshrey, N. Y.
Leg Corporation, Dallas	"Leg" glycol inhaler	E. R. Henderson, Dallas
Tennessee Biscuit Co, Nashville	Baked goods	L. W. Roush Co, Nashville
Iru Cote Manufacturing Co, N. Y.	Master Glow floor polish	Getchal & Richard Inc, N. Y.
Utica Drop Forge & Tool Corp, Utica, N. Y.	Tool manufacturers	Wilson, Haight & Welch, Hartford, Conn.
Ward Paper Co., Merrill, Wis. (Division of Arvey Corp, Chi.)	"Lustre Duster"	Richard H. Brady Co, Stevens Point, Wisconsin
White Star Mills, Staunton, Va.	"Melrose flour"	Courtland D. Ferguson Inc, Blechnond, Va.

# ARE YOU FOOLED BY GIMMICK HYPOED SURVEYS?

(OR ARE WE MEANIES FOR BEING SNITCHERS?)

There is only one measuring stick, KMLB believes, in evaluating listeners—and that's by having a KNOWN consistent audience built by sound, progressive programming. Most time-buyers evaluate stations on this basis—and buy radio time accordingly, even when stations bellow, "Hooper says I'm high," or "Conlan says I'm first."

True, audiences are fickle. But never fickle enough to stray from its strongest source of attraction which has been developed by years of painstaking cultivation.

KMLB is 20 years young — the youngsters, the oldsters, the newcomers, the old settlers, the city folks, the farmers, all KNOW KMLB as well or better than their closest of kinfolks. You might as well knock the props from under the Louisiana State capitol as *try to seduce KMLB's faithful audience.*

Agreed, some like to hear the jingle of "mike" dollars on silly gimmick

programs. And they even turn away from KMLB just long enough to see if they will be called to answer "How old are you?" for a dollar. But when the give-away gimmicks have spun their wheel of chance, they turn to the station they have been trained and cultivated to listen to—KMLB.

It is on this basis of reasoning that we know KMLB is first in the "ears of its countrymen," even in face of a current Hooper survey which lowers our listening temperatures in "SPOTS" to only slightly below that of our competing station.

**WE** didn't jingle give-away dollars **15 TIMES A DAY** in our audience's ears **DURING THE SURVEY** to make our enviable showing—(now aren't we the meanies for being snitchers?)

So all we ask is—reason it out—**GET THE TRUTH.** KMLB will always be first as long as it keeps faith with its loyal audience by better programming.

# KMLB-KMFM

5000 WATTS—AM

17,000 WATTS—FM

MONROE, LOUISIANA

Affiliated with AMERICAN BROADCASTING CO.

Represented by TAYLOR-BORROFF CO.

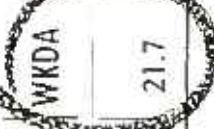
*First*  
in Dollar Value  
*in*  
**NASHVILLE**  
*Because*  
**WKDA**  
*Delivers*  
*the*  
*Audience*

**3rd ANNUAL AUDIENCE REPORT**

Hooper Station Audience Index  
 CITY: NASHVILLE, TENNESSEE  
 MONTHS: Jan. - Dec. 1949

Total Coincidental Calls—This Period—

INDEX	HOMES USING SETS	"A"	"B"	"C"	"D"
	25.3	21.7	22.0	18.3	10.1



Represented By  
**FORJUE & CO., INC.**  
 T. B. Baker, Jr., General Manager



**Mr. Sponsor**

**Charles Erwin Wilson**

President  
 General Motors Corporation, Detroit

Charles Erwin Wilson, president of General Motors Corporation, is selecting advertising media with special care this year. The automotive industry's backlogs and waiting lists are part of a past era. Today, he is selling his cars in a buyer's market.

Wilson is largely responsible for shaping the overall policies of his division chiefs; it's he who keeps them hitting on all cylinders. From his office in Detroit's General Motors Building, he directs the operations of the GM empire with calm and searching deliberation. In contrast to his dynamite predecessor the late William S. Knudsen, he dislikes making snap decisions. Wilson rarely relaxes, often remains at his office through an entire night clearing up urgent matters.

Wilson made up his mind early. From the time he flipped his first light switch, he knew he wanted to be an electrical engineer. And he turned out to be a crackerjack. At 18 he had completed a four-year course at Carnegie Tech in three years and landed a job at Westinghouse. (Salary: 18 cents an hour.) By the time he was 22, he had designed the firm's first auto starter motor.

After the first World War Wilson accepted a job as chief engineer and sales manager of Remy Electric Company, a GM subsidiary. He became a GM vice-president nine years later; five years after that he was Bill Knudsen's right hand man. When F. D. R. appointed Knudsen to the State Department in 1940, Wilson took over the Corporation's top job. Since then the snowy-haired, slow-talking GM boss has deftly accomplished two major feats: rallying the vast GM facilities for war production; and reconverting plants at war's end.

Of General Motors' estimated \$10-12,000,000 annual advertising budget, \$2,000,000 is spent for radio. The bulk of its air expenditures is allotted to spot. GM sponsors only one AM network program, a weekly newscast by Henry J. Taylor. To supplement its radio advertising, the firm has waded deeply into television. For Chevrolet, leader in the low-price field, GM has two network telecasts: "Chevrolet Tele-Theatre"; and "Inside USA." In addition, it sponsors a thrice-weekly TV newscast. In 1950 GM expects to make substantial gains in the competitive battle for bigger sales. (See story elsewhere in this issue for an overall analysis of automotive advertising.)



## New developments on SPONSOR stories

**p.s.**

See: "Baseball listening continues to spiral"

Issue: May 1948, p. 23

Subject: Winter sportscasting

For the Tide Water Associated Oil Company sponsoring sporting events has been a profitable project. Associated is one of the leading radio and television sponsors of collegiate football and basketball games in the far West. Its current schedule of basketball broadcasts is the biggest ever to be aired to Pacific Coast listeners.

This year the games are being carried on more stations covering a wider area than in previous seasons. The expanded station list means Associated's commercials are being heard by thousands of new listeners in territories which the firm has never reached before. The games are carried over the Intermountain Network of Idaho and Utah. In addition, thirty-two prominent independent stations are airing the hoop clashes. Associated will sponsor a total of 253 games during the regular season.

The firm's television efforts have been equally as vigorous. Associated is sponsoring the first basketball telecasts in Northern California. Stanford and California Universities have granted the company TV rights for several of their conference games. During the past football season Associated contracted for more than 110 broadcasts and eleven gridiron telecasts. The season was highlighted by its sponsorship of the nationally famous Shrine East-West football classic, over KGO-TV, San Francisco.

Said Harold R. Deal, Associated's advertising and sales promotion manager, who directs its AM broadcast and television activities:

"Our sportcast schedule takes on increasing significance as a major medium of advertising as we participate in a competitive race for business during 1950."

**p.s.**

See: "What it costs to use TV"

Issue: December 1947, p. 18

Subject: Simulated television

How do you show an advertiser what his film commercial will look like on a TV screen without tying up the broadcasting facilities of a station?

Many an agency faces that problem. But the Petry Company has it licked now. Petry uses a mockup of a TV set with a movie projector placed inside behind the screen. Turn out room lights, flick a switch . . . zip, the sponsor can sit back and make his decision on the film. The system's called "simulated television."

"Simulated television" will accelerate the sale of TV film commercials and shows to prospective clients. It eliminates several major roadblocks. When films are shown on large projection screens, clients often delay making their final decision until they can see them on a TV screen. The agency then has to arrange a showing at a television station; this can only be done when the station is not operating, resulting in further postponement of the sale.

The first installation of "simulated television" has been set up in Petry's Chicago office. Windy City advertising men, who have brought their clients to the company's viewing room, are convinced of its value. They agree that this method eliminates the cost and inconvenience of station previews. It is a boon to TV sales.

## k-nuz SUCCESS STORY!



Mr. Harry Hartley

Here are the amazing facts! Mr. Harry Hartley began the Texas Engine Service in March, 1948, soon afterwards buying time on KNUZ. In two years' consistent use of KNUZ's advertising facilities Mr. Hartley has become one of our major clients, and his organization has become one of the major businesses in the Houston area. Besides the Texas Engine Service Mr. Hartley now owns National Motor Exchange, Beaumont, Texas; International Motor Rebuilding Co., Houston, supplying dealers throughout the Southwest, and United Motor Exchange, Ft. Worth.

Mr. Hartley says this about KNUZ's pulling power: "The success of building my company to a million dollar business in such a short time is directly attributed to the splendid results we've enjoyed from the advertising on KNUZ. When I bought KNUZ it was one of the smartest advertising buys I've ever made."

*Let us add your name to our impressive list of satisfied advertisers — let your company's or client's success story be a part of the amazing KNUZ success story!*

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

## k-nuz

(KAY-NEWS)

9th Floor Scanlan Bldg.

## HOUSTON, TEXAS

# WEED

---

*and company*



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD

# Spot, network, or both?

**Some simple rules to help  
you decide how to use  
your national radio budget**

Spot radio advertising is to net advertising what newspapers are to national magazines. With sizable increases in advertising forecast for 1950, advertisers will do well to ponder the basic rules which indicate whether the major radio expenditure should be allocated to network or spot advertising . . . or both.

The basic rules listed on this page are fundamental, and almost 100 percent applicable. The very fact that they seem uncomplicated may be misleading. Most have ramifications; each should be sifted carefully.

To assist in this sifting process, SPONSOR has prepared this article with the cooperation of network and spot specialists. It is readily admitted by spot spokesmen that there are certain functions that only a network program can fulfill; and the conviction works both ways. It is admitted, also, that the two overlap and supplement each other. There are cases where a salesman of one will advise his client to buy the other. This isn't altruism. It's simply smart business. A successful spot user often becomes a hot prospect for network advertising. Forced into the webs prematurely, he may cease to be a radio user at all.

Let us examine briefly the accepted rules governing the decision to buy network and/or spot; note examples of successful usage; then continue to a discussion of disputed points and those needing amplification.



## Examine NETWORK if your product . . .

1. Has national distribution (this does not preclude spot, but is requisite for net use)
2. Has year-round market
3. Has even, high consumer appeal (not affected by regional likes and dislikes)
4. Has large volume of sales
5. Has large advertising budget
6. Needs prestige of big-name entertainment
7. Needs heavy merchandising
8. Needs large-scale institutional advertising



## Examine SPOT if your product . . .

1. Has national distribution (see point no. 1 under network)
2. Has spotty distribution
3. Is seasonal
4. Has distinct variation in regional consumer acceptance
5. Is new or speculative
6. Has limited budget
7. Needs a pickup in specific markets
8. Needs to reach a specific audience at peak listening time



"Cavalcade of America" does top prestige job for duPont      Fibber McGee & Molly started slow, but once up the ladder they stayed

National advertisers in a wide range of products, including food, drugs and tobacco, fulfill all positive points for using network. Cigarettes, for example.

*Cigarettes have national distribution, and popular appeal not seriously affected (excepting Salt Lake City) by regional or sex differences.* Certain consumer variations do exist. In metropolitan Philadelphia, for instance, 46.7 percent of the women smoke; in medium-sized Milwaukee, 37.6 percent, and in the comparatively small town of Modesto, Calif., 30.3 percent. In rural and farm areas, percentages are still lower. Such fluctua-

tions, however, are so small as to be of little importance. A large portion of the audience are potential smokers, and the good-will angle alone is worth using blanket coverage. Philip Morris gracefully nods to this portion of its audience by suggesting that, even if you are a non-smoker, it's gracious to have Philip Morris in the house for guests who do smoke.

*Cigarettes have a steady, year-round market, and tremendous volume of sales.* Manufacturers' sales reach astronomical figures. In 1949, the estimated dollar volume of the Big Five was: American Tobacco (Lucky

Strike), \$875,000,000; R. J. Reynolds (Camel), \$740,000,000; Liggett & Meyers (Chesterfield), \$565,000,000; Philip Morris, \$260,000,000, and P. Lorillard (Old Gold), \$160,000,000.

*Because of this volume, cigarette manufacturers have a large advertising budget.* With such high-ceiling expenditures, cigarettes can also cater to all audience tastes, as witness Camel with its Bob Hawk quiz show, Jimmy Durante comedy show, Screen Guild dramatic interlude, and the Vaughn Monroe musical stanza.

(While on the subject of tobacco, it is not amiss here to underscore a point made by several spot spokesmen: network is a poor buy for products faced with a diminishing market, such as plug tobacco and cigars . . . high program ratings to the contrary. Latest to substantiate this is American Tobacco's Joan Davis program for Roi Tan cigars. Despite one of the heftiest ratings on the CBS Friday night schedule (11.6, topped only by Oxydol's 12.0), the company will not pick up its option when the initial 26-week cycle ends 3 March. It is apparent that the audience is being sold on Miss Davis, but not on cigars. Such sponsors, to recoup consumer demand, should move into high potential markets with a program aimed directly at men.)

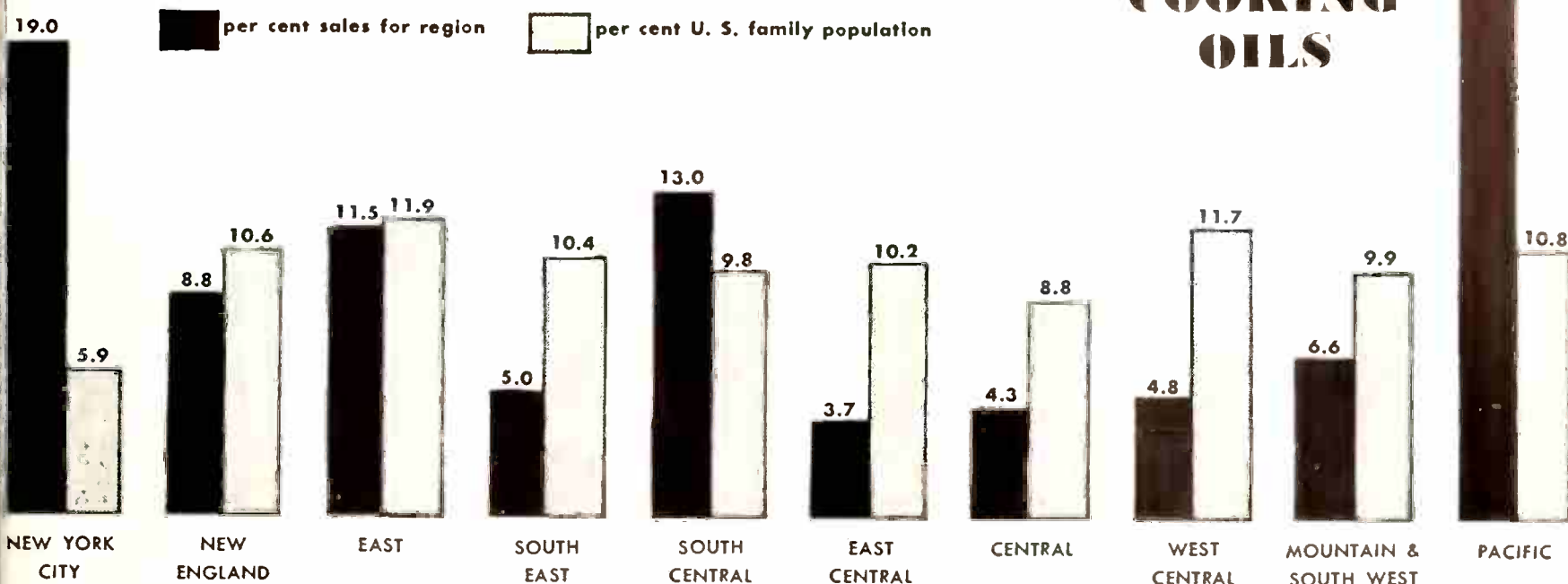
*Because of keen competition, cigarettes need heavy merchandising and prestige to hold brand preference gains.*



Victor Moore reads part for "Sippy Hollywood Theater" with producer-director Mitchel

# DISTRIBUTION OF PURCHASES BY GEOGRAPHIC REGIONS

Per cent distribution of purchases (in pints) for home consumption by geographic regions, and % U. S. families in each. Nov. 1947 through Apr. 1948. Total for U. S. — (100%) equals 59,630,000 pints.



REGIONAL VARIATION IN COOKING OIL SALES IS TYPICAL OF MANY PRODUCTS WHICH CAN BEST BE SOLD VIA SPOT RADIO

Network advertising lends itself to both with a minimum of effort. While a regional or local favorite has excellent pulling power, national names do a comparable job on a coast-to-coast basis. Names featured in most programs are as familiar to listeners as their own; their faces are recognized in the remotest hamlets. And merchandising potentialities are ace high. What better brand promotion than the Bob Hope, Jack Benny, and Arthur Godfrey pictures on holiday cartons?

Cigarette manufacturers, then, fulfill seven of the eight positive points listed for going network (institutional advertising will be dealt with separately). Does this mean that spot advertising is not a valid, valuable medium for the sale of cigarettes? Definitely not. Top ranking manufacturers in this and other fields are turning to spot (particularly daytime) in increasing numbers to buttress their network activities. It *does* mean that if your product does not possess these prerequisites, network advertising is generally a risky and wasteful choice.

*As for institutional advertising . . .* Spot is invaluable for its ability to move in and bolster weak public relations in a given area. For clarifying labor relations in trouble spots, getting the straight story across in cities where the truth has become distorted by rival factions. But for consistent institutional advertising, network gets

the vote. The established listening power, the loyalty built by weekly impact are the cement which binds together consumers, dealers, employees. When a "family friend" tells his audience each week of the philosophy behind his product he carries more weight than does a flurry of activity only when and where public relations are strained.

To mention just two institutional programs, neither 21-year-old "Voice of Firestone" (which has never deviated from its original format) nor duPont's 14-year-old "Cavalcade of America" attempts product sales. The

latter often mentions products in its "better things for better living" pitch which are not even available to consumers. Entertainment-wise they do a job, too. Firestone's Hooper for the first week of this year was 8.4, duPont's, 7.1. Average rating of all programs for the period was 10.4.

Even with all these positive points met, network is often a tough climb. Audiences don't mushroom overnight. It takes what one spokesman terms "the proper temperament," the main ingredient of which is stick-to-it-iveness. Johnson's wax had all the  
(Please turn to page 47)

## How daytime listening varies by localities

	High quarter hour	Low quarter hour
ATLANTA	4.45 p.m.	10.30 a.m.
BOSTON	12.00 noon	8.45 a.m.
DES MOINES	1.45 p.m.	9.15 a.m.
HARTFORD	1.00 p.m.	3.15 p.m.
INDIANAPOLIS	12.00 noon	9.15 a.m.
MILWAUKEE	12.00 noon	8.45 a.m.
OKLAHOMA	2.45 p.m.	12.45 a.m.
PEORIA	10.30 a.m.	1.30 p.m.
PROVIDENCE	11.15 p.m.	10.15 a.m.
SAN FRANCISCO	9.30 a.m.	2.15 p.m.
SPOKANE	11.30 a.m.	8.30 a.m.
TAMPA	4.30 p.m.	8.45 a.m.

\*Source: Hooper City Reports, Fall-Winter '47-48.



THE THREE CHIQUITAS: PATTI CLAYTON, ORIGINAL; ELSA MIRANDA, SPANISH VERSION; MONICA LEWIS, THE CURRENT VOICE

# No siesta for Chiquita

How a synthetic

senorita educated and expanded the banana market

**over-all** Chiquita Banana, United Fruit's golden bonanza gal, is one of advertising's busiest and best liked personalities.

She has guest starred on the Fred Allen, Edgar Bergen, Dinah Shore, RCA Victor, Coca-Cola, Ellery Queen and Alec Templeton programs; appeared before Ohio State University's Institute for Education by Radio; and with the Boston Symphony Orchestra.

She's turned up in the Harvard *Lampoon* and the *New Yorker*; in the editorial columns of *Time* magazine and the *Christian Science Monitor*; served as the text of a sermon at the Euclid

Baptist Church in Cleveland; and was parodied to get out the political vote at Newton Center, Mass.

She's hopped to Hollywood for a bit part in "This Time for Keeps," with Xavier Cugat and Esther Williams. Today she's a movie queen in her own right, having appeared in a series of 30-second Technicolor shorts in 850 theatres throughout the U. S. During the presidential elections, she made her informal TV debut, livening up returns via CBS-TV in Boston.

She has lent a helping hand to starving kids abroad. To get a plea for food relief to the greatest audience,

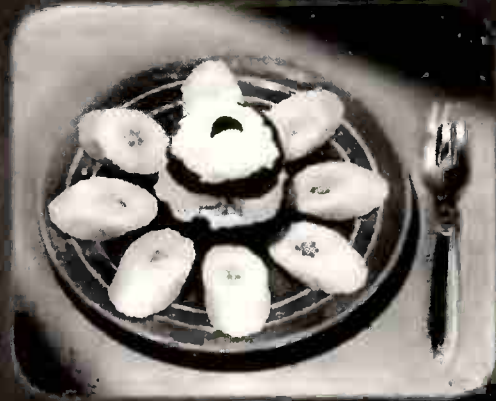
United Fruit not only yanked all commercial announcements, it also added 30 stations in 38 cities to its regular schedule of broadcasts.

