

SPONSOR

For buyers of broadcast advertising

REGISTERED MAIL
BALTIMORE STAGE
NO. 6
2 CENTS 2

The Alka-Seltzer story: 19 years of air success—p. 25

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



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JAN 17 1951

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**RADIO'S
EVER MAGIC
TOUCH**

**. . . the story of
WLS and the
1,235,734 BOX TOPS!**

Back in 1936, Little Crow Milling Company called on WLS to perform what seemed to be a most difficult task. They wanted to introduce a new kind of cereal, Coco-Wheats, to Midwest homes. What made the task seem so difficult was:

1. Not a single salesman was to be used.
2. Not a single package of Coco-Wheats was in the area.
3. Not a single buyer in the area had been called on.

Some said it couldn't be done . . . it was expecting too much of even the recognized great power of radio and WLS. But it worked. Radio's ever magic touch created desire, and turned that desire into action. WLS listeners were sold Coco-Wheats . . . demanded it of their merchants . . . and sent box tops to the station. Through 1950, WLS has received 1,235,734 box tops for this *one* account! Today, Coco-Wheats is well known and solidly entrenched throughout the Middlewest. WLS listener-response then and each and every year since is proof that WLS advertising produces volume sales. This is but one example of the continuing effectiveness of WLS in building product acceptance . . . an effectiveness predicated on knowledge of and adherence to listeners' interest in their day to day business and home life in city or on farm.

That builds listener loyalty — and listener loyalty is the substance of successful radio advertising.

For detailed information on how radio's ever magic touch can sell for you, contact your John Blair man, or write WLS today.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

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



BILL RYAN SELECTION FOR BAB PRESIDENCY WELCOMED—Practical broadcaster and able administrator William B. Ryan's appointment as head of proposed million-dollar Broadcast Advertising Bureau came as surprise to most of trade. Shift from general managership of NAB hadn't been expected; but now consensus is that Ryan's high standards, administrative skill, and radio knowhow make him ideal choice to head unit that will tell man that foots the bill what he needs to know about medium. If reorganized BAB reaches scope of ANPA Bureau of Advertising, some 100 people will be on job.

RADIO'S BAD YEAR 5.4% TO GOOD—Year-end 1950 radio estimates by NAB's statistician Dr. Ken Baker show medium ahead of preceding year by 5.4%. Only networks, with 3.3% decline, suffered. National spot showed thumping 11.4% increase; regional networks 8.4% increase; local retail 7.8% increase. Indications are that spot will soar in 1951.

DO TV SIGNALS TRAVEL FARTHER IN CALIFORNIA?—KTTV, Los Angeles, reports that station's programs are published by The Fresno Bee (216 air miles from LA), The Bakersfield Californian (119 air miles from LA), San Diego Evening Tribune (112 air miles from LA), Santa-Barbara News-Press (92 air miles from LA). Conclusion is that newspapers have plenty of evidence that station signal is received in their areas—that dimensions of good TV coverage are often more than 40 to 50 mile radius generally credited.

WHAT ADVERTISERS WANT FROM RADIO—That comprehensive Free & Peters survey on radio news, just out, was made mainly to give Esso facts about its 5-minute newscasts. Esso had dropped some shows in TV markets last spring when F & P took bull by horns and hired Pulse to do thorough-going study in 7 markets. Results show radio preferred over all other media for news, radio outranking newspapers by 38%, TV by 268%. Esso agency, Marschalk & Pratt, worked with F & P on study, is pleased with new facts uncovered. Said an agency spokesman: "This is kind of thing radio should do much more often."

ZIV SPENDING \$12,000 PER SHOW FOR NEW BOGART-BACALL SERIES—Tipoff that spot radio business is expected to continue at present up-spiralling rate is Fredric W. Ziv decision to launch new adventure series, with Humphrey Bogart, Lauren Bacall co-starred. Otherwise, Ziv wouldn't put \$12,000 in production costs into each half hour show. Bogarts get minimum fee, plus royalty, are expected to realize \$5,000 weekly during first year. Budget for script is set at \$1,000 per program, high for an adventure series.