As this article went to press, Chiquita was worried about the New York water shortage: she recorded a jingle along these lines: "Here's Chiquita to say something we should remember each day. Our H<sub>2</sub>O supply is getting very low, don't use water unless you think you oughter."

She likes to applaud and enhance the other fellow's success, and has spent considerable time plugging other fruits. During National Apple Week, she was

Chiquita Banana's  
Star Attraction

COLOR BY TECHNICOLOR  
COPYRIGHT © 1954 UNITED FRUIT COMPANY



AFTER ASTRONOMER IN FILM SIGHTS NEW STAR BUT CAN'T GET IT IN FOCUS, CHIQUITA BRINGS IT IN VIEW. SHE SERVES IT TO HIM.

heard over a national hookup with a jingle starting:

"I'm Chiquita Banana and I've got a beau,  
A chap from North America you ought to know.  
His name is Mr. Apple, and he has such taste,  
He's a fav'rite at whatever table he's placed . . ."

Chiquita, the gal who never rests, has done big things for UF. Demand for the company's bananas is now running 20 percent ahead of supply. And the company is so sold on Chiquita's power to influence listeners and viewers that it has decided to allocate \$200,000-\$300,000 to AM and \$250,000 to TV out of a \$1,500,000 advertising budget for 1950. This represents a \$100,000 increase in the broadcasting budget over 1949. (Remainder of the ad budget is spread over newspapers, magazines, motion pictures, cooking schools, demonstrations, luncheon services, cooperative advertising, conventions, and publicity.)

Here's what motivates UF's wholesale use of Chiquita, as explained by R. G. Partridge, advertising manager of United Fruit: 1) long-range vision and planning; 2) a refreshing advertising philosophy; 3) a conviction that education can be fun for teacher and pupil.

"We aren't trying to sell bananas in place of other fruit," says Mr. Partridge. "We're trying to do a job for the entire industry. The cooperation we have received from other fruit and food industries, in return for our own, is one of the most satisfying results of our entire campaign. Too, we aren't thinking just of today, but of tomorrow. Chiquita and I are having so much fun, that even if I had an independent income, I could still enjoy doing this job for the sheer love of it."

All during the years when the Great  
(Please turn to page 40)

*Here it is—you asked for it—*  
**The CHIQUITA SONG**

**CHIQUITA BANANA**  
*Lyrics by Garth Montgomery  
Music by Len Mackenzie*

*Allegro*  
I'm Chi - qui - ta Ba - na - na and I've  
come to say ba - na - nas have to rip - en in a  
cer - tain way When they are fleck'd with brown and have a  
gold - en hue. ba - na - nas taste the best, and are the  
best for you You can put them in a so-lad  
You can put them in a pie - aye  
An - y way you want to eat them  
It's im - pos - si - ble to beat them. But ba -  
na - nas like the cli - mate of the ve - ry, ve - ry tro - pi - cal e -  
qua - tor. So you should never put ba - na - nas  
in the re - fri - ge - ra - tor

COPYRIGHT 1949 UNITED FRUIT CORPORATION

**UNITED FRUIT COMPANY**

Result of popular demand: Chiquita Banana jingle was printed in *The American Weekly*.

THE TIMID SOUL



RIDING HIGH WITH A "HEAVENLY" DESSERT

# TV dictionary for sponsors

first of three parts

TV director Herbert True compiles video definitions



A new language has been growing. It includes words from radio, from the theatre, and the motion picture industry — plus newly coined words all its own. Words like gizmo, blizzard head, and halation (definitions follow). This is the language of television.

Until recently the new language had no really complete dictionary. Then Herbert True, radio and TV director of the Carter Advertising Agency, Inc., in Kansas City, turned lexicographer and compiled the list of definitions you will find beginning on this page. It is the most authoritative list to date.

True's dictionary will help eliminate confusing synonyms. Instead of coining their own words to fit new situations, director and cameramen will now be able to look up the standard terms.

True's sources were working members of the industry who contributed words and definitions, then made suggestions for improvements before the dictionary's final form was determined (for names see below).

SPONSOR presents True's complete dictionary (in this and two subsequent issues) for the guidance of its readers. Advertisers and agency people who work with TV personnel should find it invaluable. For sponsors who are not yet in television, a reading of the terms listed will provide a capsule introduction to the new industry.

*The following people were among the consultants and sources for Herbert True's new television dictionary:*

BEULAH ZACHARY, TV Producer Director, J. Walter Thompson  
H. F. DIETER, Manager, TV Department, Foote, Cone and Belding  
NORMAN C. LINDQUIST, Director, Malcolm Howard  
WALTER WARE, TV Director, Duane Jones  
CHESTER MacCRACKEN, TV Director, Doherty, Clifford & Shenfield  
MERWIN ELWELL, Art Director, NBC-TV  
LAWRENCE PHILLIPS, Director, Dumont Television Network  
ROY McLAUGHLIN, Manager, WENR-TV  
BEN WAMPLER, Art Director, NBC-TV  
GERRY VERNON, TV Coordinator, ABC-TV  
TED MILLS, NBC-TV Producer "Dave Garroway Show"  
BURR TILLSTROM, Originator "Kukla, Fran and Ollie Show," NBC-TV  
DUANE BOGIE, NBC-TV Director  
DICK STEELE, Stage Manager, NBC-TV  
BILL KOLB, TV Director, Gourfain Cobb  
OSCAR ALAGOOD, Promotion Director, WKY-TV  
CAPT. EDDY, Television Associates  
FRANK MARKS, Chief Engineer, ABC-TV  
SEYMOUR ANDREWS, WBAP-TV  
P. A. SUGG, Manager, WKY-TV  
JACK LIEB, TV Director, Kling Studios  
FRED FREELAND, Ruthrauff and Ryan  
TOM CURTIS, Atlas Film Corporation  
ROBERT CASTERLINE, Chicago Film Studios  
IRVING MACK, Filmack Trailers  
BOB BANNER, Director, NBC-TV  
BILL SCROGGINS, United Film

## A

**ACTION**—Any movement that takes place before camera or on film.

**ANGLE SHOT**—A camera shot taken from any position except straight on the subject.

**ANIMATIONS**—Mechanical or movable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects. **CARTOON ANIMATION**: Animated movies shot from cartoon-type drawings. **CYCLIC ANIMATION**: Set of drawings repeated over and over to create action. **LIVE ANIMATION**: Animation of objects or products. **MECHANICAL ANIMATION**: Drawings made to move with a rig.

**ASPECT RATIO**—Proportional relationship of the width of the TV picture to the height. In TV as in motion pictures, the aspect ratio is 4 to 3.

**AUDIO (1)**—That part of TV transmission pertaining to sound.

## B

**BACKGROUND**—Any material, drops, sets, furniture, etc., used behind actors or other foreground subjects.

**BACKGROUND PROJECTION**—A special technique whereby a wanted scene drawn from stock library is projected on a translucent screen which acts as a background for a studio set.

**BCU**—Extremely narrow angle picture. Big close up. Usually just features of a person or a whole subject.

**BLIZZARD HEAD**—Any blond.

**BLOOP**—A splice bump that causes a dull thud in sound reproduction.

**BLOW-UP**—Photographic or photostatic enlargement of written, printed or pictorial matter in order that they may be more effectively transmitted through TV.

**BOOM (2)**—A mechanical device used for lowering, raising and projecting a microphone or a series of microphones.

**BREAK**—Time out. Break in rehearsal.

**BREAK**—Term used by TV director to tell cameramen to move camera to another location.

**BRIGHTNESS CONTROL**—Adjustment on receiver which varies amount of illumination of the reproduced image.

**BROADS (3)**—A unit or battery of incandescent, fluorescent, or klieg lights.

**BUCKLING**—Film entangled in camera or projector because of improper threading or heat.

**BUSINESS**—Minor action or devices used to add atmosphere and interest to major theme of program.

**BUSY**—Describes a setting or background that is too elaborate and competes or obscures the viewer's attention from the actors.



**C**

**CAMERA (4)**—Unit containing optical system and light sensitive pickup tube which transforms the visual image into electrical impulses.

**CAMERA or CUE LIGHT**—Red reflector light on front of camera and also on top which is on only when the camera is on the air.

**CAMERA REHEARSAL**—Similar to a dress rehearsal in stage vernacular where all talent is present and in costume and the complete production is shot by cameraman for final checkup before telecasting.

**CANS (5)**—Receivers and head phones worn by cameramen, stage manager, technical director, etc., in the studio and engineers on remote.

**CARRIER WAVE**—Electronic wave over which TV impulses are sent. TV utilizes two waves; one for sight, and one for sound.

**CENTERING CONTROL**—Adjustments on television receiver or monitor for framing the picture properly on TV screen.

**CHANNEL**—Specific wave lengths "a band of frequencies for transmitting TV."

**CIRCLE IN**—A film effect wherein an image disappears as it is replaced by another image from the center out.

**CIRCLE OUT**—A film effect wherein an image becomes visible as it replaces another image from the outside in.

**CIRCULATION**—Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation.

**COAXIAL CABLE**—Specially constructed cable used for transmission of TV signal because of its low loss of power at higher video frequencies.

**COLOR CORRECTION**—The altering of the tonal value of colored objects by the use of filters, lights, shades, etc.

**COMMERCIALS**—**FILM**: The commercial recorded on film either with sound on film, or silent, or live studio narration. **LIVE**: Acted and narrated directly in front of television camera. **SLIDES**: Still photographs, illustrations or posters, usually used as part of a live commercial. **COMBINATION**: Any combination of the above.

**CONTINUITY**—Usually refers to audio or voice part of TV spot or program, but can also mean the complete script.

**CONTRASTS**—The brightness relationships between the different elements of a TV picture.

**CONTRAST CONTROL**—Adjustments on TV receivers and monitors for adjusting the range between highlights and shadows in picture.

**COSTUME DEFINITION**—Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

**CROWFOOT**—Device, usually three-legged, placed under camera and tripod to prevent slipping.

**CU**—Close-up shot. Narrow angle picture. Usually bust or head shot of person.

**CUE**—A signal or sign for the start of shooting, music, narration, action, etc.

**CUT**—An order to stop all action or specific action such as "Stop camera."

**CUT A WAX**—To make a record or disc.

**CUT BACK**—To return back to something previously shown.

**CUTTING**—The elimination of undesirable motion, film or action to reach finished product.

**D**

**DEFINITION or RESOLUTION**—Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

**DEPTH OF FOCUS**—The field before the camera that registers in sharp focus.

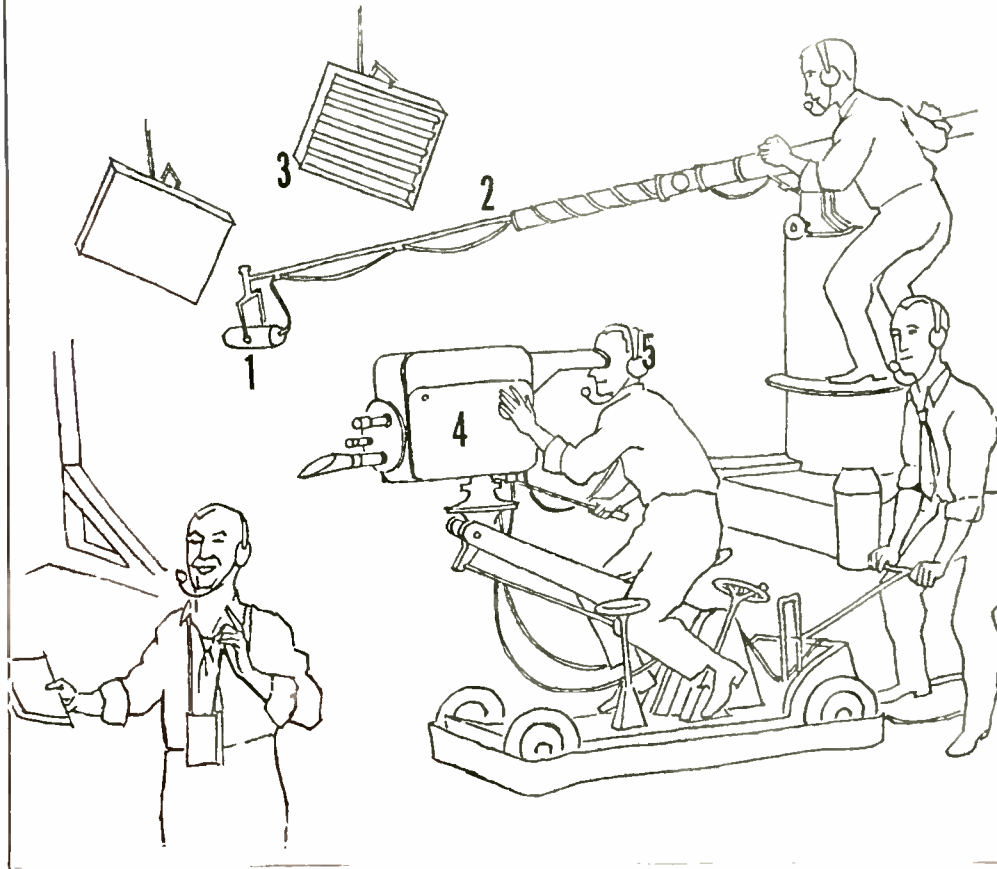
**DIORAMA**—Miniature setting usually complete in perspective used as a means of establishing large locations, impossible of construction in the studio.

**DIRECTOR**—The individual in charge of all composition and action in a TV production.

**DIRECT VIEWING RECEIVER**—Most prominent type of TV receiver where picture is viewed directly on the end of the kinescope tube.

**DISH PAN**—TV slang for the large circular object used in microwave relay.

**DISSOLVE**—The overlapping fadeout of one picture and fade-in of another.



**DOLLY**—A movable carriage usually mounted on four wheels, which carries either camera, or camera and cameraman.

**DOLLY IN**—To move in from distance for close up by means of a camera mounted on dolly.

**DOLLY OUT**—Reverse of dolly in.

**DOLLY SHOT**—Shot taken while camera is in motion.

**DRESSER**—Individual responsible for the delivery, checking, and handling of talent's costumes and personal props.

**DRY RUN**—Those rehearsals previous to camera rehearsals where business, lines, sets, etc., are perfected.

**DUBBING**—Mixing several sound tracks and recording on a single film.

**DUPE**—A duplicate negative film print made from a positive.

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



IT'S STILL ANYBODY'S RACE IN THE AUTOMOTIVE INDUSTRY, BUT BROADCAST ADVERTISING MAY DECIDE THE POSTWAR WINNER

# Auto advertisers can do better

**Shrewd use of radio can spell success for car**

**manufacturers in 1950's tough buyers' market**

## Estimated auto ad expenditures: 1948 (source: NARSR)

MANUFACTURER	RADIO NET	NEWSPAPER	MAG. FARM PAPER	TOTAL
Chrysler Corp.	\$ 819,297	\$2,341,585	\$4,473,128	\$7,634,010
Crosley Motors	None	101,704	145,086	246,790
Ford Motor Co.	1,629,102	5,763,933	3,849,177	11,242,212
Gen. Motors Corp.	1,976,769	15,282,575	9,293,670	26,553,014
Hudson Mot. Car Co.	None	1,107,552	552,472	1,659,924
Kaiser-Frazer Corp.	957,708	2,808,661	1,266,165	5,032,534
Nash-Kelvinator	775,449	844,340	1,955,330	3,575,119
Packard	None	1,446,463	605,363	2,051,826
Studebaker Corp.	1,049,768	633,905	31,586	1,715,259
Willys-Overland	None	792,796	918,420	1,711,216
	<b>\$7,208,093*</b>	<b>\$31,123,514**</b>	<b>\$23,090,297***</b>	<b>\$61,421,904</b>

Note: Radio totals do not include spot expenditures, which are considerable. No reliable figures exist for total spot radio spending by the automotive industry.

\*P. B. estimate, based on one time rates. Frequency discounts balance out talent costs.

\*\*Projected from Media Records measurements of national advertising.

\*\*\*P. B. estimate.

**over-all** Auto manufacturers may know all there is to know about making cars, but they are missing the bus on broadcast advertising. In this year of decision in the automotive industry, with all of the leaders struggling for position, a majority are handicapping themselves by a horse-and-buggy approach to broadcast media which will have a distinct bearing on their sales records for 1950.

The question is not only "Are they spending enough money in radio and television?", but also "Are they spending it judiciously?" The answer to both questions, SPONSOR feels, is "no."

The sleek new 1950 automobiles went on public view a few weeks ago like a crop of dewy-eyed debutantes. And like the young ladies of the Blue

Book, all of them were lovely to look at and doubtless wonderful to own. Yet some will win popularity polls while others, perhaps equally desirable, will only be also-rans. There are more cars this year than customers. Manufacturers have two genteel cuss-words for this sad state of affairs: buyers' market.

In any such situation, advertising is usually the decisive factor. The honeymoon is over for the automotive industry, but the romance is just beginning. The loved one is the man with a fistful of cash—the potential car buyer. Yesterday he got the brushoff, but that was yesterday, when car production still lagged far behind demand. Present output rates, if maintained, are expected to top the all-time peak of 1949, when 6,250,000 cars and trucks rolled off assembly lines.

Thus yesterday's sad-sack, the would-be car buyer, is today's hero. More than a dozen manufacturers are bowing low and spreading their wares before him. How is our hero taking all this? He is dazzled, confused, and coy. He is sure he wants a new car, but which of these beauties should get his nod? It's a point of delicate balance. Intelligent radio advertising can tip the scales.

As it happens, intelligence has not been a quality of the automotive industry's use of radio. The only common denominator of current automotive advertising on the air is inconsistency. The only pattern visible is one resembling a smashed egg. The vast motor-car empires, which are among the keystone industries of the nation's economy, have traditionally approached radio with a Milquetoast mixture of timidity and vacillation. Much of this seeming diffidence undoubtedly is due to the natural conservatism of big outfits dealing in the mass market.

The automotive industry, in its bare 50 years of existence, has managed to clothe itself in such an air of antiquity that one might think Detroit and Dearborn date from the invention of the wheel. Obviously, though, even genuinely great age is no deterrent to successful use of radio—many heavy and consistent radio advertisers have been in business for over a century (P. Lorillard, Curtis Publishing Co., duPont, etc.).

In a broad sense, the automotive industry over a period of years has merely been flirting with radio in much the  
(Please turn to page 50)

### Ford filled the air early in 1950



Action on the Ford Motor CBS-TV production of the "Front Page," a series about the fourth estate



Peter Donald ("Can You Top This") and Gerald Mohr (Philip Marlowe) are Ford short-termers

### Current automotive broadcast advertising, by types

MANUFACTURER	AGENCY	NET RADIO	SPOT RADIO	NET TV	SPOT TV
Buick	Kudner		X		X
Chevrolet	Campbell-Ewald		X	X	X
Dodge-Chrysler	Ruthrauff & Ryan	X			
DeSoto	BBD&O		X		
Ford	J. Walter Thompson	X	X	X	X
Lincoln-Mercury	Kenyon & Eckhardt		X	X	
Packard	Young & Rubicam		X	X	
Studebaker	Roche, Williams & Cleary		X		
Pontiac	MacManus, John & Adams		X		
Old mobile	D. P. Brother				
Crosley	Ruthrauff & Ryan				
Kaiser-Frazer	Morris F. Swaney				
Hudson	Brooke, Smith, French & Dorrance		X		
Nash	Geyer, Newell & Ganger				
General Motors	Kudner	X			
Cadillac	MacManus, John, Adams				
Plymouth	N. W. Ayer	X			X

X — Represents use of medium

# Yardstick number two

New BMB study

reveals you can't judge 1950 listening by 1946 statistics

**over-all** BMB radio station coverage data will have given up some of its secrets of changed listening patterns by the time this story goes to press. Yet much analysis remains before the full implications of the 1949 study begin to take shape. Certain trends, however, are already discernible, as indicated by maps illustrating this story. Others will be revealed in the text.

As kits of raw data taken directly from the tabulating machines began moving to subscribers, the great importance of certain aspects of the new report already stood out clearly. In summary, these factors are:

1. Availability for the first time of coverage information on non-subscriber stations.
2. More definitive breakdowns of listening frequency.
3. Revelation of numerous changes in listening patterns.
4. More intense interest on the part of advertisers and agencies.

Numerous agencies and advertisers have awaited the new BMB audience figures as eagerly as any of the 630 subscribing stations. Agencies receive-

ing the complete subscriber data, under the BMB plan, are members of the American Association of Advertising Agencies.

The Bureau has so far sent over 150 copies of the report to AAAA agencies with radio accounts. Any member, however, may receive the complete reports, free of charge, on request. There are 246 member agencies.

About 190 copies have gone to principal and branch offices of the radio-television group of the Association of National Advertisers. Just as with the AAAA, any ANA member (there are about 500) may receive a free copy of the report by asking for it. The AAAAs, ANA, and National Association of Broadcasters are the sponsors of Broadcast Measurement Bureau.

Other advertisers and agencies may obtain the regular report on request at the cost to BMB of 40c per single copy, or \$85 for a complete set.

For the first time non-subscriber data are available. Any advertiser (as well as any subscriber station) can now get a fuller picture of radio coverage in any market than heretofore possible with earlier data.

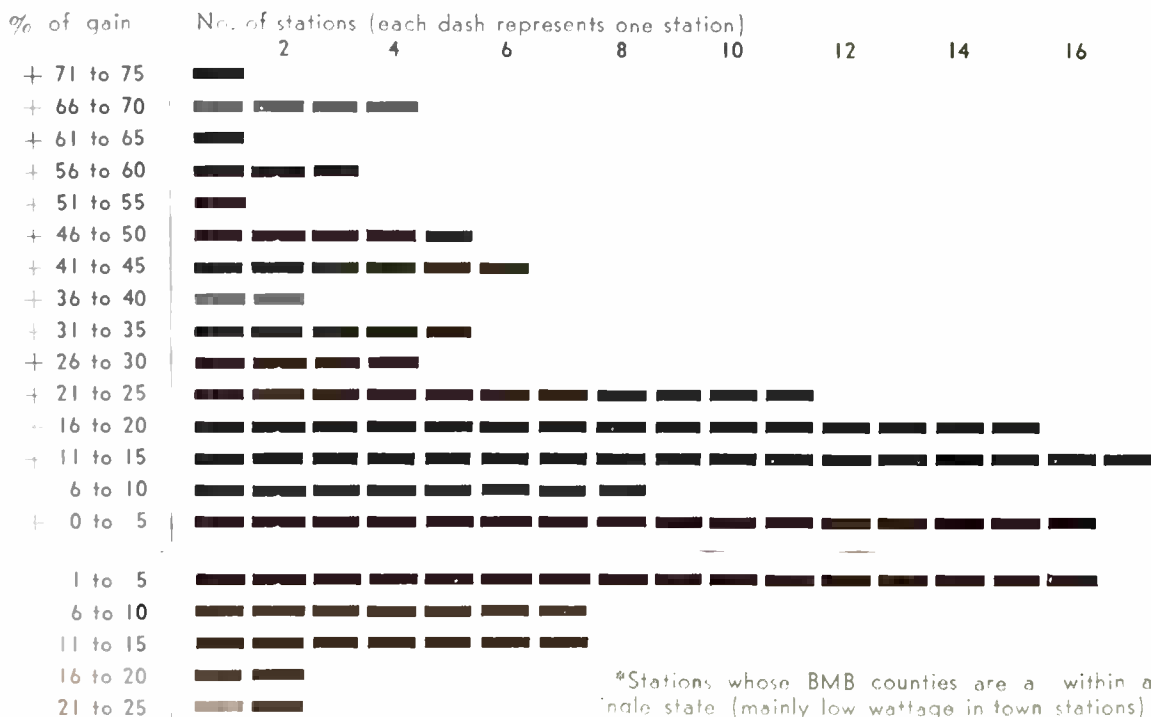
Only organization authorized to obtain *non-subscriber* coverage data from BMB are subscribers (stations are the only subscribers). Therefore, to obtain information on a non-subscribing outlet, any agency or advertiser (including AAAA and ANA members) must obtain it through a subscriber-station.

Any advertiser, agency, or station can call on BMB for aid in analyzing data of special interest. BMB will make studies involving special tabulations of any station or group of stations. This will be done at cost.

Cost of coverage information for non-subscribing stations depends on the number of radio homes credited to each station. The fee runs from \$50 for an outlet with a weekly audience of 50,000 families to \$450 for an audience of 3,000,000. Each home is represented by an IBM card. Only a few stations have audiences totaling 3,000,000 or more.

The most significant refinement of the new report is the breakdown of weekly listening into three categories instead of the single one time or often listing in the 1946 study. In addition

## Check of 133 BMB "1-state" stations\* shows gains over 1946



\*Stations whose BMB counties are a within a male state (mainly low wattage in town stations)

## Factors That Affect BMB Station Ratings

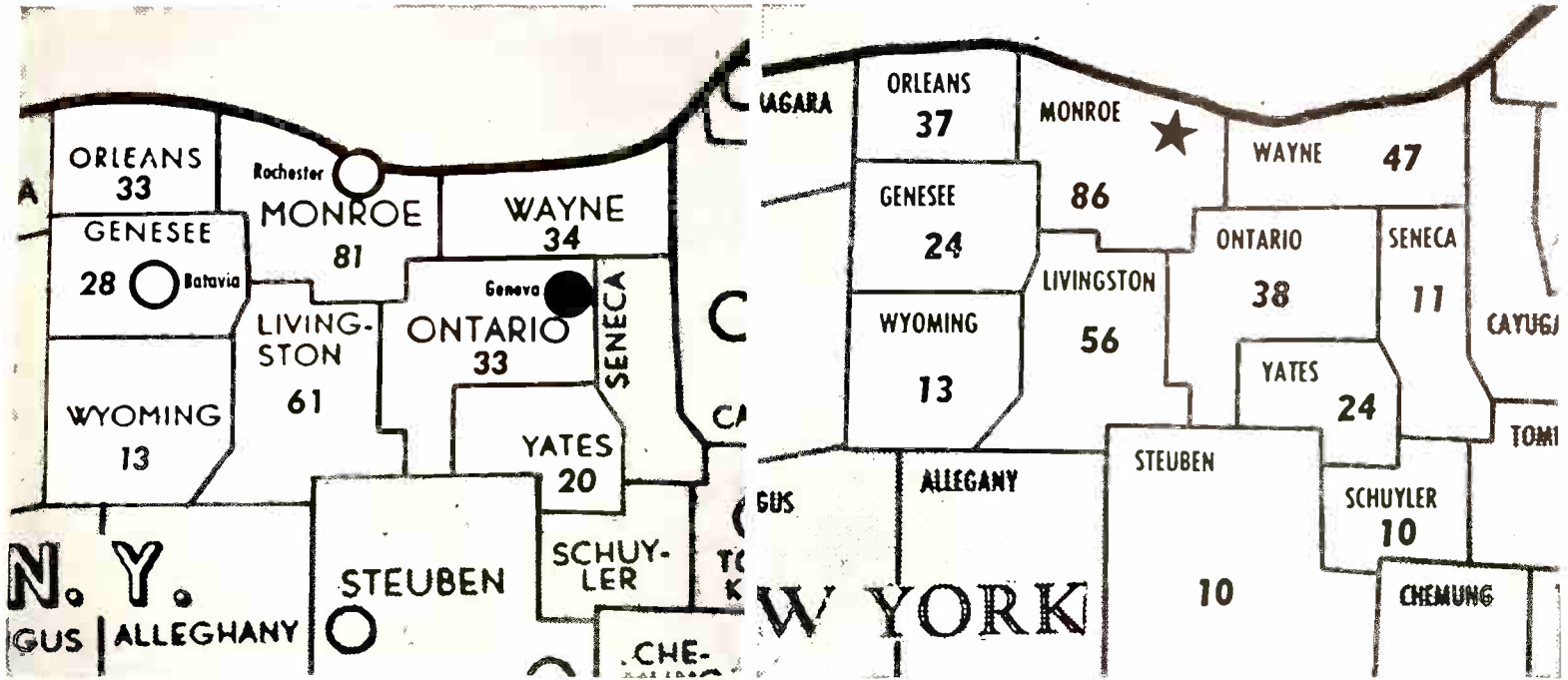
As listed by KENNETH H. BAKER, Acting President, Broadcast Measurement Bureau

### INTERNAL FACTORS

1. Change in ownership or management
2. Changes in facilities (physical; power; frequency)
3. Change in network

### EXTERNAL FACTORS

1. Impact of new stations in service area
2. Effect on signal from new stations on same or adjacent channel
3. Effect of FM stations (largely unknown)
4. Effect of TV stations (largely unknown)



GROWING POPULARITY OF ITS NETWORK (CBS) HELPED INCREASE DAYTIME LISTENERS TO WHEC, ROCHESTER, N. Y., BY 16%

to the 1-2 listing, the 1949 breakdown includes listening on a basis of 3-4-5 and 6-7 days a week. The figures are tabulated for both day and night listening, and coverage maps, which are now following the raw data already in the hands of subscribers. will show day and night coverage patterns separately (as in maps on this page).

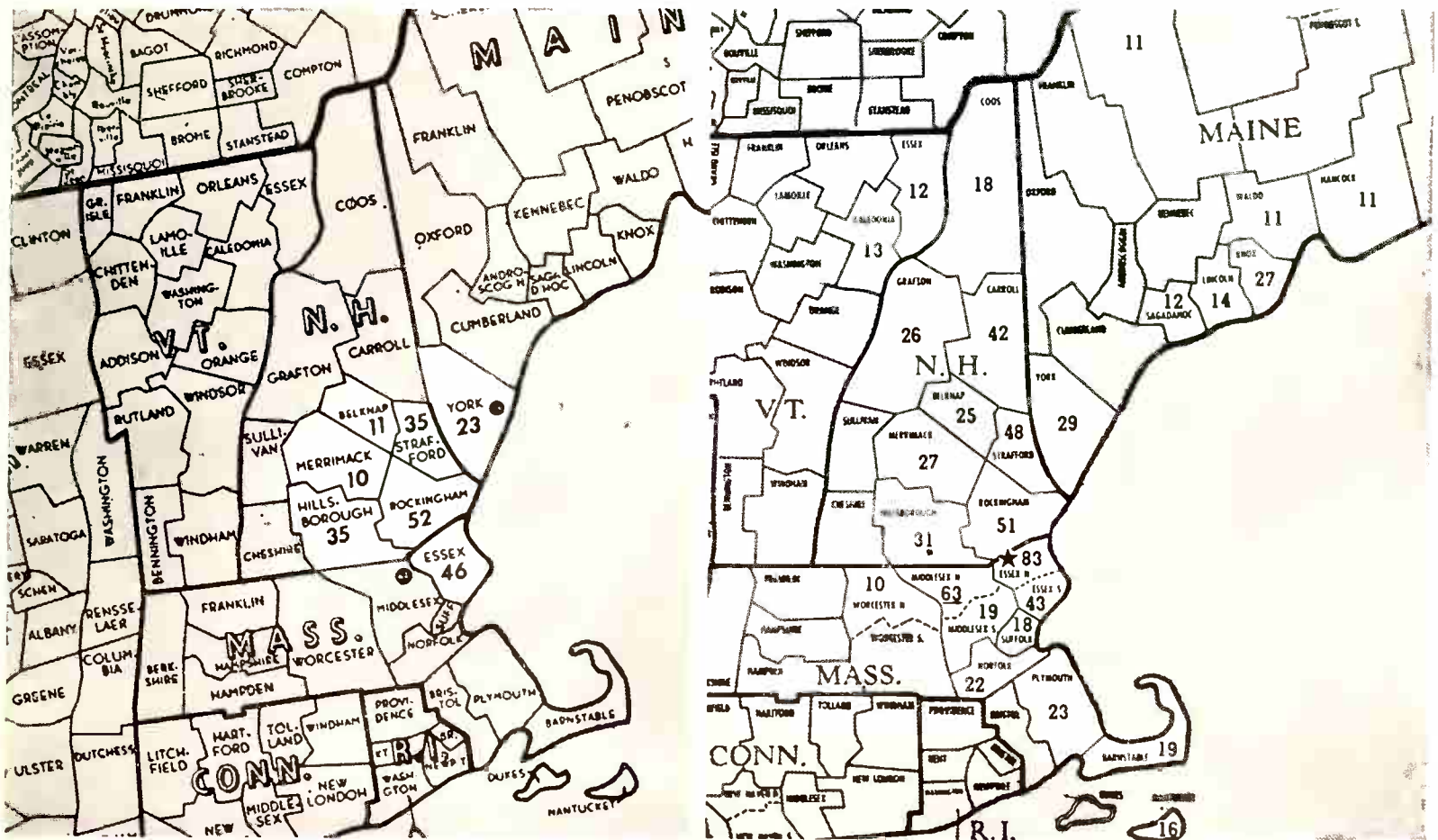
The figures in the three frequency-of-listening columns add up to a sta-

tion's total weekly audience. This figure is directly comparable to the total weekly audience figure in the first study, but the new breakdown is more definitive. Two stations, for example, might each have a weekly audience of 50%. It could make a big difference to an advertiser whether the greater proportion of the audience in either case were 1-2, 3-4-5, or 6-7 times a week listeners. It wasn't possible to deter-

mine this from the 1946 report.

The new study does not, however, report the average daily audience for any station. BMB believes it should report only listening facts. In the eyes of many subscribers a calculated "average daily audience" is too interpretive. BMB also had a feeling that to report such a figure might in the eyes

(Please turn to page 59)



A POWER INCREASE FROM 5 KW TO 50 KW JUMPED NUMBER OF LISTENERS TO WLAW, LAWRENCE, MASS., BY 317,080 (179%)

10,000  
WATTS

**WNEW**

Greater New York Broadcasting Corp.

1130  
ON YOUR DIAL

**GENERAL BROADCASTING TIME RATES**

Weekdays 6 a m to midnight, Sundays 7 a m to midnight  
(Except MAKE BELIEVE BALLROOM)

	1 per week	2 per week	3 per week	4 per week	5 per week	6 per week
One hr.	\$500.00	\$1000.00	\$1275.00	\$1600.00	\$1875.00	\$2100.00
One-half hour	300.00	600.00	765.00	960.00	1125.00	1260.00
One quarter hour	150.00	300.00	382.50	480.00	562.50	630.00
Ten min.	75.00	150.00	191.25	240.00	281.25	315.00

For 26 consecutive weeks 5% 52 consecutive weeks 15%

**MILKMAN'S MATINEE**

Midnight to 6 a.m. weekdays  
Midnight to 7 a.m. Sundays

Rates are 50% of GENERAL BROADCASTING TIME RATES as listed above  
Regular discounts apply.

Available 3 or 6 times weekly in 15-minute periods (or 10 minutes following news). Minimum contract 13 weeks.

Three times a week \$712.50 Six times a week \$1,275.00  
DISCOUNTS: 26 consecutive weeks 5% 52 consecutive weeks 15%

**ANNOUNCEMENTS**

One minute or less, live or transcribed \$60.00  
Milkman's Matinee \$20.00

Make Believe Ballroom station-break cut-ins, 25 words live \$60.00  
DISCOUNTS: 100 times 5% 250 times 10% 500 times 15%

Announcement discounts must be earned within the period of one year.

Time rates are pared drastically after midnight at station WNEW



Phil McLean dispenses the hot, late licks for WJLB, Detroit's "1400 Club"

# After Midnight

**Big-time advertisers can**

**cash in on small-hours programing**



A growing number of wide-awake advertisers are cashing in on the sleeplessness of several million radio listeners. The after-midnight or all-night show, far from being a fleeting phenomenon, is solidly rooted and developing lustily. The stay-up-late audience is apparently here to stay. And it's a big, well-beeled, loyal audience, that can be sold for a fraction of the cost of standard-hours radio—in many cases for only one-half the usual rate.

Just how big is this audience? In the New York area alone it's computed as close to a half million. Elsewhere it's bigger than most advertisers think. Of course, an advertiser doesn't reach all those potential customers unless he buys time on all of the after-midnight stations, whose total post-midnight audiences were lumped to reach those figures. It's likelier that he'll buy one station, or just a few, at the outset. That being the case, his best source of information on coverage is the station itself, or its national representative.

Practically every station which broadcasts after midnight has coverage facts and figures available on its post-midnight audience, as distinct from the standard-hours operation.

The radio advertiser who folds his tent at 10:30 or 11 p.m. and silently steals away is turning his back on a multi-million dollar market, whose potentialities have barely been scratched. The list of firms which have used the after-midnight air with notable success includes all sizes and shapes—from a "hole-in-the-wall" restaurant in Washington, D. C. to "the world's largest store," New York's R. H. Macy & Co. Product-wise, the list runs from mink coats (I. J. Fox, Inc.) to chewing gum (Wm. Wrigley Jr. Co.) to razor blades (Marlin) to beer (Budweiser). Some others are Phileo Distributors, Paradise Wines, Roma Wines, Virginia Dare Wines, RCA Victor, Bulova, Schaeffer Beer, Breyer's Ice Cream, Strauss Stores, (The Pep Boys) B. C. Remedy Co., Stanback, and the Illinois Meat Co. All of these concerns have a

firm grip on the principles of profit and loss, and none is given to scattering its advertising dollars around with abandon.

The fact that after-midnight radio is not peculiar to any one section of the country is evident from a glance at the partial station list: WWDC, Washington; WIP, Philadelphia; WJR, Detroit; KPRO, Riverside, Cal.; WOR and WNEW, New York; KFEL, Denver; WNOE, New Orleans; KXLA, Pasadena, Cal.; WPAT, Paterson, N. J.; WKBW, Buffalo; WCKY, Cincinnati; KGFJ, Hollywood.

Among the many widespread misconceptions about the after-midnight audience is the notion that it's made up largely of barflies, cab drivers, and night watchmen. Surveys show that such nocturnal types *do* listen to the all-night shows—but they are greatly outnumbered by those who listen at home. A Pulse survey for WNEW disclosed that nine out of ten listeners to "Milkman's Matinee"—one of the oldest all-nighters—tune in at home.



After midnight the disc jockey is king: Alan Cummings, WWDC, Washington

Art Ford is record hero of "Milkman's Matinee," WNEW, New York

Why are all these householders astir in the tiny hours? For any number of reasons, most of them legitimate. A great many people just hate going to bed at an orthodox hour, and put it off as long as possible. And then there are the insomniacs—a sizable group in any community—who stay awake because they have no alternative. (This group is one of the hard cores of the average all-night audience.) Outside the home, there are thousands of persons who spend the night hours not in kicking the gong around but in blameless labor.

The latter group includes, in addition to the cabbies and night watchmen, such solid types as bakers, photo engravers, building maintenance crews, railroad, airline, and bus terminal employees. The night shift has become a permanent part of the American indus-

trial scene. Thus, on the job or at home, it is no longer a symptom of eccentricity or turpitude to be up and about at 2, 3, 4, or 5 a.m.

The booming sale of small radios and portables in recent years has added vastly to the after-midnight audience. Millions of families have two or more sets in the house, which may be placed strategically for early-hour listening without disturbing sleepers. Portable radios are often taken to work at office or factory along with the coffee thermos and sandwiches.

Among other data on the kind of people who listen to the radio after midnight, contained in the Pulse study for WNEW, was the disclosure that more than half of them in the survey group were men—55.7% of the total. This is in marked contrast to the usual radio audience, which is predominant-

ly female. "Milkman's Matinee" listeners are youngish—more than 76% were under 40 at the time of the Pulse poll—and make more money than the average citizen. Most of them had progressed beyond the wage scale which entails clock-punching at 8:30 a.m. or thereabouts. Thus they were able to stay up later listening to their radios. More important, their average buying power was far greater than that of the budget-ridden housewife, for instance, who is the mainstay of daytime radio.

An earlier study of the after-midnight audience, made by Crossley, Inc., at the beginning of the war, foreshadowed many of the listening trends illuminated by the Pulse report. The Crossley survey covered three urban but non-metropolitan centers in addition.

*(Please turn to page 55)*



### KFEL KILOCYCLE CLUB

KFEL • DENVER • 950 KILOCYCLES  
11 P. M. TO 5 A. M. DAILY

Thanks for letting us know you'd like to join our KFEL KILOCYCLE CLUB — we'll be glad to have you — just fill out the attached application blank and mail it back to us. We'll send your membership card and enroll you right away and — THIS IS IMPORTANT — please fill out completely your "membership classification." We'll have many features of special interest to the various age groups and listening hours of our members and the "classification" will help us know what you're most interested in.

Thanks again and PLEASE keep listening!

To Doug and Willie Taylor:

I hereby apply for full membership in the KFEL KILOCYCLE CLUB with the understanding that my only obligation as a member shall be to listen at least once a week between the hours of 11 P.M. and 5 A.M. — and that I shall never be charged any dues or assessments for this membership

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

Signed \_\_\_\_\_

#### MEMBERSHIP CLASSIFICATION

(Please check completely)

Male _____	Female _____	I listen from:	
I am in my:		11 to 12 P.M. _____	2 to 3 A.M. _____
Teens _____	40's _____	12 to 1 A.M. _____	3 to 4 A.M. _____
20's _____	50's _____	1 to 2 A.M. _____	4 to 5 A.M. _____
30's _____			

DENVER STATION TAPS LISTENERS FOR MEMBERSHIP IN "KFEL KILOCYCLE CLUB" VIA POSTCARD PLEDGE TO TUNE IN AT LEAST WEEKLY



# D-day at the Waldorf

**Nation's leaders will attend  
LIGHTNING THAT TALKS  
premiere 1 March**

## **First to request film showings**

*Maurice B. Mitchell, director of the Broadcast Advertising Bureau, who as secretary of the All-Radio Presentation Committee is helping spark the LIGHTNING THAT TALKS project, has released a list of markets in which showings of the film have already been scheduled. Dates had not yet been assigned as this issue went to press.*

New York  
Los Angeles  
San Francisco  
Philadelphia  
Boston  
Montgomery, Ala.  
Huntington, W. Va.  
Canon City, Colo.  
Silver City, N. M.  
Keene, N. H.  
Provo, Utah  
Honolulu, T. H.  
Fayetteville, Ark.  
Osceola, Ark.  
Macomb, Ill.  
Duluth, Minn.  
Lafayette, Ind.  
Cedar Rapids, Ia.  
Garden City, Ia.  
Hopkinsville, Ky.  
Lexington, Ky.  
Macon, Ga.  
Gastonia, N. C.  
Columbia, Tenn.  
Bogalusa, La.