REPORT TO SPONSOR for 15 January 1951

'I DREAMT I WENT SHOPPING IN MY MAIDEN FORM BRA' DUE ON TV—That arresting series of Maiden Form magazine ads is due for conversion into TV commercials with live models. William Weintraub, Maiden Form agency, has the tough job of recreating delicate fantasy of printed ads on TV. Maiden Form models will do their dreaming on "Faith Baldwin Show" (Saturday, 11-11:30 a.m.), which firm will bank-roll every other week on approximately 50 ABC-TV stations; alternate week is optioned to another Weintraub client. Exquisite Form, which was first to use live bra models (SPONSOR, 4 December), recently dropped its show ("Robbins' Nest," ABC-TV).

SHADES OF 1890—Said public relations chief of top national food firm to a SPONSOR researcher: "Huh, advertising. It's just puffery." The punch line: his is firm built by advertising (and heavy on air). Don't the Ad boys talk to the public relations department?

CARLING'S RED CAP ALE MAKES FIRST NET BUY—Merchandising possibilities of net sports show attracted Carling's Red Cap Ale when it bought 15-minute Mutual sportscast from Hialeah and Gulf Stream parks, starting 20 January for 13 weeks. Racing stanza will be carried on 250 to 300 stations tailored to Carling's distribution pattern. In studying move, Benton & Bowles execs discovered horse racing drew more attendance last year than major league baseball.

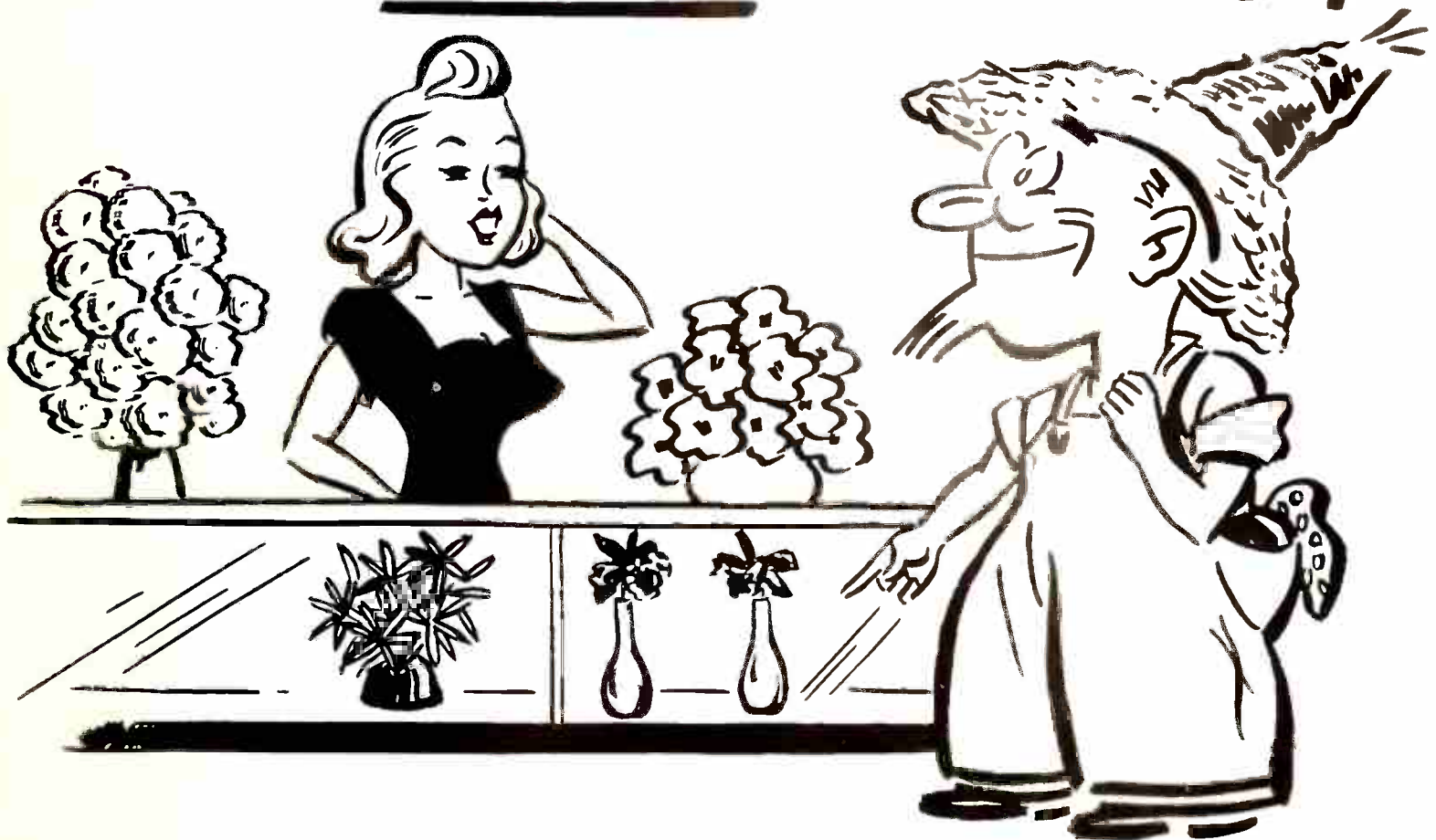
TV HELP-WANTED ADS OUT-PULL NEWSPAPERS IN CLEVELAND—In highly industrialized Cleveland, manpower squeeze has already set in. Traditional want ads in newspapers have failed to pull inquiries from specialized technicians. But 3 industrial firms now seeking help via WXEL programs are pulling inquiries by dozens. Cleveland Pneumatic Tube, Cadillac Tank Plant, National Screw use 15-minute shows (news, sports) with help-wanted notices as commercials.