Charlotte, N. C.  
Asheboro, N. C.  
Santa Barbara, Cal.  
San Rafael, Cal.  
Spokane, Wash.  
Salem, Ore.  
Missoula, Mont.  
Aberdeen, Wash.  
Eugene, Ore.  
San Jose, Cal.  
Livingston, Mont.  
Sioux Falls, S. D.  
Sweetwater, Tex.  
Deadwood, S. D.  
Grand Junction, Colo.  
Casper, Wyoming  
St. Johnsbury, Vt.  
Ware, Mass.  
Harrisburg, Pa.  
Fulton, N. Y.  
McKeesport, Pa.  
Burlington, Vt.  
Lexington, Va.  
Brockton, Mass.

Minneapolis  
New Orleans, La.  
Baton Rouge, La.  
Indianapolis  
Nashville  
Kansas City, Mo.  
Denver, Colo.  
Worcester, Mass.  
Providence, R. I.  
Canton, O.  
Cleveland  
Battle Creek, Mich.  
Omaha, Neb.  
Rochester, N. Y.  
Kalispell, Mont.  
Fort Dodge, Ia.  
Newport, R. I.  
Iowa City, Ia.  
Marinette, Wis.  
Jamestown, N. Y.  
Lawton, Okla.  
Lebanon, Pa.  
Lewiston, Me.  
Hornell, N. Y.



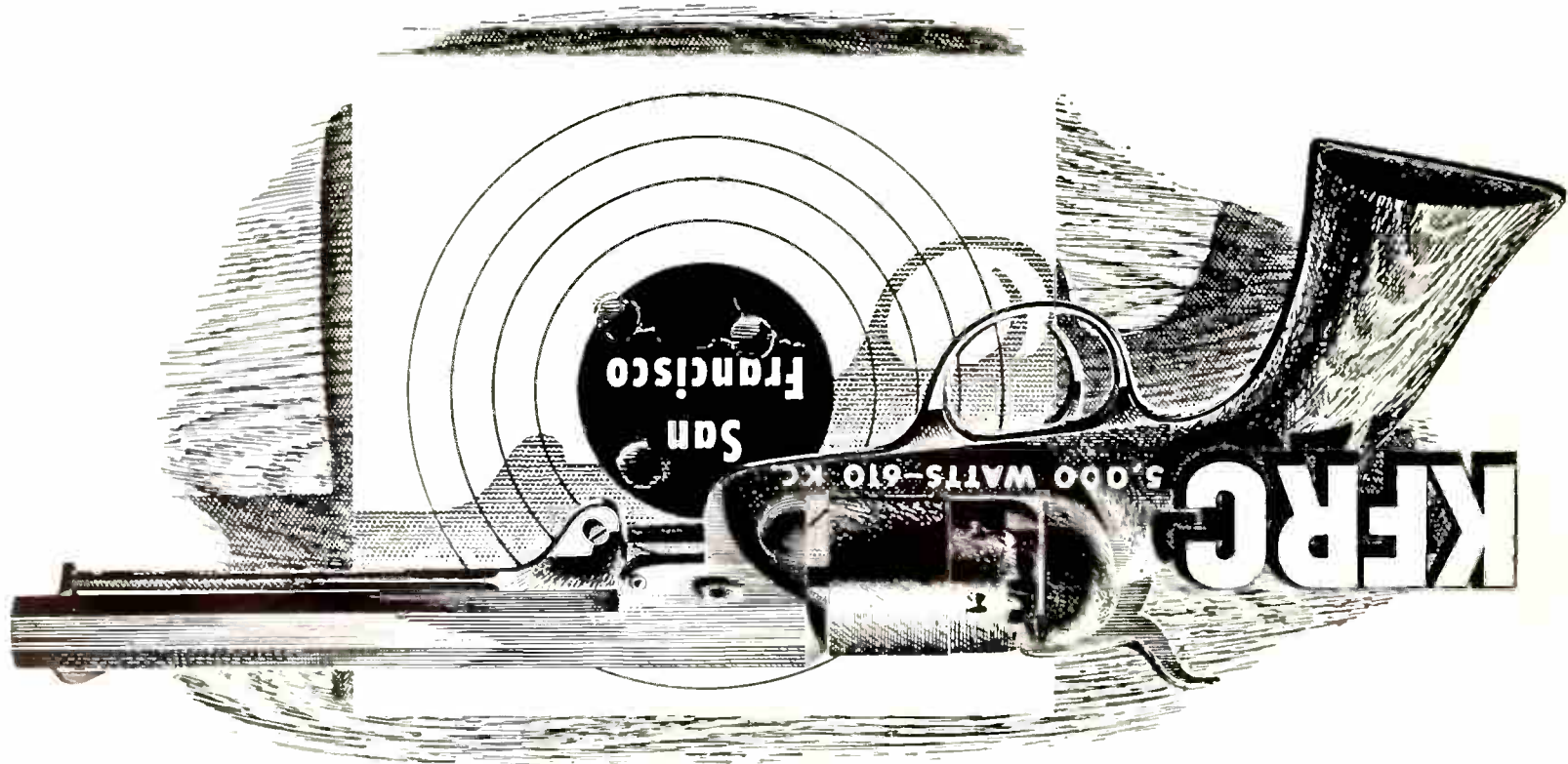
New York's famous Waldorf-Astoria has formed the backdrop for many important events and personages during its glittering history. But probably none of those events held as much significance for as many people interested in radio as the one scheduled for 1 March—the premiere of LIGHTNING THAT TALKS. This full-length documentary film will portray graphically the vital role of radio in American life and the effectiveness of radio as a sales medium.

The Waldorf premiere will be followed by local showings in some 430 communities throughout the U. S., with local stations acting as hosts to audiences of business and civic leaders. The initial showing in New York will have the showmanship of a Hollywood premiere. A blue-ribbon audience of 1,200 has been invited to attend. Gen. Dwight D. Eisenhower is tentatively scheduled to deliver a distinguished layman's forecast of what lies ahead of the radio industry during the 20th century. Later, top radio pro-

*(Please turn to page 59)*

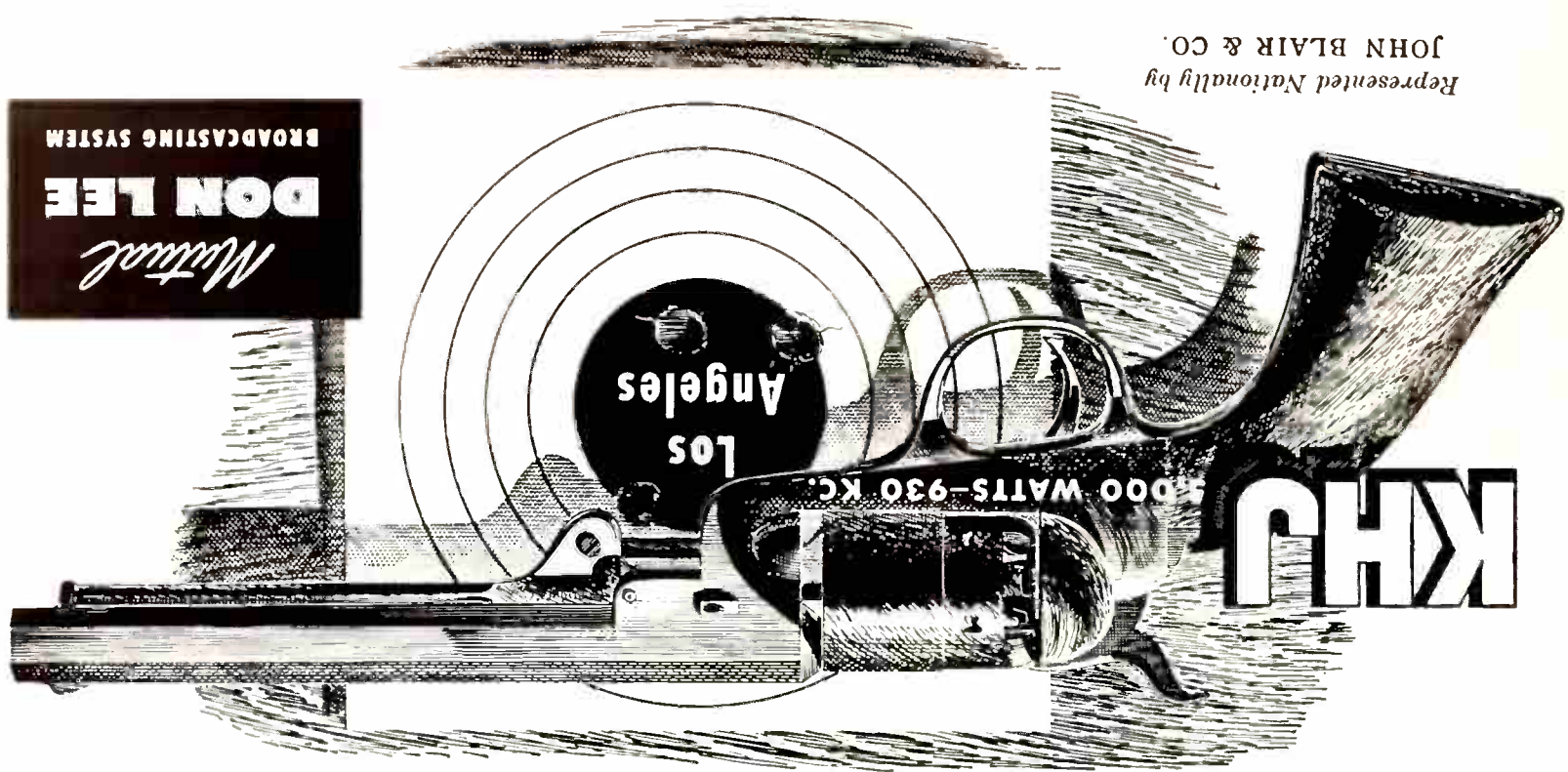


Use the 2 best persuaders  
West of the Pecos



*to cover the 2 biggest markets in the West*

Economy, Complete Coverage, 25 Years of Successful Selling—  
All Yours with these Key Stations of DON LEE—the Nation's  
Greatest Regional Network.



Represented Nationally by  
JOHN BLAIR & CO.

*Mutual*  
**DON LEE**  
BROADCASTING SYSTEM





The

MAGIC

is built-in

There are two pictures on this page: the one you are looking at; and the one they are looking at (which you can't see).

To you the important picture is the people *in front of the television screen*. It is a picture of the special impact achieved only by this medium, yet which goes far beyond the novelty of television.

But we are equally concerned with the picture *on the screen*. For it is the result of creative programming which alone can *sustain* this kind of impact...building into every program the magic that holds the largest audiences week in and week out.

It is now clear that CBS is the richest source of such programming in television today; that CBS consistently has more of the most popular programs than any other network; and that most of these programs have been created or produced by the Columbia Broadcasting System.

This picture of television's impact is a picture any advertiser can create—but he needs the magic of CBS to hold it.

**CBS TELEVISION**

**Check Your  
Southeastern List  
Carefully**

**BE SURE**

to include the  
station that—

**Has more daytime coverage area than any other 5,000 watt station in the entire Southeast!**

**Not only completely covers its home market —one of the Nation's first 150 — but reaches and sells a vast rural audience as well in its total Georgia-South Carolina area!**

**Offers as its best recommendation a large list of the Nation's leading advertisers regularly reaching WGAC's 83,000 farm and 75,000 urban-small town families.**

**ADVERTISERS**

Are making new sales records on

**WGAC**

580 Kc. - ABC - 5,000 Watts

**AUGUSTA, GA.**

Avery-Knodel

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

-continued from page 2-

**Additional funds for BAB's  
LIGHTNING THAT TALKS**

Additional funds from 25 new subscribers to the All-Radio film have raised BAB total receipts to \$140,000. Surplus money will be used to make extra prints for conventions, dealer meetings, and other groups of national importance.

**Zenith to increase  
TV set production**

After it stops manufacturing automobile radios, Zenith will use plants to expand television set production. For fiscal year ending 30 April 1949, automobile radio sales totaled \$77,146,861.

**American consumer in  
good financial shape**

The American consumer has plenty of purchasing power. Despite record spending in post-war era, last year individuals owned \$132,000,000,000 in liquid assets; \$20,000,000,000 in currency.

**TV sets flood country**

There are too many sets on the market. Many brands have been forced to cut profit margins to the bone. Overstocked TV dealers took big losses on 1949 models. Most 1950 sets are selling for 20 percent less.

**Premiums aid soap  
sales in '49**

Lever Brothers considers the increased use of premiums major factor in boosting soap and detergent sales last year. Nation used 505,000,000 more pounds in 1949 than 1935-39 average; an increase of 16 percent.

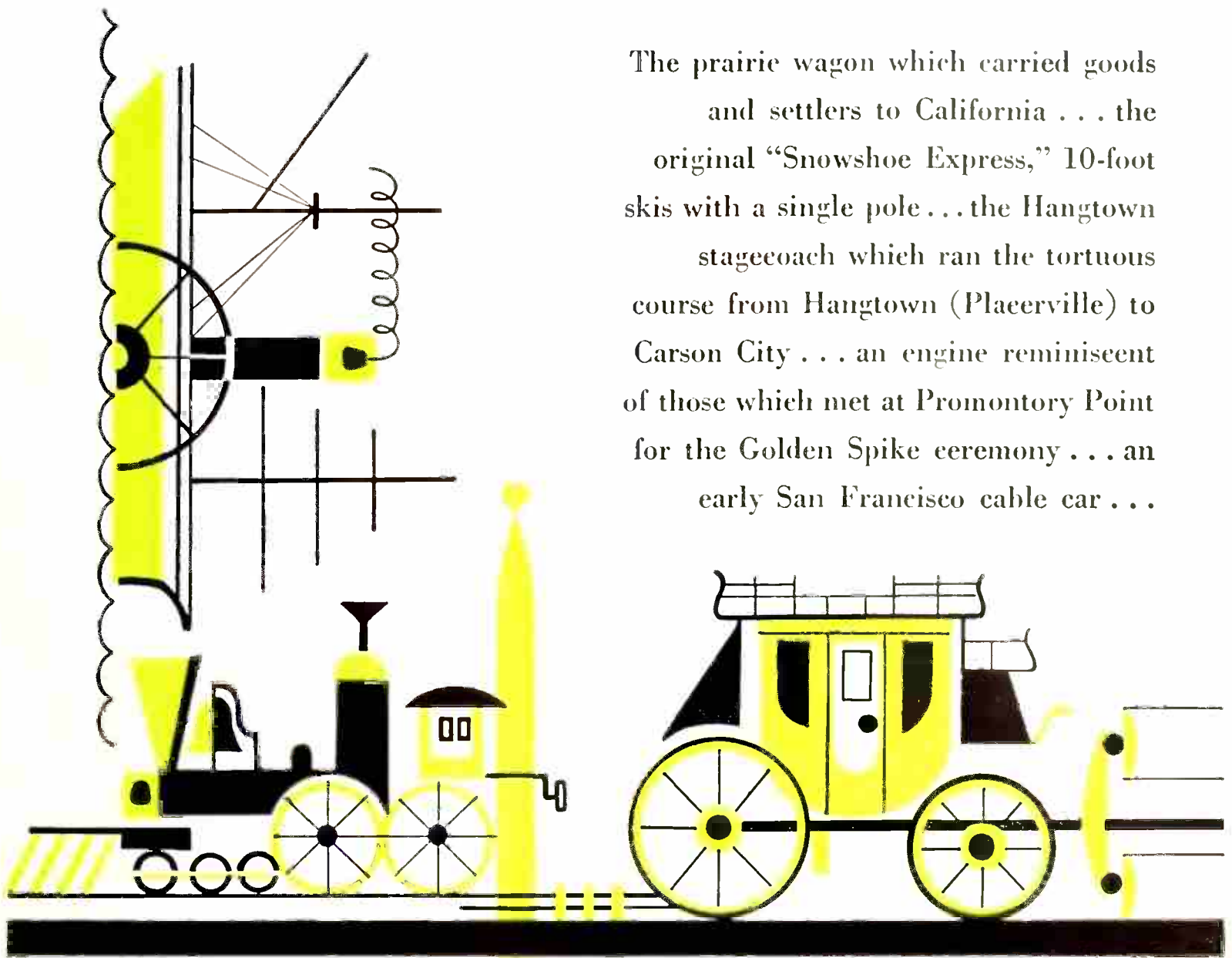
**Free offer of TV's ten  
most successful film commercials**

Advertisers and agencies can study ingredients of ten successful TV commercials in special film prepared by Sarra, Inc., N. Y.

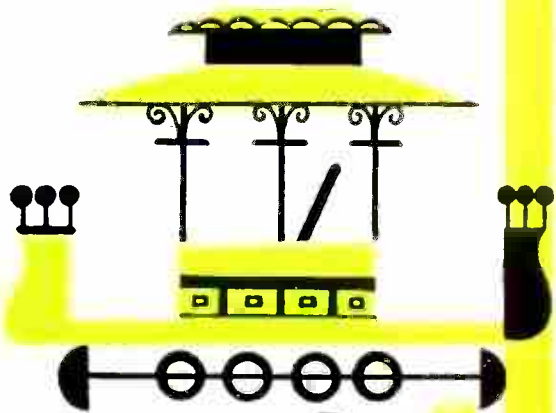
**Music Libraries are  
growing and growing**

There's nothing small about radio station music libraries. Impetus of saleability of library-prepared scripts is one cause of substantial growth. Lang-Worth has grown from \$1,000,000 in 1946 to \$3,500,000 in 1949. World, Associated, Standard, Capitol, RCA Thesaurus are all doing boom business.

The prairie wagon which carried goods and settlers to California . . . the original "Snowshoe Express," 10-foot skis with a single pole . . . the Hangtown stagecoach which ran the tortuous course from Hangtown (Placerville) to Carson City . . . an engine reminiscent of those which met at Promontory Point for the Golden Spike ceremony . . . an early San Francisco cable car . . .



the old paddle-wheeler on the Sacramento River. These were familiar sights in the early days of northern California. Today 28-year-old KNBC is as familiar to the people of northern California as were the wagons and steamboats of the 1850's. It is northern California's best buy.

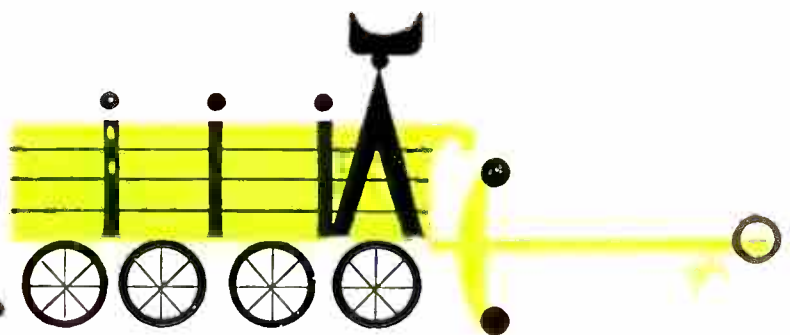


**KNBC**

THE STATION OF  
NORTHERN CALIFORNIA

50,000 WATTS

680 K. C.



Represented by NBC Spot Sales



## Mr. Sponsor asks...

**"What are the factors contributing to the increased use of spot radio?"**

**Harry W. Bennett**

Advertising Manager, Jelke Good Luck Products Division, Lever Brothers

### The picked panel answers Mr. Bennett



Mr. Wilds

that new products, such as the anti-histamines, made their first public appearance. However, two other factors were undoubtedly important in making 1949 the peak year, so far, for spot radio, namely: 1) the uncertainty of business as to actual sales potential, coupled with the exit of the so-called "seller's market" and the entrance of the "buyer's market"; 2) television.

At the start of 1949, many national advertisers were unwilling to commit themselves to large and inflexible advertising budgets until they had more indication of what kind of business year 1949 would turn out to be for their products. As the year wore on, labor problems were mainly adjusted satisfactorily and sales, by and large, seemed to be holding up fairly well, with the exception of certain cities or regions where increased local competition was forcing down the sales curve of the national advertisers. The obvious remedy was to increase the advertising effort in such markets in order to get a larger share of local sales. Consequently, spot radio as well as

newspaper lineage benefited.

Likewise at the start of 1949, many advertisers were experimenting with television and were reluctant to commit themselves heavily in other directions until they were satisfied that this medium had been given a thorough trial. At the same time, most of the advertisers in this category were fully aware of the fact that television alone could not give their products the necessary support, and consequently, they turned to spot radio as a means of supplementing their television coverage in many markets.

To sum up, spot radio showed itself as being extremely flexible, and this flexibility was just what many advertisers needed in 1949. That this quality is extremely important seems to have been recognized by two of the networks, at long last, in the recent short-term deal with Ford for a large number of sustaining programs; it is my opinion that an awareness and appreciation of the flexibility of spot radio by everyone concerned cannot but help make 1950 a banner year.

CHARLES M. WILDS  
*Timebuyer*  
N. W. Ayer  
New York



Mr. Burbach

large advertisers, the daytime spots were used to supplement the nighttime

network programs, while the small advertiser centered his entire appropriation around the use of spots.

During 1949 network evening time became scarce and the rating picture became more competitive, with the result that even good network programs found it difficult to maintain the previous high ratings enjoyed during the war and post-war years. The shifts of major programs from one network to another completely changed the evening network rating picture, not only in the major markets, but in the smaller outlets as well. Thus, some advertisers dropped their programs and purchased spots during the day in order to try to capture a completely new audience. Such advertisers as cigarette companies and beer and soap manufacturers went into daytime spots, with money saved by dropping a low-rated evening program.

The advertiser with a limited budget purchased more spots because he could enter spot agreements and get good adjacencies to the increasingly popular daytime shows, and at the same time take advantage of the change in trend of listeners from one network to another. The small advertiser could not tie up too much money in advance during 1949 and, thus, could advantageously use spot on a two-week cancellation basis thereby not tying up his advertising plans for an expensive 13-week cycle.

It is my hope that 1950 will result in the spoken and visual advertising media reaching all time highs, whether it be network or spot. My slogan now is, "Radio and television look nifty for 1950."

GEORGE M. BURBACH, JR.  
*Ass't VP radio and TV*  
Federal Advertising Agency  
New York



Mr. Kemp

Whether the use of spot radio is actually increasing is a debatable point. A number of timebuyers have expressed the opinion that it is easier to buy spot announcements currently than it was, say,

three years ago. However, there are many reasons for the use of spot at any time and especially at the present.

One reason, which is probably temporary, is a reflection of current business conditions. Many advertisers are reluctant to make the large-scale, long-term commitments necessary for the use of network radio and have, therefore, turned to spot. I believe that networks have recognized this particular condition, and some of them have recently abandoned or modified the long-standing network policy of selling time only on a 13-week cycle base.

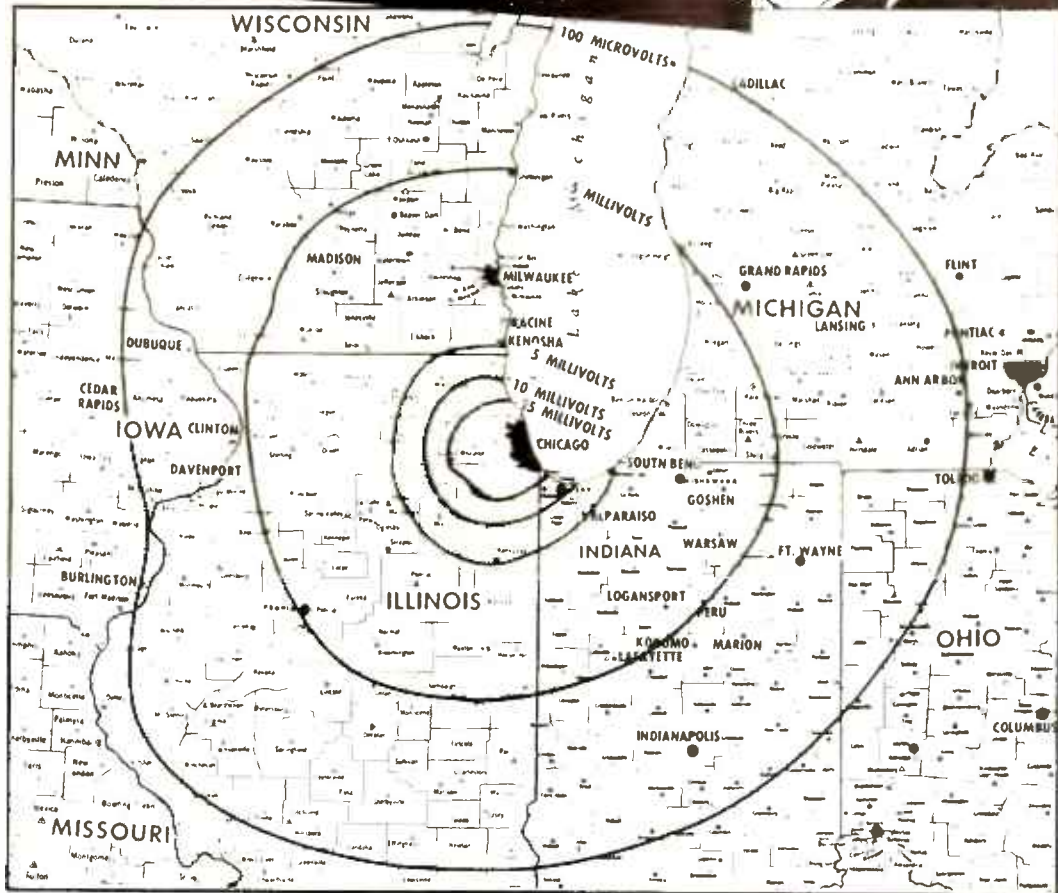
Another reason for the use of spot is its flexibility. Spot radio permits the advertiser to vary his advertising pressure by seasons of the year and by geographic areas. In some cases advertisers desire to concurrently promote different products in different areas. The high cost of network cuts makes this difficult to do on the networks but it is a simple process when spot radio is used. National advertisers are also turning increasingly to the use of spot radio to supplement regular network efforts in areas where there are special marketing problems or where network coverage is, for one reason or another, weak.

TV will have an increasing effect of the use of spot. It is to be expected that as large advertisers take over the sponsorship of network TV programs, they will use spot radio to round out advertising support in non-TV areas. It may be, of course, that all networks will modify network requirements in such a fashion as to permit this type of complementary radio advertising to be done on a network basis.

Finally, improved sales methods employed by local stations and their representatives have resulted in the use of spot radio by an increased number of local and regional advertisers.

FRANK B. KEMP  
Ass't Media Director  
Compton Advertising  
New York

# What does a coverage map mean?



## ***Plenty*** WHEN YOU'RE SELLING CHICAGO AND 251 KEY MID-WESTERN COUNTIES ON **WCFL!**

Your sales story on WCFL goes out to Chicago and 251 Key-Counties in 5 rich, middle-western states. This actual audience coverage is based on a 30,000 letter-pattern.

8,289,763 consumers in the *primary!* 5,421,020 in the *secondary!*

**A POTENTIAL \$15,000,000,000 ANNUAL MARKET**

As the *Voice of Labor*, WCFL has a *special tie* with the well-paid craftsman and wage-earners in this prosperous, industrial area.

For full information, contact WCFL or The Bolling Company.

# WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate

## GIFT SHOP

SPONSOR: Casa Elsassier

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Senor Don Casa is a confirmed TV user after these gratifying results. Some weeks ago, on Shopper's Guide, an imported English outdoor toy was advertised. The cost of the spot was \$20 but within three days of the announcement, ten toys were sold at \$32 each. In any language 320 for 20 is a good return. And adds Senor Don Casa, "The prestige of being a television advertiser is in itself worth the cost of advertising in this great medium."*

WTVJ, Miami

PROGRAM: Spots



**TV**  
**results**

## AUTOMOBILES

SPONSOR: Coker-Butler

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When this Pontiac agency was taken over, the new owners thought TV advertising would be too costly. However, they bought two one-minute spots per week for three months at \$27 each and two film spots at \$65 each. The immediate result was a 20 percent increase in service department business with a new building erected to handle the extra business. Now the owners say: "We feel we have achieved our goal at a cost cheaper than that afforded by other media."*

WKY-TV, Oklahoma City

PROGRAM: Spots

## TOYS

SPONSOR: Meyer & Thalheimer

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Toys were in the TV spotlight in this instance. Two of the principal items were the Schilling talking doll, a \$12.95 item, and the Hansel & Gretel marionette show for \$5.98. The store sold 660 dolls and could have sold more if they'd been available. The marionette show sold to the tune of 40 dozen. Not only was this a sell-out but, department store officials report, it resulted in a 50 percent increase over previous toy sales.*

WBAL, Baltimore

PROGRAM: Spots

## OFFICE SUPPLIES

SPONSOR: Fastener Corp.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This firm, selling pen-size Duo-Fast pocket staplers, was able to nail up a very favorable sales record with the aid of TV. Six spots were used on the Dr. Fixum Show, and during this time Marshall Field & Co. was the retailer. During the four weeks that the department store had this product on hand, they sold out completely three times. Proving once again, TV can sell anything that's worth buying.*

WENR-TV, Chicago

PROGRAM: Spots

## DEPARTMENT STORE

SPONSOR: D. H. Holmes Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Here is food for thought for potential TV advertisers. This New Orleans department store recently allocated one commercial on its regular variety program to its catering department. Following the telecast, orders were received for complete catering service at seven social functions. All seven callers said that until they had seen the video plug they were unaware that the store offered such a service. Further proof to the Holmes Company that it pays to advertise — on video!*

WDSU-TV, New Orleans

PROGRAM: Variety Show

## SPORT STORE

SPONSOR: Chicago's Last Sports Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This store is located 15 miles from Chicago's Loop in a wilderness of industrial plants but here is their amazing TV story. In less than ten weekly telecasts of 45 minutes in length, every item visually advertised on the program was sold out within five days of the telecast. Store traffic increased 40 percent. Customers appeared from towns in a radius of 200 miles of Chicago. All this with the store so far removed from the center of things; but video brings them in.*

WBKB, Chicago

PROGRAM: Wrestling

## PAPER GOODS

SPONSOR: Home Containers Corp.

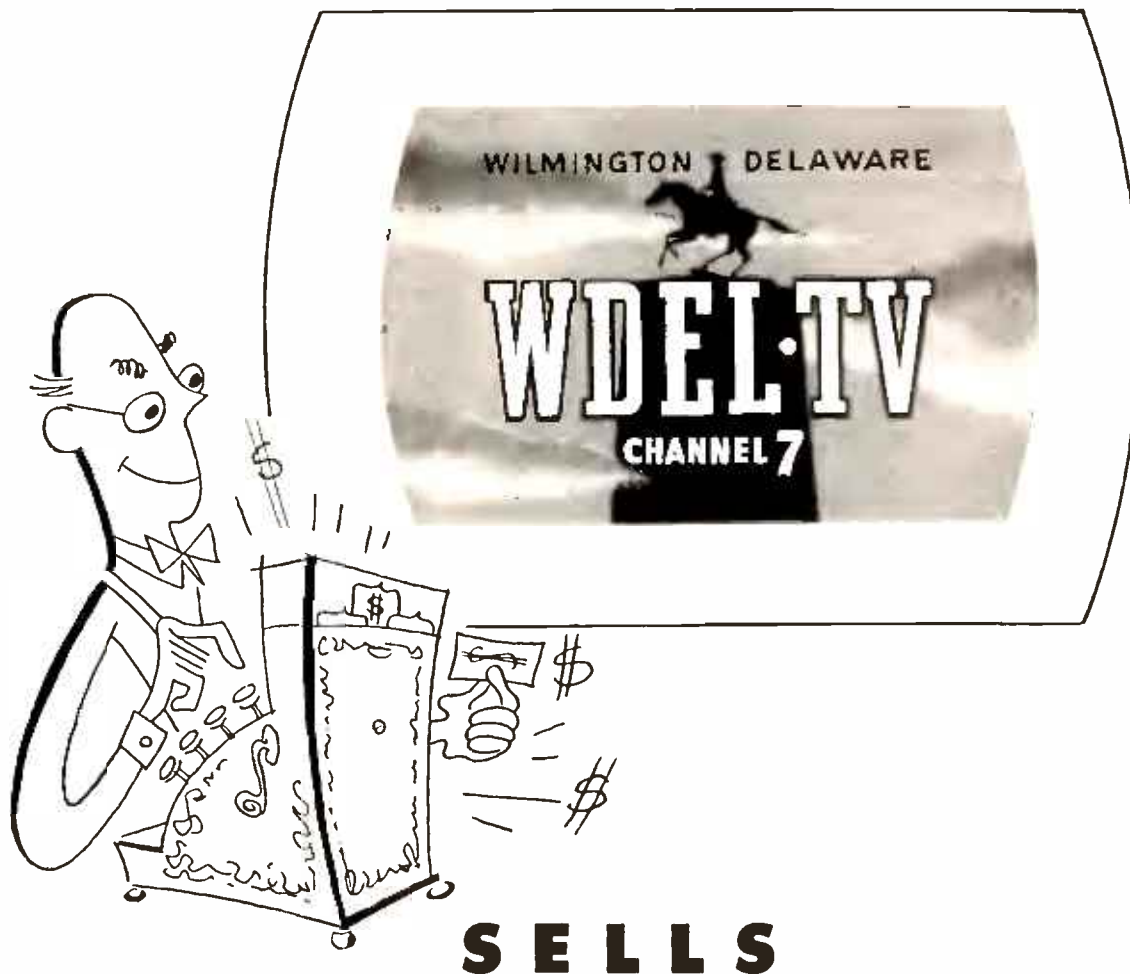
AGENCY: Guild, Bascom & Bonfigli

**CAPSULE CASE HISTORY:** *These manufacturers of Press-2-Seal freshers relied solely on TV to bring in the sales and they were not disappointed. As a result of a one-month test campaign and no other media used, the firm reported a sale of almost 40,000 units. The company says the results of the TV demonstration were astonishing since the 40,000 units were distributed in only 150 stores. The firm is now sold on video.*

KGO-TV, KRON-TV & KPIX, S.F.

PROGRAM: Spots





The always-rich Wilmington market has heartily welcomed the only television station located in the state of Delaware—WDEL-TV—on the air since June 30, 1949. Viewers are enthusiastic about this, their own television station. Already, tuning WDEL-TV is a fixed habit—and set sales are showing a tremendous growth every month. This is due to the clearer picture this local outlet brings, the resourceful and varied *local* programming and NBC network shows. Be sure your sales story is effectively seen and heard in the Wilmington market where residents enjoy far above average per capita income—fifth in the nation. Enjoy as do many foremost advertisers, new, profitable business this year from selling on WDEL-TV. Write for information.

*Represented by Robert Meeker Associates*  
 CHICAGO SAN FRANCISCO NEW YORK LOS ANGELES



**STEINMAN STATIONS**

CLAIR R. McCOLLOUGH, *General Manager*

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

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

**WKBO**  
 Harrisburg, Pa.

**WRWA**  
 Reading, Pa.

**WORK**  
 York, Pa.

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

## CHIQUITA

(Continued from page 21)

White Fleet was in war service, long-range thinking was going on in the United Fruit conference room at Pier 3, North River, New York. Ships were not available to move the banana crop, but the far-flung plantations were kept free from jungle growth against the day when they could produce again.

Bananas are an excellent baby food. The baby crop would sprout after the war. UF reasoned that the demand for bananas would top the normal pre-war

volume of 100,000,000 bunches a year. (That is still the volume shipped, but improved agricultural methods have increased the weight.)

"By mid-summer of '44," Mr. Partridge said, "the war clouds were lifting and we felt that we should get started on our educational job. We all agreed people hate to do things because 'it's good for you.' But it was important that consumers know two things: bananas make best eating when they are flecked with brown; to get them that way they should be allowed to ripen at room temperature.

"We had done radio advertising pre-

viously. Before, and during the early part of the war, we sponsored 'The World Today', a 15-minute newscast on the CBS network. We had also sponsored sporadic spot campaigns and, particularly, participation in women's homemaking programs—always on an educational basis. This time we were prepared to make our educational approach more personal, and to spend more money than ever before to back an extensive, highly integrated and hard-hitting campaign."

UF took its problem to BBD&O. In September, two slightly groggy young men emerged from the music room with Chiquita Banana. Garth Montgomery, lyricist, handed the script to a vocal office girl, swept a handful of paper clips into a Dixie cup to simulate a maraca, and composer Len MacKenzie whammed out the catchy score.

The agency went overboard. So did UF when orchestra leader Ray Bloch and Patti Clayton, the original Chiquita, put on a dress rehearsal and gave out with:

"I'm Chiquita Banana and I've come to say  
Bananas have to ripen in a certain way . . .  
Bananas like the climate of the very, very tropical equator,  
So you should never put bananas in the refrigerator . . ."

Listeners to the jingle, aired on 75 stations, were more reserved. "For six months," Partridge recalls, "nothing much happened. Then a woman phoned, begging for a record of the jingle, even a cracked one. She was worn out dialing around all day trying to catch Chiquita for her youngster."

After that, things began to happen in the volume indicated at the beginning of this article.

By November, 1945, the jingle was being heard over 138 stations in the U. S. in 55 markets; and over 24 stations in Canada in 21 markets, five of which used a French version which the agency produced and Chiquita learned and recorded in Montreal.

Peak radio advertising was reached during 1945 and 1946 when the jingle was aired in the U. S. and Canada over 300 to 400 stations on a budget exceeding \$1,000,000. Currently, it is scheduled over the Keystone Network, plus 12 major markets for a combined total of approximately 150 stations. There is no guarantee, however, that this schedule will still be in effect as you read this. Both UF and BBD&O demand flexibility, and markets are

## ONLY ONE STATION **COVERS** THE SOUTH BEND MARKET — AND WHAT A MARKET!

Right! Only WSBT covers the great South Bend market. No other station, Chicago or elsewhere, even comes close. Look at the latest Hooper — look at any Hooper — for eloquent proof.

The South Bend market is far-reaching, prosperous, and growing fast. Its heart is *two* adjoining cities — South Bend and Mishawaka — with a combined population of 157,000. Total population of the *entire* South Bend market is over half-a-million. Total retail sales in 1948 exceeded half-a-billion dollars! The rest of WSBT's primary area gives you another million people who spent 911 million dollars in retail purchases in 1948.

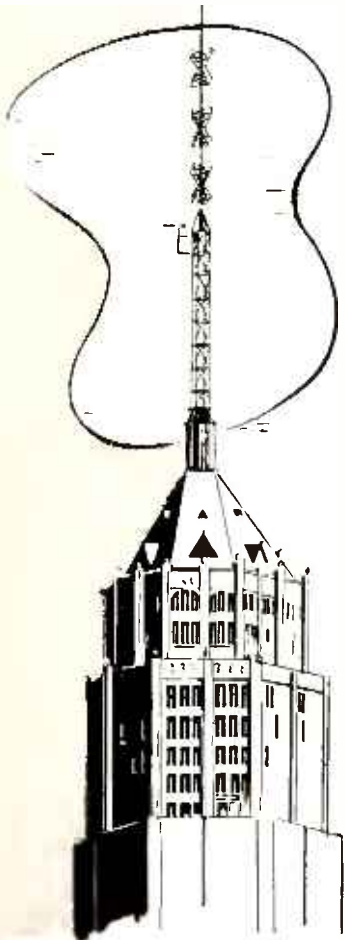
You *must* cover the South Bend market. You *do* cover it with WSBT—and only with WSBT.

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

*Announcing*  
a new  
eyeline for  
the San Antonio skyline



TELEVISION  
**KEYL**  
CHANNEL 5

**KEYL**

THE NATION'S NEWEST TV STATION  
—FIRST ON THE AIR IN FIFTY!

top television entertainment  
for Texans in the  
San Antonio trade territory

*Channel 5*

AFFILIATED WITH DUMONT,  
PARAMOUNT FILM NETWORK

Represented Nationally by

**Adam Young Television, Inc.**

San Antonio Television Company  
Business Office, Studio and Transmitter  
atop the Transit Tower, San Antonio, Texas

# "THE BIG 3"

## Top-Selling Disc Jockeys in the Detroit Market!



THE TOBY DAVID  
MORNING SHOW

★



EDDIE CHASE'S  
MAKE BELIEVE  
BALLROOM

★

HAL O'HALLORAN'S  
DAWN PATROL



• Based on actual results for their sponsors, these men are hitting new highs in popularity. From early morning to late at night, selling products or service via CKLW is an easy, thrifty proposition!

50,000 WATTS, MIDDLE OF THE DIAL AT 800 KC.

# CKLW

Guardian Building • Detroit 26

MUTUAL  
SYSTEM

Adam J. Young, Jr., Inc.  
National Rep.

constantly changing.

Chiquita's effect has been widespread; she's even influenced the comics. When Frank King, creator of *Gasoline Alley*, showed a baby sitter raiding the refrigerator—which contained bananas—he was deluged with indignant letters. "You don't do that to bananas," howled his readers. A chagrined King hadn't time to pull the *faux pas* out of the dailies, but the Sunday strip had no bananas in the refrigerator.

By this time, Chiquita had rung up another first in an increasingly long list. Recorded by at least nine different companies, the tune was being played on juke boxes all over the nation. By popular demand, UF published the song in sheet music form in the *American Weekly*.

Now came the problem of showing what Chiquita looked like. "As part of our long-range program," says Partridge, "we wanted eventually to go into television, too. But it was a costly proposition, and we had a valuable property. What if the transition from vocal to vocal-visual was a let-down to viewers who might have their own mental picture of Chiquita? We decided an actual person wouldn't do: it would have to be a drawing."

Over 155 designs were considered. Most were gay and ingratiating, but somehow they all looked like a Latin lovely you'd seen somewhere before. They weren't Chiquita. Then Partridge had a happy thought. "Look," he said, "we're trying to make Chiquita look like a person. She's a person, all right, but she can't look like anyone else: she's a *banana*. What's wrong with a banana in human form?"

Obviously, nothing. With the final cartoon approved, UF plunged, not into TV, but into the toughest market of all . . . commercial films.

"We knew film houses generally don't go for commercial movies, and it's understandable. After all, a customer pays his money to be entertained. But we thought we could make it light and amusing enough so that the educational part would be fun, too."

The education was designed to teach the audience new uses for bananas. As a vegetable, for instance, in broiled, fried, or baked form. Forty percent of the 30-second film is devoted to recipes.

John Sutherland was contracted to produce the so-called "minute" movies; Monica Lewis (Chiquita number three) was to be the voice. Altogether, a series of 23 experimental films were



## Best eye and ear specialist in town!

That's what *both local and national* time buyers say about WCAU's radio and television stations.

- 1 WCAU-AM has been first in every Philadelphia audience-measurement survey ever made. That kind of history speaks for itself.
- 2 WCAU-TV outpaces the other Philadelphia stations in local program popularity.\*

WCAU—CBS radio and TV network affiliate—brings you the top stars . . . a growing parade from Benny to Bergen and from Waring to Wynn.

Wherever you are, if you want to sell Philadelphia, you want WCAU-AM and WCAU-TV.

\*Telepulse

**WCAU**  **AM**  
**TV**  
**FM**  
CBS AFFILIATE

**The Philadelphia Bulletin Stations**

produced. All followed the same pattern. The opening, an amusing situation. Then enter Chiquita who saves the day with a suggestion. After a graceful exit, two or three voices break in with the recipe. In some scenes dishes are shown being prepared with real ingredients by human hands because food loses its appeal when shown in cartoons.

The good taste of the films helped them crack 375 (out of 850) theatres which had never before shown a commercial film.

Chiquita was ready for TV at long

last. Or so UF and BBD&O thought.

A screening of the Technicolor shorts over a closed video circuit disclosed that the recipe scenes did not televise clearly. It was difficult to distinguish, for example, the various items used in a salad plate. On the screen, the salad appears rich and appetizing in color; on TV it transmitted as a dark mass with little or no definition between ingredients.

To improve matters, the agency decided to make a black and white print from just one of the three color negatives used in printing the movies. The

green negative was chosen because it was the predominant color in the majority of the playlets. Results are excellent. The live food sequences, in particular, are bright and clear.

In the middle of November, Chiquita Banana started a 13-week test campaign on all New York and two Boston TV stations (these cities being home offices of UF, and among their largest selling areas). Because of its unorthodox 30-second length, the spots are placed primarily in participation periods, mostly around the dinner hour, and in several instances in one-minute periods where the preceding program can be cut to accommodate it.

In the middle of January, additional TV spots were added when UF bought twice daily participation for Chiquita in the 15-minute human interest program "Stranger than Fiction" via WNAC-TV, Boston.

United Fruit has never offered a premium itself. But the Kellogg Company, in conjunction with UF, used six color transfer pictures of Chiquita and a rag doll version of the young lady, as a premium to help sell its cornflakes.

There's no guarantee that UF won't handle a premium itself in the future.

"Chiquita's an unpredictable personality," says Mr. Partridge, whose offices are overflowing with premium ideas.

"We operate," he concluded, "on the idea that if we can create sales and good will for ourselves and allied concerns, we're doing the job we set out to do. Flexibility and mobility in our own advertising, and the feeling we are contributing something to the overall advertising picture which will educate the consumer to a healthier, happier life, just about covers it.

"What Chiquita has done for sales is, of course, impossible to say because of the great demand. As for what she has accomplished in the way of good will, the record speaks for itself.

"We are firmly convinced that every medium serves a purpose; that one does not detract from, but rather strengthens, the power of the others. There is no set allocation of our budget to any one of them. That is why our radio-TV figures for 1950 are arbitrary and preliminary, subject to change at any time. We're like an organist who pulls out the stops that will make the tune sound best."

Right now, after five years of Chiquita, the tune still sounds mighty good. ★ ★ ★



The Station that Delivers the  
**PLUS AUDIENCE!**

**FIRST**

- **IN LISTENING** (Hooper)
- **IN NETWORK** (NBC)
- **IN POWER** (5000 WATTS)
- **ON THE DIAL** (600)
- **ON THE AIR** (1930)

Your **FIRST** and **BEST** Buy!

Affiliated with

N B C



Represented by

Headley-Reed Co.

1930

TWENTIETH ANNIVERSARY YEAR

1950

Watch for the

**WCFL**

**COST STORY**

**WCFL, Chicago**  
**1000 on the dial**

**Represented by the Bolling Company**

# HOW FAR CAN JARO HESS GO?



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

For the sponsor: the Station Manager, the Account Executive, the Radio Director, the Salesman, the Sponsor. Free with your subscription to SPONSOR. Write: SPONSOR, 510 Madison Ave., New York 17.

**FREE, with your subscription to SPONSOR**  
(\$8.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at \$4.00 each.

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company  
Don P. Nathanson

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.  
Cahn-Miller, Inc.

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

Niles Trammell  
NBC

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

Dick Gilbert  
KRUX



## SPOT, NETWORK, OR BOTH?

(Continued from page 19)

prerequisites (plus an unshakable belief that network advertising was its proper medium) when it signed the modest-cost Fibber McGee & Molly to a 26-station NBC Blue Network in 1935. And it needed plenty of that unshakable belief, too. After 15 months, their Hooper was as modest as their budget: 7.0. By April, 1937, it was 12.8. In 1944, it hit 33.5 to become the highest-rated comedy team on the air, and in second place on audience preference lists. Last year it was in third place with a substantial rating of 24.9.

What S. C. Johnson accomplished by staying with its network decision is two-fold. It sold America generally on wax for a variety of uses, and on Johnson wax particularly. Johnson's wax outsells all other brands put together.

What of spot radio advertising?

As previously indicated, spot can be highly effective for a national advertiser. *And for a seasonal product, or one with spotty distribution, or something new or speculative, or for a limited budget, it can't be overlooked.* It is the best national product proving-ground in radio advertising. Because of spot's flexibility and mobility, astute advertising managers can manipulate their campaigns much in the manner of a general deploying his forces. If a product is new, and consumer acceptance yet to be gained, it is as much an advertising error to pit it against an established product as it would be a tactical error to order green troops to battle seasoned veterans.

The new anti-histamine products are a good case in point. It would be foolhardy to attempt to establish these products, while they are still comparatively new, via network advertising. The same goes for king-sized cigarettes. Embassy, Fatima, Cavalier, Life, Pall Mall and Regents are heavy spot users. They are gaining their objectives step by step. As a result they are able to analyze the opposition's strength and so conclude when to move into a market, when to sit tight until enough force is mustered to strike. Is a specific market lagging; is his product moving sluggishly off dealers' shelves in certain areas; do distributors need a shot in the arm in others? The advertiser can shift markets al-

most as easily as the general moves the pins on his map.

No more orderly progression towards its objective comes to mind than the case of Rosefield Packing's Skippy Peanut Butter. No brand of peanut butter had been established nationally or in volume when Skippy decided it could be done. (Previously, the product had been sold and named regionally by local packagers.)

Network was out of the question. The budget was too small, the risk too great. Starting in one city with a spot campaign eight years ago, Rosefield Packing concentrated on wholesale and retail outlets, building up distributors. It was tough, pioneering work. But it was done so realistically and well that the program was extended to 52 markets.

For the past seven years, "Skippy Hollywood Theater" has been the vehicle . . . a comparatively low-cost transcribed show from Hollywood featuring minor screen names and experienced radio talent: it was created by transcription producer C. P. MacGregor in cooperation with Rosefield and its agency, Garfield-Guild. (Since 1948, Young & Rubicam, San Francisco, has handled the account.)

As the show rolled up audiences, Skippy invaded market after market, always preceded by the program. Following its uncompromising "hands off low-audience, poor listening-time buys," the product never entered a market until good evening time on a top rated station (preferably a 50,000-watter) was available. In every market it entered, Skippy not only started right up the sales ladder, but upped peanut butter consumption generally. With the groundwork solidly established via spot, Rosefield Packing put Skippy on 62 CBS stations in December, including two in Hawaii.

The story of Bulova Watch, second largest spot user (Colgate-Palmolive-Peet is first), reads like a textbook on successful spot use. It started in 1927, when time signal spots were placed with WWJ, Detroit. That year the Biow Co. (still Bulova's agency after 25 years) spent \$30,000; in 1949 it spent \$3,500,000 on over 250 stations and in every TV market with 10 and 20-second announcements and some time signals.

The format is simple and frequent: telling people the time, spelling out B-U-L-O-V-A for remembrance value; buying spots before and after leading



## SAN FRANCISCO— WELCOME

Available February 28th,  
the first Pulse radio re-  
port for the San Fran-  
cisco metropolitan area.

This radio report will be  
issued bimonthly here-  
after, and becomes num-  
ber nine in the list of  
Pulse radio reports. The  
others are Boston, New  
York, Northern New Jer-  
sey, Philadelphia, Wash-  
ington, D. C., Chicago,  
Cincinnati, and Los An-  
geles.

For radio and television  
facts  
**ASK THE PULSE**

**THE PULSE Incorporated**  
ONE TEN FULTON STREET  
NEW YORK 7, N. Y.



Produces over  
\$1,000,000,000 of  
Manufactured  
Goods Annually

**WAIR**  
WINSTON-SALEM  
NORTH CAROLINA

network shows.

Bulova learned a lesson after the stock market crash of 1929, when the widespread panic influenced them to relinquish a majority of spots. It was a heartbreaking job getting them back. While many watch companies cut ad budgets during the war (when their factories were largely engaged in production for military use), Bulova remembered '29 and hung on. Spot is Bulova's only radio advertising, and sales are directly traced market-by-market through the simple device of altering the watch names.

Stimulating, too, is the experience of Ajax Cleanser, which started out three years ago to crack one of the most competitive of all markets. Spot radio and newspapers were chosen exclusively to carry the product across country. The agency (Sherman & Marquette) will not reveal its method of buying spot radio, but concedes it has done "a terrific job" in jockeying sales to top position in many markets. Ajax, currently number two seller in the field, is scuffing the heels of long-time leader Bab-O.

*This leaves two points in SPONSOR's roundup of spot's positive factors: products which have a high regional variation in consumer acceptance; products which need to reach a specific segment of the audience at peak listening time.*

These are hotly disputed points, with spokesmen for network and spot claiming superiority in tailoring campaigns to fit those product and consumer characteristics. The arguments advanced must be reviewed searchingly, for not all considerations are immediately apparent.

Without exception, network executives say that by buying a network of selected markets a manufacturer can achieve results comparable to the use of spot stations. The perplexity in this argument revolves around three points: (1) the regional variation in consumer purchases, (2) the regional variation in listening habits (see charts on page 19) and the fluctuation in listeners' program tastes between markets.

An advertiser buying selected network stations or a regional network buys a single type of program to appeal to a highly diversified audience: one with such cleancut differences in product acceptance, listening habits, by time of day and night, and program preference, as to be startling.

The variations, regionally, in consumer product acceptance and peak listening periods are too clearly set forth in the accompanying charts to need reemphasis here. But consider a small sample of the fluctuation of listeners' tastes between markets, based on C. E. Hooper's winter-spring reports for 1949:

Arthur Godfrey—Peoria, 23.3; Fort Worth, 3.5  
Pepper Young's Family—Fort Worth, 13.9; Syracuse, 5.5  
Wendy Warren—Syracuse, 11.2; Oklahoma City, 1.4  
Young Dr. Malone—Cleveland, 10.8; Fort Wayne, 2.4  
Portia Faces Life—Oklahoma City, 12.3; Cleveland, 3.7  
Ladies Be Seated—Fort Wayne, 11.3; Fargo, 3.5  
Ma Perkins—Fargo, 20.2; Peoria, 1.0.

Does it seem wise judgment to buy a single type program to appeal to these very individualistic markets, and the people who make up those markets—especially when local programs, with their intensely loyal audiences, are available for the job? It's an old advertising axiom that when you set out to clinch a sale, speak the other fellow's language. There are relatively few universal languages which network can use to do this; spot does it by appealing knowingly to listeners' likes and dislikes.

Comparative-cost pros and cons, of course, are a moot subject. So complex is this question that an entire article could be devoted to it without nearing a clear-cut decision. The networks offer package programs which, on a nationwide basis, are generally less expensive than individual programs on a number of stations. Yet, Capitol, Lang-Worth, World, RCA Thesaurus, Standard Radio and other music libraries offer scripts for spot broadcasting to fit varied budgets. And Ziv, TSI, Goodman, MacGregor, Eells, and other transcribed-program firms can furnish standardized programs often the equal of network fare.

It boils down to what the advertiser wants, and what he has to spend.

SPONSOR has no brief in favor of buying network or spot or vice versa. It definitely holds the belief, however, that 1950 can be a red letter year for manufacturers who will study their broadcast advertising problems and goals objectively . . . and stick to their conclusions. ★ ★ ★

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

**BMI LICENSEES**

Networks	23
AM	2,064
FM	403
TV	90
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES . . . 2,734\***

You are assured of  
complete coverage  
when you program  
BMI-licensed music

*\*As of February 6, 1950*

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

For all the favorite NBC network television programs...and really good local productions...everybody's watching **KRON-TV**...exciting new "Clear Sweep" television station that...

**MAKES THE SAN FRANCISCO  
BAY AREA A "HOT"  
TELEVISION MARKET**



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

## THE AUTO INDUSTRY

(Continued from page 25)

same way as other industries are flirting with television today. The car makers, in effect, are about 10 years behind the pack.

They started out loldly enough, a glance at the record shows. Back in January, 1927, Henry Ford sponsored the hour-long "Old Fashioned Dance Program" on NBC, spending \$10,000 for two shots. General Motors, following Ford's lead, in March bought the first of its once-monthly "Cadillac Concerts" on the late NBC Blue Network. In July, GM aired a one-shot for Buick on NBC "Roxy and His Gang." By September, cautious Chrysler was in the thick of it with "The Dependable Hour of Music" on CBS.

In November, General Motors returned to the air with the "General Motors Family Party," which ran through 1929. During the next five years, almost every major automaker—including some firms since defunct, like Graham-Paige, Franklin, and Durant—took a flyer in radio. Unfortunately, most of them made their

bid on a much too tentative and fleet-footed basis.

By the mid-thirties, some of the automotive leaders were emboldened to the point of staying with a show for more than one or two programs. Ford inaugurated the "Fred Waring Show" and the "Ford Sunday Evening Hour." Chrysler, breaking away for the first time from the straight musical format, made radio history with the "Major Bowes Amateur Hour," which set an all-time record as the highest-rating commercial network show.

The increasing importance of the local dealer in automotive merchandising began to make itself felt by 1935. In that year, Chevrolet bought a transcribed World Broadcasting System show, "Musical Moments," on 300 stations. This was the largest selective radio campaign of its day, and firmly established in automotive air advertising the theme of "see your local dealer."

After the U. S. entered the war, the auto makers, like other industrialists, switched to the production of guns, aircraft, tanks, munitions, and other materiel. Automobile advertising

either was suspended entirely or reverted to the purest type of institutional selling, calculated to keep the manufacturer's name before the public. When the war ended and reconversion began, the pent-up demand for new cars continued to be so strong that the gist of most automotive advertising had to be, "Keep your shirts on."

Customers' shirts, it would appear, are on to stay. Thus, automobile advertising has had to be reconverted to meet the new market situation just as the auto plants were reconverted at the war's end. But the automobile industry, dragging its feet as usual in radio, has been uncommonly slow in its reaction.

The Ford Motor Co. (agency: J. Walter Thompson) awoke with a start last January, shot a worried glance at the calendar, and bought \$500,000 worth of AM and TV shows in advance of the new-car showings. Although this was the first time that Ford had bought network programs on a short-term basis, it doesn't necessarily follow that it presages a revolution in automotive advertising on the air. While the short-term buy may indeed color Ford's subsequent use of network radio, there is no reason to suppose that the rest of the industry will follow suit.

Gordon C. Eldredge, advertising manager of the Ford Division, said of the short-term buy: ". . . It presents a greater flexibility for the advertiser. It's roughly equivalent to buying pages in publications for specified dates of issue, and hence it permits closer timing with an overall advertising campaign."

Ford has been as willy-nilly about radio in the past as any other car maker, but in this instance at least, the company acted promptly and on a broad enough scale to accomplish its objective.

Chevrolet (agency: Campbell-Ewald), on the other hand, has made a major effort in television. Chevy's video schedule includes the "Tele-Theater" on NBC; "Inside USA" on CBS-TV; local sponsorship of the "Pantomime Quiz" by the Chevrolet Dealers Assn. of New York, New Jersey, and Connecticut; the Roller Derby on WJZ-TV; "Famous Jury Trials" on WABD; "Winner Take All," on CBS-TV; Golden Gloves on WPIX, and TV announcements in 25 markets.

The Chrysler Corp. (agencies: Ruthrauff & Ryan; BBD&O; N. W. Ayer),



## FIRST in the QUAD CITIES

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

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

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

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

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 5,000 Quad Cities\* sets . . . hundreds more in a 75 air-mile radius.

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

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



On the occasion of its  
Twenty-fifth Anniversary  
Station WTIC  
extends warm greetings to  
the many artists, agencies  
and advertisers with whom  
it has been associated  
over the years

**WTIC**

**Dominates  
the prosperous  
Southern New England  
Market**

The  
first  
four  
thousand  
pages

Late in 1946 SPONSOR hopefully published the first issue of a unique magazine devoted 100% to helping advertisers and advertising agencies appreciate, evaluate, and effectively use radio and television advertising.

Every year since its inception SPONSOR has issued a report to its readers describing its state of health, its growth, what it has done, what it intends doing. When a magazine serves an industry we believe that its readers are entitled to such information.

Herewith are some facts of particular interest.

As of the issue of 30 January, 1950, SPONSOR had published 4,424 pages. Of these, 744 pages were printed in the first year, 1494 pages in the second, 2186 pages since.

About 53% of the total lineage has been devoted to editorial, 47% to advertising.

SPONSOR started with a staff of eight. One year later it had twelve. Today it has twenty.

---

*for buyers of radio and television*

SPONSOR began its career as a monthly. When the need for more frequent publication became apparent it shifted to bi-weekly operation (every-other-Monday), a schedule that it has maintained since the beginning of 1949.

Simultaneous with going bi-weekly, SPONSOR was granted second-class mailing privileges. In slightly over two years SPONSOR has succeeded in converting considerably more than 50% of its guaranteed 8,000 copies to *paid* circulation—at the highest subscription rate in its field.

Today SPONSOR has more *paid* subscriptions among national advertisers and agency executives than any other trade publication devoted to radio and television. It has more than twice the *total* advertiser and agency circulation of its nearest competitor.

During the problem-rift year 1949 SPONSOR's opportunity to serve the broadcast advertising industry hit its full stride. Before the Broad-

cast Advertising Bureau became a reality SPONSOR editorialized time and again on the urgency of an industry promotion-and-selling bureau. The Big Plus, Radio Is Getting Bigger, Let's Sell Optimism (adopted by hundreds of stations and reprinted by the thousands) were created and published during 1949. SPONSOR aimed its "pictorialized facts-and-figures technique" on timely subjects. In addition to its regular issues it produced, during the year, the Summer Selling Issue, Fall Facts Issue, NAB Evaluation Issue, 99 TV Results (three printings), Farm Facts Handbook.

These are some SPONSOR contributions, over and beyond its normal activity, to its readers.

We believe that SPONSOR's growth is in proportion to its fulfillment of outstanding industry service.

In this crucial year 1950 we believe that SPONSOR is on the road to greater achievement.

---

**SPONSOR**

*510 Madison Avenue, New York 22*

**Clients keep  
renewing because  
... they're getting**

# **SALES RESULTS**

**Ask your Headley-  
Reed man about the  
best buy in . . .**

**Charlotte, N.C.**

*1st in the South—sixth in the na-  
tion in effective buying  
income per family.*



Nov.-Dec. 1949

MORNING	43.7
AFTERNOON	34.9
EVENING	28.8

**First By Far!**

# **WBFL**

SYRACUSE, N. Y.  
Represented by  
**FREE & PETERS, INC.**

has been sponsoring the "Groucho Marx Show" for DeSoto-Plymouth on CBS, although at this writing the program had been cancelled temporarily because of a strike at the DeSoto-Plymouth plants.

Packard (agency: Young & Rubicam) recently signed for sponsorship of a new half-hour variety series over ABC-TV, starring Edward Everett Horton, to begin March 23. This show will mark Packard's debut in network television.

Buick (agency: Kudner), out of network television since its sponsorship of the Olsen & Johnson show last summer, has bought an extensive national schedule of radio and television announcements.

Dodge (agency: Ruthrauff & Ryan) has been using television on a local level. In Detroit, for example, Dodge dealers since Jan. 15 have been sponsoring a 15-minute sports newsreel program on Sunday night.

Kaiser-Frazer (agency: Morris F. Swaney) will introduce its new low-priced line early in April, heralded by one of the biggest advertising drives in the history of the industry. Heavy use of radio and television is anticipated, with the accent probably on announcements. Packard likewise has launched an extensive announcement campaign, which got under way Feb. 1. Studebaker has been using announcements over a wide area on a continuous basis. To return to the broader, industry-wide picture: local dealers can teach the average car manufacturer a great deal about the effective use of radio. While the manufacturer is only now narrowing his sights to the direct selling range, the dealer has always had a sharp bead on the ultimate target. He knows the market at first hand because he lives in it. And his knowledge of what the competition is doing is necessarily more realistic than that of the boys in the board room.

Thus the manufacturer, when planning his radio strategy with his agency advisors, would be wise to give his dealers a bigger voice in top-level advertising policy than they are getting today. They, after all, will be making most of the final sales.

What line will automotive advertising on the air take in '50? SPONSOR'S probing of that question indicates that institutional advertising will not be out, as one might think at first consideration, but it will certainly be sec-

ondary. No matter what the product, whenever one is merchandising an item in the four-figure price range, a feeling of confidence in the maker must be planted and nurtured.

The state of the automobile market being what it is, however, the first requisite of all its advertising will be hard and direct selling. Claims and counter-claims will shower down like confetti, and superlatives will float through the air with the greatest of ease. Thus, much will be heard about the "higher (inside), wider, longer Dodge," with its "knee-level" seats, and "picture windows"; Lincoln-Mercury will bear down hard on "ease in steering"; and "increased driving smoothness"; the new DeSoto is "longer, lower (outside) and wider"; Packard is calling attention to specific features, such as its "Ultramatic" transmission.

As this winter wears into spring and the heavy saturation selling linked with the arrival of the new models lessens, it's likely that the trend toward the use of programs rather than an-



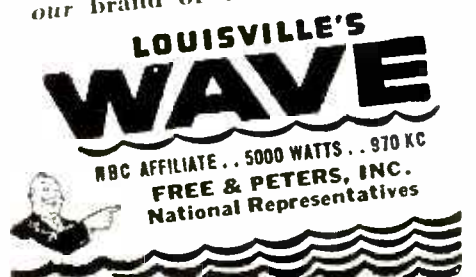
## **WANNA WHITTLE AWAY AT BARLOW**

**(Ky.)?**

If you've got a yen to carve out big sales in Barlow (Ky.), Gents, don't use WAVE; our signal isn't sharp enough or strong enough to reach that Mississippi bottomland.

But like unto ye mighty two-edged sword, WAVE can—and does—cut a swath through the Louisville Retail Trading Zone. This is the richest and most important slice of Kentucky. Families living here are 40% better off than folks in the rest of the State. And boy, how we mow 'em down!

So how about it?—don't you like our brand of cutlery the best?





nouncements will be more evident. There is no set formula for choosing the *kind* of radio program that will sell cars. Ford, for example, in its big buy on Mutual and CBS, chose mystery dramas, audience participation shows, newsreels, dance music interludes, and comedy. Ford bought more mystery shows than any other type, as it happens, but only because there were more mystery shows available.

Ford's time choices are more significant—all of the shows were spotted between 7 and 11 p.m., peak hours for family listening. The company's motive in picking up the tab for these network sustainers was not philanthropic. Ford was aware that, year in and year out, many sustainers are among the best shows in radio, with huge and loyal audiences. A sponsor who is shrewd enough to buy an established sustaining program is getting, in effect, a going concern, with a ready-made clientele. The spadework involved in building an audience has been done before he arrives on the scene, and thus he gets real circulation for his first dollar.

As for television, if the automotive industry's radio history were the only yardstick, one could expect the car makers to get rolling in video by about 1960. But even Rip van Winkle, once roused, stayed awake. The automobile manufacturers have been quick to recognize the value of television as a sales medium for a product which sells largely on visual appeal. By a twist of the dial, the living room can be transformed virtually into a dealer's showroom.

While the car makers are steadily increasing their TV spending, there is no evidence that this means a cutback in radio. It does mean a more careful integration of media than heretofore. It means thoughtful planning, a lack of which quality has characterized automotive broadcasting in the past. There is no percentage in going into broadcast advertising blindfolded through a revolving door. ★ ★ ★

## AFTER MIDNIGHT

(Continued from page 29)

tion to New York — Dover, Del., Bridgeport, Conn., and Bethlehem, Pa. The study, which was commissioned by WOR, showed that 43% of those polled listened at home. About 36% listened



utilizing WGY 10 years ago

are using WGY today

... reason?

*They've found  
it Pays!*

Represented Nationally by NBC Spot Sales

**WRGB TELEVISION**

CHANNEL 4

Serving Eastern New York, Western New  
England, Albany, Troy and Schenectady

-810 on your dial  
50,000 Powerful watts  
affiliated with NBC

**WGY**  
A GENERAL ELECTRIC STATION

in their cars while going to or coming from work. 14% listened while at work, and the remaining 8% listened in restaurants.

A later Crossley check for WOR in Greater New York alone showed that some portion of the station's programming between 2 a.m. and 6 a.m. was heard in 200,000 homes. WOR boosted that figure to 350,000 homes on the basis of a similar survey a year later.

Anyone who thinks that after-midnight listening is strictly a big-city proposition is badly misinformed. It's true that many of the 24-hour stations are located in the larger cities—New York, Chicago, Detroit, Washington, Philadelphia, Los Angeles, and so on. On the other hand, some of the most loyal all-night radio fans are farmers, living in solidly rural areas far from the "asphalt jungles."

A typical example is the rich southern California fruit and truck produce area served by the Broadcasting Corp. of America stations—all five of which are on the air all night. It gets so hot there during the day that much of the farm work is done after dark, when the mercury drops sharply. It's a common sight to find a farmer in the Im-

perial Valley or the Palo Verde Valley running his tractor all night, with a radio beside him.

The five BCA stations are neatly situated to blanket this area. KPRO, Riverside, serves as the key station, feeding programs to the farm belt outlets; KPOR-FM, San Bernardino; KROP, Brawley-El Centro; KREO, Indio-Palm Springs, and KUCB, Bylthe. BCA officials claim that on most nights there are just about as many people awake and listening to their radios in this section as there are during the day. It appears that those who aren't ploughing the south pasture to music, or listening at home, are listening on the highways.

The area is traversed by three of the main transcontinental traffic arteries—Highways 60, 70, and 80, and by a major north-south road, Highway 99. Checks at traffic control points disclosed radios in 83% of the 52,000 cars travelling these roads on an average day. An estimated one-third of these cars are on the highways between midnight and 8 a.m. Moving targets, to be sure, but nonetheless potential customers with money to spend.

BCA is so completely sold on the

richness of the after-midnight market and the profitability of the all-night operation that the firm plans a wide expansion in that direction. By spring, BCA expects to be able to pipe all-night programming to stations throughout California and Arizona.

Great reductions in time rates are one of the brightest aspects of the after-midnight picture, from the advertiser's standpoint. At WNEW, for example, rates for time between midnight and 5 a.m. are cut clearly in half—\$150 for a single half-hour that would cost \$300 at 10 p.m. and the same deal on spots. Other all-nighters slash their rates similarly after midnight.

WWDC, the only round-the-clock station in Washington, D. C., charges only \$20 for six one-minute spots, or \$70 for 29 one-minute spots. This station, which began all-night operations in January, 1944, has been outstandingly successful as an after-midnight sales medium—and in a city not particularly noted as a stay-up-late center.

One of WWDC's first after-midnight sponsors was the small beanery mentioned earlier. Within a year the business had expanded sufficiently to maintain a fleet of jeeps equipped with hot plates, which delivered orders phoned in by hungry listeners egged on by the WWDC plugs. Other sponsors on WWDC's all-night "Yawn Patrol" during the past year have been night clubs, theaters, auto dealers, breweries, record shops, taxi companies, and surplus sales stores. Having the all-night field to itself in the capital, the "Yawn Patrol" has an exclusive estimated audience of 10,000 on weekday nights and up to 20,000 on Saturday night. (Estimates by the American Research Bureau, Washington.) These figures do not include taxicab (9,000 Washington cabs have radios) or automobile listening.

The bargain rates available on after-midnight shows are even more enticing when one considers the truly amazing "bonus" coverage that usually goes with them. As the night wears on and more and more limited-time stations across the country sign off, those that remain on become veritable one-station networks, beaming through the uncluttered ether to points hundreds or even thousands of miles beyond their normal signal areas. This is true even of the smaller outlets—250-watt WWDC has received listener mail and telegrams from 43 states during the early morning hours.

## Up On Stilts? No, Sir! Miami's Rapid Growth Into One Of Dixie's Key Markets Is

# Solid, Sound and Healthy!



Greater Miami's population is made up of honest-to-goodness, root-growing, year 'round residents...plus thousands of tourists from everywhere, who come back year after year as regularly as the swallows to Capistrano!

By telling your story with regularity over WIOD...which covers this expanding Key Market as completely as Florida's Sun... you can get and hold your share of sales!

For detailed information and proof of our selling ability...call our Rep

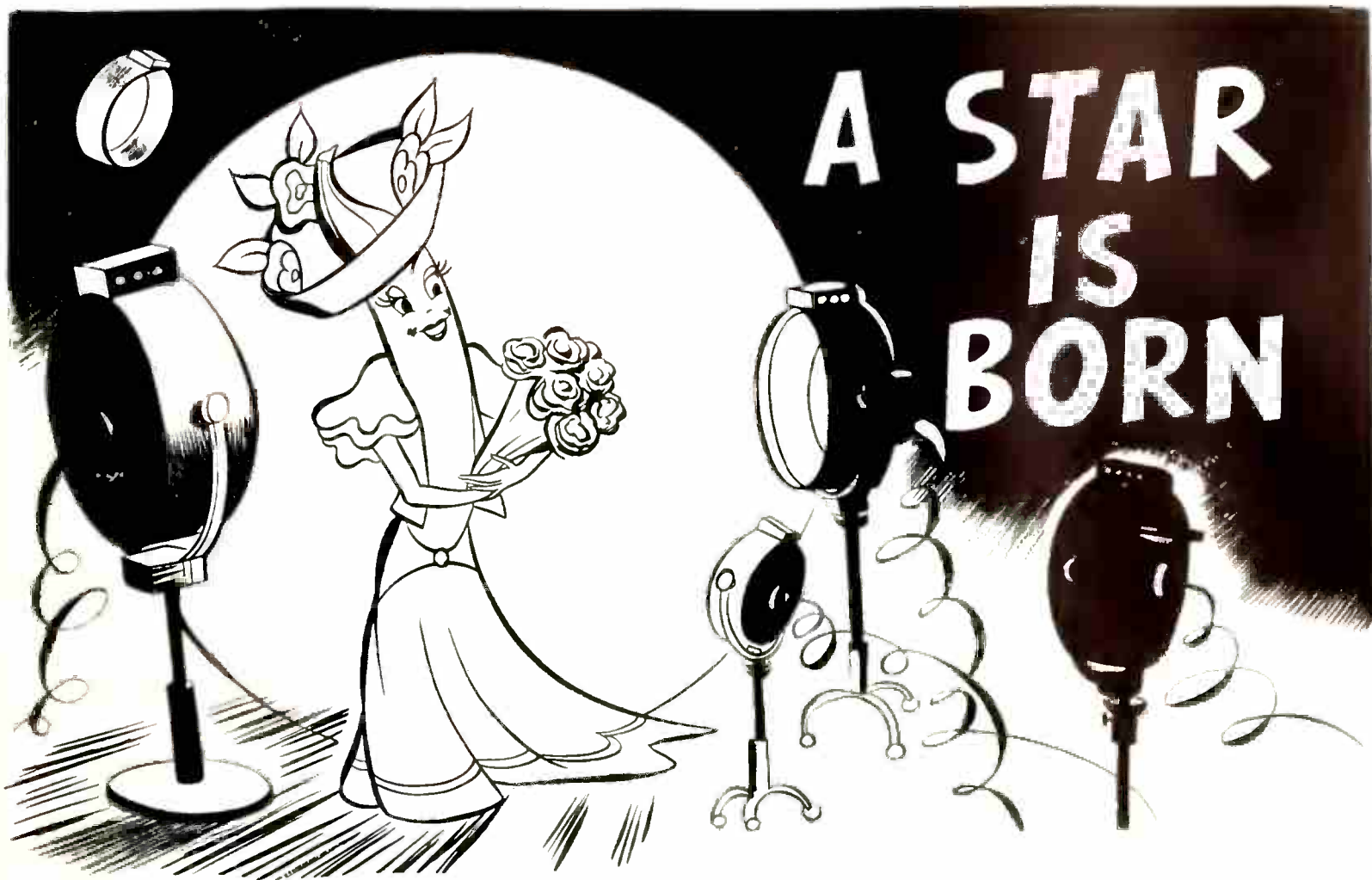
George P. Hollingbery Co.

# WIOD

FIRST IN MIAMI

James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC



## CHIQUITA BANANA\*

**United Fruit Company's First Lady of television film commercials and minute movies.**

*A recent independent audience reaction study proved that Chiquita Banana was the most popular of ten TV film commercial spots tested:*

	CHIQUITA BANANA	HIGHEST RATED COMMERCIAL TESTED TO DATE	AVERAGE OF ALL TV COMMERCIALS TESTED TO DATE
INTEREST SCORE	95	85	70
BELIEVABILITY	92	78	69
INFORMATIVENESS	91	81	68
REMEMBRANCE	85	81	63
EFFECTIVENESS QUOTIENT	90	79	68

\* © United Fruit Co.

*Stories created by Batten, Barton, Durstine & Osborn, Inc.*

Directed and Produced

by

# JOHN SUTHERLAND PRODUCTIONS, INC.

NEW YORK

HOLLYWOOD

how big can a  
5,000 watt be?

Plenty big...if the station has one of the half-dozen best frequencies in U. S. radio.

that's WMT -- 600 k.c.

Plenty big...when ground conductivity and freq. combine to push the 2.5 mv. line way out

that's WMT -- with a 2.5 mv. contour of 19,100 sq. mi.

Plenty big...when there are people living in all those square miles

that's WMTland -- a "city" the size of Washington, D. C., spread out over the richest land in the world

WMT adds up to the kind of a station an advertiser needs to cover Eastern Iowa economically!

Now in  
our 27th  
year

**WMT**

★  
The Katz man  
will provide  
full details  
★

BASIC COLUMBIA NETWORK CEDAR RAPIDS

ask  
**JOHN BLAIR & Co.**  
about the  
**HAVENS & MARTIN**  
**STATIONS**  
**IN**  
**RICHMOND**

**WMBG-AM**  
**WCOD-FM**  
**WTVR-TV**

First Stations of Virginia

## The Case of the SKEPTICAL BUYER

His product was home insulation —big stuff.

When a KDYL salesman said, "Let's pitch that to our big morning audience," the man was skeptical . . . but said he'd try it.

He sold three insulation jobs within a week as a direct result of a few morning spots.

That's when he called the KDYL salesman and said, "Run, don't walk, down to my place so I can sign a long contract!"

Another satisfied KDYL client. And of course KDYL-TV brings the same kind of results!



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

Powerful WJR, Detroit, operating with 50 kilowatts on a clear channel, has pulled replies from virtually every state in response to its "Goodwill Dawnbuster" program, aired from 2 a.m. to 5 a.m.—and also from Iceland, Cuba, Puerto Rico, Australia, New Zealand, and Alaska. Save-By-Mail, Inc., bought six announcements on WJR at 2 a.m. between Dec. 6 and Dec. 11, announcing a special Christmas offer of giant animal toy balloons. The spots pulled 831 orders from many states, at a cost to the advertiser of 12.6¢ per order. The company had allocated 25¢ per order and would have thought it a good buy even at that price.

Still more spectacular was a mail test made over WJR last winter by the Chrysler Corp., which sponsored "One Hour of Entertainment" from 1 to 2 a.m. Monday through Saturday. An offer of a free automatic pencil drew a total of 17,129 requests from 42 states and six Canadian provinces, all post-marked within 24 hours of the announcement as stipulated.

The unique quality of after-midnight programming undoubtedly has had much to do with its outstanding success as a sales medium. This is relaxed, shirt-sleeves radio, in sharp contrast to the frenetic, always-punching daytime variety. The pressure is off, and all the listener need do is listen, with a minimum of mental effort.

It's axiomatic in after-midnight radio that "the more music and the less talk, the better the show." Obviously, the kind of music played is important, too. The smarter all-night disc jockeys eschew the blaring "One O'Clock Jump school for less bucket-footed fare—Strauss waltzes, light classics, and the like. Sometimes there is a noisy minority of listeners who seem to prefer loud and hot licks even at 3 a.m., but firm handling usually sways them.

Alan Cummings, all night disc jockey for WWDC, Washington, took a drastic step along this line some weeks ago. He played eight different renditions of "Mule Train," flooding the capital with whip-cracking and clippety-clopping for a solid half-hour. This was a reverse-English approach. "I wanted to play the tune to death in the shortest possible period," Cummings said.

Newscasts are standard on most after-midnight shows, usually in shots of five minutes or less, together with weather reports. Late sports results are a fixture on many such programs.

Others feature one or more interviews each night with recording artists or other show business luminaries. There is often a tendency to overdo such programming, however. This should be guarded against lest the show become too talky.

Mood is practically everything in the after-midnight field, and the big thing is to avoid jarring it. The relaxed listener is an ideal sales prospect. The more adroit after-midnight announcers and disc jockeys are artists at inducing just the right degree of semi-somnolence—a state difficult to achieve during standard broadcasting hours, when there are any number of distractions.

But the trick of turning the all-night audience into gold isn't really alchemy. It's a formula that any thoughtful advertiser can master, as thousands already have. ★★★

## D-DAY AT THE WALDORF

(Continued from page 30)

professionals such as Bing Crosby, Bob Hope and Fred Waring will appear.

Following is the suggested agenda, which may be a model for showings in other parts of the U. S.

The film will be shown in the Waldorf's Grand Ballroom, starting about 6:30. Dinner will follow. After dinner, such public and industry leaders as Henry Ford II, Harvey Firestone, Jr., David Lilienthal, and Harold Stassen will speak briefly. Culminating the evening, George Denny, moderator of ABC's "Town Meeting of the Air," will preside over an open discussion of radio cued by the film showing.

The first rough-cut full-length version of LIGHTNING THAT TALKS was viewed on 2 Feb. in New York by a group of network, station, and trade press representatives. The showing, held in NBC's Johnny Victor Theater, was in the nature of a sneak preview and the film will undergo further editing and modification before making its formal bow at the Waldorf. The finished product will be available for local showings in 16 mm. or 35 mm., each running about 45 minutes. Two 20-minute condensations of LIGHTNING THAT TALKS are also being produced, one emphasizing radio's position in the American social scheme, the other built around four radio result stories touched on in the film. ★★★

## YARDSTICK NUMBER TWO

(Continued from page 27)

of critics seem to encourage its possible misuse.

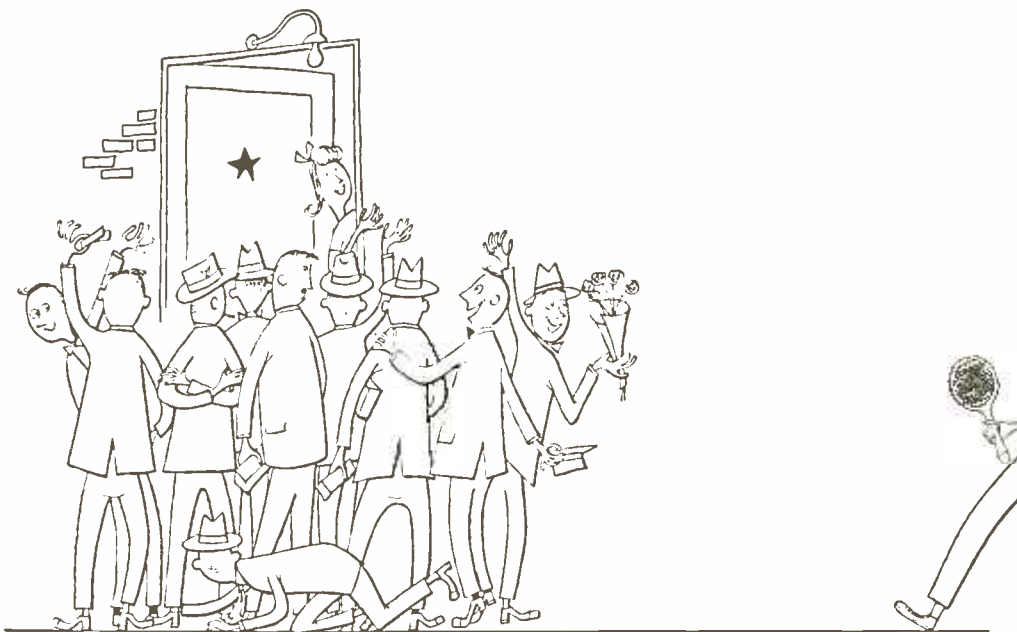
For example, an average daily audience statistic might be used to bolster weaker days and some other figure, as a telephone coincidental, used to sell stronger days.

The three-category breakdown offers an operator interesting possibilities in finding some instance in which he can claim leadership for his outlet. And he only has to lay his rate card down beside each column possibly to multi-

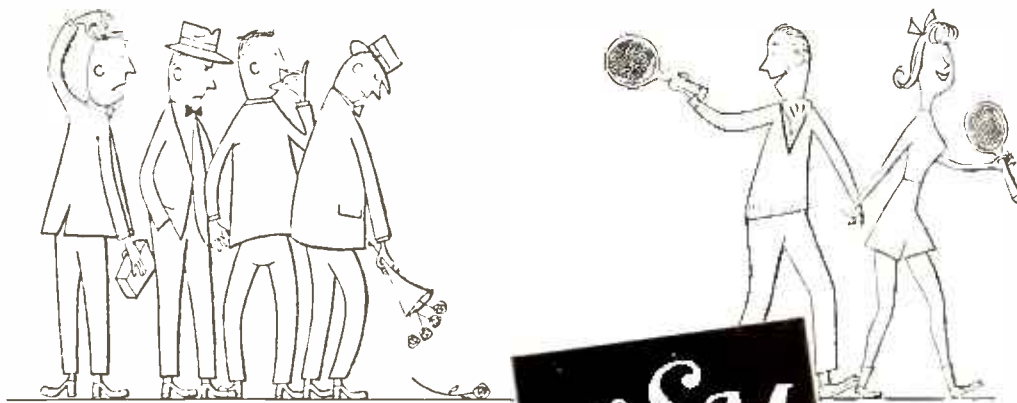
ply his chances of finding a case in which he can claim leadership.

The 1949 report, a \$1,200,000 effort, got under way in November, 1948 when a sample of 652,000 names was selected. Ballots were mailed in the spring of 1949 to families in all counties. A return of 55% (357,000 ballots) formed the basis for tabulating one of the most comprehensive media-impact studies on record.

Television and FM effects since Spring, 1949, can not be exactly calculated, but the current study reveals, according to Dr. Baker, some coverage dents attributable to this influence.



radio stations everywhere.....



BUT ONLY ONE...



CLEAR CHANNEL  
50,000 WATTS

Agency time buyer or Advertiser. How does this sound to you? Radio programming facilities unrivaled outside New York or Hollywood production centers. A 200 person talent staff including some of America's biggest name entertainers. . . And to reach the booming Central-South market the most powerful signal now authorized any American radio station—50,000 watts on an interference-free Clear Channel.

That's what you get when you buy WSM. That's why with 2612 stations in this country there is still ONLY ONE WSM.

HARRY STONE  
General Manager  
IRVING WAUGH  
Commercial Manager  
EDWARD PETRY & CO.  
National Representative

SALESMAN TO THE CENTRAL-SOUTH



"Nat D. Williams, one of many good reasons why a substantial portion\* of the Memphis market call WDLA 'my station'. Oct.-Nov. Hoopers place WDLA No. 1 in the A.M., No. 2 afternoons. These are just a few of the reasons why WDLA does a real job for such accounts as Stokely-Van Camp, Inc.

\*Metropolitan Memphis 44% Negro, U.S. Census 1940.

WDLA, Memphis, Tennessee, Bert Ferguson, Mngr., Harold Walker, Com'l Mngr., John E. Pearson, Rep."

## Do You Want More Motion in Your Promotion?

Winner of many national promotion awards seeks wider field of operation. 20-year advertising and promotion career has included positions as artist, layout man, copywriter, assistant advertising manager, advertising and sales promotion manager (industry and radio stations), and television network advertising and promotion director . . . and still in early 40's.

*Highest references including present affiliation.*

**BOX No. 23, SPONSOR**

But the single most important factor affecting the 1949 coverage picture is the advent of 1,200 new stations (predominantly locals) since the 1946 study. In their communities they have picked up local audiences and popularity, much as would a new local daily or weekly newspaper. The bulk of fringe audience losses of big power stations were gains of these small local outlets. In many instances this kind of audience loss has been negligible. And other factors have contributed to *increasing* audiences generally since 1946.

Quite apart from power increases, network changes, increasing popularity of a network, more aggressive management policies, better programing and promotion, etc.—all of which could result in bigger station audiences—the following factors have added tremendously to radio listening:

1. Between 1946 and 1949, radio families increased by 5,283,000.
2. The increase in radio families combined with the extra time spent listening by families generally resulted in an increase of home-hours of listening from 156,000,000 in 1946 to 198,000,000 in 1949 (Nielsen Radio Index figures).

And this doesn't take into account the important factor of out-of-home listening.

A check of 139 stations, selected at random, whose BMB counties are contained in a single state, reveals increased audiences for low-power, in-town stations. Most of these stations were new in 1946, and the check only confirmed what was naturally anticipated.

Changed listening patterns since 1946 make the current study an even more indispensable aid to advertisers in analyzing both network and spot coverage for maximum audiences.

The special tabulations obtainable on request will be a must for national advertisers concerned with selecting radio coverage in connection not only with competing stations, but with other media, especially where newspaper, magazine, and other advertising may be a factor. The three subscribing networks, ABC, CBS, NBC, will be provided complete sets of IBM cards covering their own affiliates for use in helping clients plan network coverage.

Dr. Baker has emphasized that the new data does not reveal how many minutes a person listens. It does not

tell age or sex of the listener. It does sum up weekly audiences on the frequency-of-listening basis of 1-2; 3-4-5; 7-6 times a week breakdown. Further studies might refine the data reported to a still greater degree. Proposals for morning, afternoon and night breakdowns among others have been strongly urged, in the event of a third BMB survey.

The ballots for the present study, as a matter of fact, included space for questions covering time of residence in neighborhood, number of radios in working order, people in home, auto and telephone ownership, etc. But to obtain this information a subscriber would have to order a special tabulation, which like coverage tabulations would be done at cost.

Dr. Baker emphasizes that the factors he named (summarized in a box at the beginning of this article) as influencing a station's BMB audience can not be used as a rule of thumb for predicting the nature of changes in BMB coverage. What competing stations do, Dr. Baker points out, as well as such impacts as shifting populations, may exert as great an influence on a station's audience as a new station in the market.

It is the present feeling of Dr. Baker, subject to modification as the result of further analysis, that a 3 times or oftener a week listening figure may be most comparable to ABC circulation figures. The impact of a station may be best estimated by what percentage of its total audience is composed of listeners who tune it 6-7 times a week.

This figure approximates a real "daily audience," though it is obviously lower than a figure including for each day the correct proportion of listeners who tune 1-2 or 3-4-5 times a week. The BMB report explains a method for weighting and computing an *average daily* audience from the listeners reported in the three columns referred to.

The 6-7, or "every day," listening to a station is probably the best indication of audience loyalty. BMB will study its findings to ascertain what figure represents a fair audience loyalty index. This figure will be derived from a study of the relationship of the 6-7 listeners to the station's total weekly audience.

In its upcoming issue (27 February), SPONSOR will report specific instances and applications of BMB data by agencies and advertisers. ★★

# 199

# TV RESULTS

**First it was 83**

**TV RESULTS,**

**then we published**

**99 TV RESULTS.**

**So far, we've exhausted**

**three printings.**

**The fourth will be**

**199 TV RESULTS, and will**

**be fully categorized**

**and indexed for**

**day-to-day use. You'll**

**love this one,\* even**

**more than you did the others.**

\*We're accepting limited advertising with a 10 February deadline. Regular insertion rates apply. Advertising was not available in previous TV RESULTS booklets.

# SPONSOR

**510 Madison Avenue, New York 22**

# Oh, Doctor!

## The 4 Equations

$$g_{ik;l} = 0; \quad \Gamma_i = 0;$$
$$R_{ik} = 0; \quad g_{,s}^{i,s} = 0$$

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

*Houston's Oldest Independent*

# KATL

HOUSTON, TEXAS

## Mr. Advertiser: TELEWAYS TRANSCRIPTIONS are NOT expensive!!!

Get the low cost for the market or markets where you need a top radio program . . .

*The following transcribed shows now available:—*

- TOM, DICK & HARRY  
156 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE  
131 15-Min. Musical Programs
- JOHN CHARLES THOMAS  
260 15-Min. Hymn Programs
- SONS OF THE PIONEERS  
260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs

## TELEWAYS

RADIO PRODUCTIONS, INC.

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

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

## 510 Madison

*(Continued from page 7)*

To be useful and reliable it is most important, to our way of thinking, that a measurement of any medium should have the validation of the advertiser and his agency.

SPONSOR always receives careful attention in this office. It is one of the few trade papers that speaks out fearlessly and gives all the arguments on both sides of a question.

H. N. STOVIN  
*Vice-President*  
BBM  
Toronto

PLEASE AIR EXPRESS COLLECT IMMEDIATELY TEN COPIES YOUR ISSUE SECOND JANUARY. YOUR CONTINUAL STRAIGHTFORWARD HONEST REPORTING OF TRANSIT RADIO NOTED, QUOTED. APPRECIATED.

L. H. HIGGINS  
*Manager, KTNT*  
Tacoma

I am one of those persons who is very negligent in writing complimentary expressions. I do want to compliment your publication on the "per inquiry" and "direct mail" story. I am particularly pleased because you quoted my statements accurately. Too often publications like to reinterpret and amplify statements by individuals to the point where the true concept is garbled. You folks did an excellent job.

WILLIAM A. MCGUINEAS  
*Commercial Manager*  
WGN  
Chicago

• These three letters from readers all bearing on trade paper accuracy and impartiality arrived in a single day.

### 200,000,000 HOURS

Anent your editorial on the "200,000,000 Hours"—how about "228 Centuries Every Day"?

The mathematics are obvious. I

think, and it could lend itself to a lot of treatments.

JACK BOYLE  
*Daniel Starch & Staff*  
New York

Re your poser in lead editorial 16 January issue: If 200 M equals 200,000 does 200 M M equal 200,000,000 radio hours.

HOWARD KLARMAN  
WMCA  
New York

• SPONSOR asked editorially for suggestions on how to get across the fact that 200,000,000 hours are devoted to radio listening daily—and how to say "200,000,000 hours" more easily. Here are some answers.

### THAT JARO HESS

Early in the year 1948 your publication sponsored a series of illustrations by one Jaro Hess. If memory serves one right, this series of illustrations consisted of caricatures entitled "Sponsor," "Time Buyer," "Station Manager," and "Radio Director."

We are interested in securing at least one copy of each of these illustrations. Please advise the writer where these would be obtainable and the cost involved.

RALPH D. HERBERT  
*Advertising Executive*  
Ross Jurney & Associates  
Salt Lake City

• The Jaro Hess pictures, suitable for framing, are free with a subscription to SPONSOR. Extra sets cost \$2.50.

### AUTO REPAIR AND PARTS

I've just finished reading the 16 January issue of SPONSOR. The article on co-op advertising is all that any time salesman could ask for. You have covered the subject in your usual thorough manner.

Lately I have taken to reading *Motor* magazine which is directed to auto dealers and garage men. They run a continuing series on advertising and devote the major part of their efforts to direct mail and newspaper advertising. They feel that radio is not a good form of advertising for garages

★ 5TH YEAR AS CANADA'S TOP 250 WATTER ★

Now 1000 WATTS

# CKNW



although they have recommended it by implication. This repair business is a big one. They expect to do better than \$4,000,000,000 (FOUR BILLION) worth of business in 1950. Also some of the manufacturers of replacement parts spend large amounts for advertising, with budgets that run from \$400,000 and up. Why can't they be shown how radio would help them? Companies such as Gabriel, Whitaker etc. use magazines like the *Saturday Evening Post*, why not radio?

ARMAND TERL  
WFBR  
Baltimore

### MUSIC LIBRARY COMMERCIALS

Being enthusiastic readers of SPONSOR we were particularly interested in the "Mr. Sponsor Asks ..." column relative to the possibility of a national advertiser being able to build a profitable program by using a station transcription library. The three answers in the affirmative confirmed our own feeling, naturally. But what delighted us especially was that *two* out of the three letters were written by Associated subscribers who have been more than successful in merchandising Associated's commercially planned "Shows That Sell." Mr. Winslow T. Porter of WINC, Winchester, Va., has 14 shows built out of his Associated Library. And while we knew that Mr. Green had initial success in selling "The Stars Sing" when it was originally produced, it was an unusual pleasure to learn through a major publication such as yours that one's own show has been successfully renewed *four times* for additional 26 program cycles (I promise to read SPONSOR thoroughly 100 times).

I notice in your open letter to Gordon Gray you are planning a souvenir edition for 30 January devoted to LIGHTNING THAT TALKS. We believe that this lightning is talking with a greater force than ever before, largely because of such outstanding efforts as the All-Radio Presentation, Mitch Mitchell's BAB and SPONSOR's new, refreshing, and effective approach to radio. Therefore, on your souvenir edition, congratulations and good luck.

LESLIE F. BIEBL

Program and Promotion Manager  
Associated Program Service  
New York

### READING VS. LISTENING

I am interested in obtaining reprint copies of "Seeing vs. Listening" by Paul Lazarsfeld. The article appeared in SPONSOR several months ago.

I have contacted Mr. Glynn here in Chicago, who tells me he does not have copies available. Would you be able to send me two copies of this study?

THERESE MAGUIRE  
Foote, Cone & Belding  
Chicago

● Reprint copies of Reading vs. Listening are still available in limited quantity.

### KUKLA LIKES IT ON NBC

That was a splendid article on Mr. Leroy A. Van Bomel on page 16 of the 2 January issue of SPONSOR, but the last paragraph made us a little sad. Kukla, Fran and Ollie are on NBC Television and we're so proud and happy for and about them that this particular typo depressed us no end.

SYDNEY H. EIGES  
Vice-President  
NBC  
New York

### NEGRO DISK JOCKEYS

It appears SPONSOR is the only source which has a compiled list of Negro disc jockey shows by stations. We'd like very much to have such a list, and will be glad to reimburse you for charges, if any.

Incidentally, I would like to add my comment that SPONSOR is doing a particularly fine job in providing valuable and interesting material for the trade. Congratulations on an outstanding job!

VERNON L. MORELOCK  
Vice-President  
Winius-Brandon Co.  
St. Louis

In some manner the issue containing Part I of your article "The Forgotten 15,000,000" is missing from our files.

We would like to have this complete article for one of our clients and would appreciate your sending us a set of tear sheets or a complete copy of SPONSOR carrying this part of the article.

WILLIAM R. MCHUGH  
Robert Kottwitz Advertising Inc.  
New Orleans

● "The Forgotten 15,000,000," dealing with the negro radio market, appeared in SPONSOR issues of 10 and 24 October, 1949. A few copies of these issues are still available.



This is  
**WSYR ACUSE**  
AM-FM-TV

21 rich Central New York  
Counties • 205,000 BMB  
Station Audience Families

**WSYR ACUSE**  
AM-FM-TV

NBC Affiliate in Central New York  
HEADLEY-REED, National Representatives

### DO YOU NEED A VICE PRESIDENT IN CHARGE OF THE FUTURE?

Seasoned Business Forecaster  
can help you plan your  
future moves.

Experienced . . . trustworthy interpretation of current events . . . realistic appraisal of what's coming—are the qualities which have contributed — over the past 18 years — to my success for and with:

- A \$100 Million Dollar Dept. Store;
- A Television Network;
- The Largest Specialty Steel Fabricator;
- A Leading Rayon Yarn Producer;
- An Outstanding Electronics Company

. . . and a host of others

For an interview, please  
address Box 16. SPONSOR



### Motorists love to listen

Whether a man earns \$3,000 or \$30,000 it's only human nature to follow the leader.

Some categories of industry, notably food and drugs, were propelled toward radio as a logical and dominant advertising medium many years ago. Such astute advertisers as General Foods, Lever Brothers, Procter & Gamble, General Mills, and Campbell Soup discovered, year after year, that it did nice things to their sales curve to put the bulk of their media dollars into air advertising.

Most soft goods national advertisers have since caught on.

The new car field is different. With few exceptions, the automobile manufacturers have been as hesitant and dubious in their long-range broadcast thinking as have the railroads.

We attribute that to example. In the automotive field, nobody set it.

Chevrolet nearly did a number of years ago with a transcribed series over 300 stations. Studebaker has

shown air leadership and is reaping a reward. Oldsmobile, Ford, Chrysler, Kaiser-Frazer, and Chevrolet have, from time to time, poured substantial sums into the air media.

But no pattern of constructive thinking has emerged. Nobody set it. Most of the efforts are short term and short-sighted. The patience and fortitude that C. S. Johnson displayed during the years that it took for Fibber McGee & Molly to jell is nowhere evident.

The saddest factor in all this is that broadcast advertising has proved itself an ideal salesman under the conditions that the auto manufacturers currently face.

The general buying public concedes the engineering excellence of practically all American models. Styling is uniformly good. Prices are highly competitive. The manufacturers understand this and groove much of their advertising to specific tastes.

To a startling degree, today's auto advertising resembles cigarette advertising in its emphasis on incidentals.

Radio is a remarkably successful personal salesman. The manufacturers will learn how successful by reference to their dealers throughout the nation. Radio is a friend in the home. It's a part of most women's lives, most children's, and of many men. With the distinction between models so delicately balanced it doesn't take much to sway a prospective buyer in the direction of the car his radio favorite recommends.

Auto manufacturers will use radio and TV during 1950—a great deal of it. But it would be gratifying to note that it's no-in-and-out activity, that auto manufacturers are using the power of the air to build good will over the long haul.

This year we suspect that two or three leaders may set the example.

Since the pre-war time when auto manufacturers last looked to advertising for sales, radio has been growing . . . and piling up sales results. Radio is in a better position than ever before to help Detroit sell its cars.

### TV on its own

A growing number of the nation's leading advertisers are affirming their regard for television as a distinct and separate advertising medium.

In an interview with SPONSOR, a Lever Brothers spokesman reported that although Lever has earmarked \$1,500,000 for TV in 1950, none of this money would be taken from other media. The advertising budget has been expanded to accommodate a new medium which does not substitute for any other.

The 2 January SPONSOR reported a similar policy by Procter & Gamble (see page 62). Although P&G will expand its use of TV in 1950, chiefly on an experimental basis, it will analyze the needs of each of its many products medium by medium to decide where the TV money should stem from. After analysis, it may come from newspapers, or magazines, or radio—or perhaps from a completely new source.

This trend is good news to radio. Throughout most of 1949 advertisers were too frequently getting their baptism in TV at the unwarranted expense of the aural medium. Some of this will naturally continue, but the signs are clear and bright.

After all, does an advertiser necessarily reduce his schedule in *Life* because there's a job to be done in the *Denver Post*?

## Applause

### A job well done

It's unusual for a publication to publicly commend its own staff.

But SPONSOR has never been known for faithfulness to tradition.

The yeoman service rendered the radio industry and this publication by Miles David, managing editor, and Frank Bannister, senior editor, in the preparation of the Souvenir Issue of LIGHTNING THAT TALKS warrants com-

ment.

Starting from scratch early in December, David and Bannister undertook the intricate task of building a standout issue around a single subject. They were detached from other duties and assisted by other members of the editorial department. But the planning and followthrough was theirs.

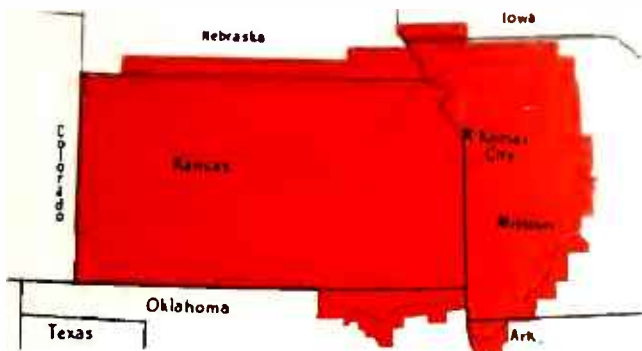
They worked early and late. Their ingenuity was amazing. Now that the issue is out the result of their efforts

can be assessed. We'll wrap up the many enthusiastic comments in the words of one industry leader: "I didn't know an issue could be this good. This will drive the printed media boys crazy."

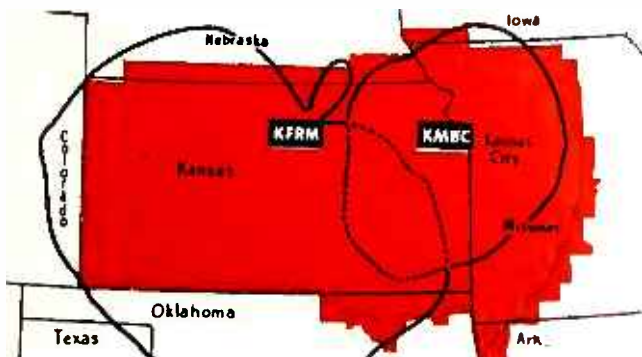
The industry is now making full use of the Souvenir Issue as a "take home" keepsake of the film, and the 3,000 copies added to SPONSOR's normal press run will soon be exhausted. The boys can be proud of their efforts.



**The  
Kansas City  
Trade Area  
Does Not  
Run in Circles**



***The True Area is an  
East-West Rectangle  
and...***



***Only  
The KMBC-KFRM Team  
Covers it Effectively  
and Economically***

Kansas City's rectangular Primary Trade Area, as shown on the maps, has been established by the Chamber of Commerce of Kansas City. The natural flow of trade to and from this area is dependent on Kansas City, the Trade capital. As a result, The KMBC-KFRM team has been

custom-built to provide complete, effective and economical radio coverage of the Primary Trade area, *without waste circulation!* That's why The KMBC-KFRM Team is your best buy in the Heart of America! Contact KMBC-KFRM or any Free & Peters "Colonel" for full details.



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

6TH OLDEST CBS AFFILIATE

PROGRAMMED BY KMBC



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Several million people know that a good way to get away from it all is to flip a radio switch and listen to "Escape."

For "Escape" is a one-way ticket away from the humdrum. It's high adventure in far places, as told by the world's best tellers—in the tradition of Kipling, Conrad, Bierce, Stevenson, Poe.

All this comes tidily wrapped in a CBS Package that's been steadily snatching high ratings right out from under the nose of top-Hooper comedy.

Very good for a sponsor who likes to get away from it all—*at a profit.*

**A CBS  
PACKAGE  
PROGRAM**