CROSBY FILMS SIGN WITH NEW DISTRIBUTION GROUP—United Television Programs has signed exclusive distribution contract with Bing Crosby TV films. United was formed recently by Edward Petry, Standard Radio Transcriptions, and Century Artists to provide nationwide TV film distribution. Firm's aim is to stabilize distribution. The Crosby TV film properties include "Fireside Theatre," now sponsored by Procter & Gamble (NBC-TV). "Fireside" is available to advertisers for first showings in some markets, second showings in others, including New York. United provides for TV national spot program facilities missing for radio.

DR. DUMONT LAUDED FOR ROLE IN EXCESS-PROFITS LEGISLATION—New York Scripps-Howard outlet, World-Telegram and Sun, praised Dr. Allen B. DuMont for his role in getting better break for "growth" companies in excess profits law passed by 81st Congress. Dr. DuMont headed National Conference of Growth Companies, submitted proposals to law makers in legislative form, at their request.

TREND TO NEWS SPONSORSHIP CONTINUES—Two widely different stories in this issue of SPONSOR uncovered evidence of continuing trend to radio news sponsorship. "Bar candy on the air," (page 38) underlines trend with account of Peter Paul's expanded spot news schedule. "Radio's return to normalcy" (page 34) tells how Bab-0 has dropped two dramatic shows to go into a TV series and AM news.

"GIMME A DOZEN OF THE BLACK ORCHIDS!"



Flowers, frozen foods or furniture, our Red River Valley farmers can afford to buy *anything* they want, because their Effective Buying Income is far above the national average!

WDAY, Fargo, is 'way above the national average as a radio buy, too. Fargo-Moorhead Hoopers show that for Total Rated Periods (Dec. '49-Apr. '50) *WDAY* got a 63.5% Share

of Audience, as against only 16.0% for Station B! A 1950 survey by students at North Dakota Agricultural College proves that WDAY is the 17-to-1 favorite among rural families in the 22-county area studied—the 3-to-1 favorite over all other stations combined!

Let us or Free & Peters give you all the dope. It's really something!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 2

DIGEST FOR 15 JANUARY 1951

ARTICLES

The Alka-Seltzer story

In darkest depression days, Miles Laboratories turned to radio with rural-type shows. Now they're among top 10 national sponsors

25

McCann-Erickson starts with research

Agency has team of top names in research to guide its efforts. A close-up of the way the research department works, the people, their tools

28

Tintair learns from Toui

Hair coloring product is sweeping nation, changing women's prejudices against home dyeing. Radio/TV shows are spearhead

30

Spot programming report: Music libraries

A long roster of local sponsors use music library programs; but national and regional advertisers neglect them despite many advantages

32

They're coming back to radio

Sponsors are assuming a more realistic attitude toward radio and TV as teamwork media. War is one important factor in attitude change

34

Candy on the air

Materials cost increases are squeezing confectionery manufacturers, but advertising continues at a fast pace and radio/TV use spirals

38

COMING

Daytime television

To cover what may be 1951's most important TV trend, SPONSOR is readying a complete report on the status and outlook for daytime TV

29 Jan.

News on radio

What are the best times? What variations on the standard news program are possible? In this roundup, SPONSOR will include tips to advertisers contemplating use of news shows

29 Jan.

Hearing aids on the air

Beltone, other hearing aid manufacturers, are turning to radio. Their strategy and programming approach will be featured

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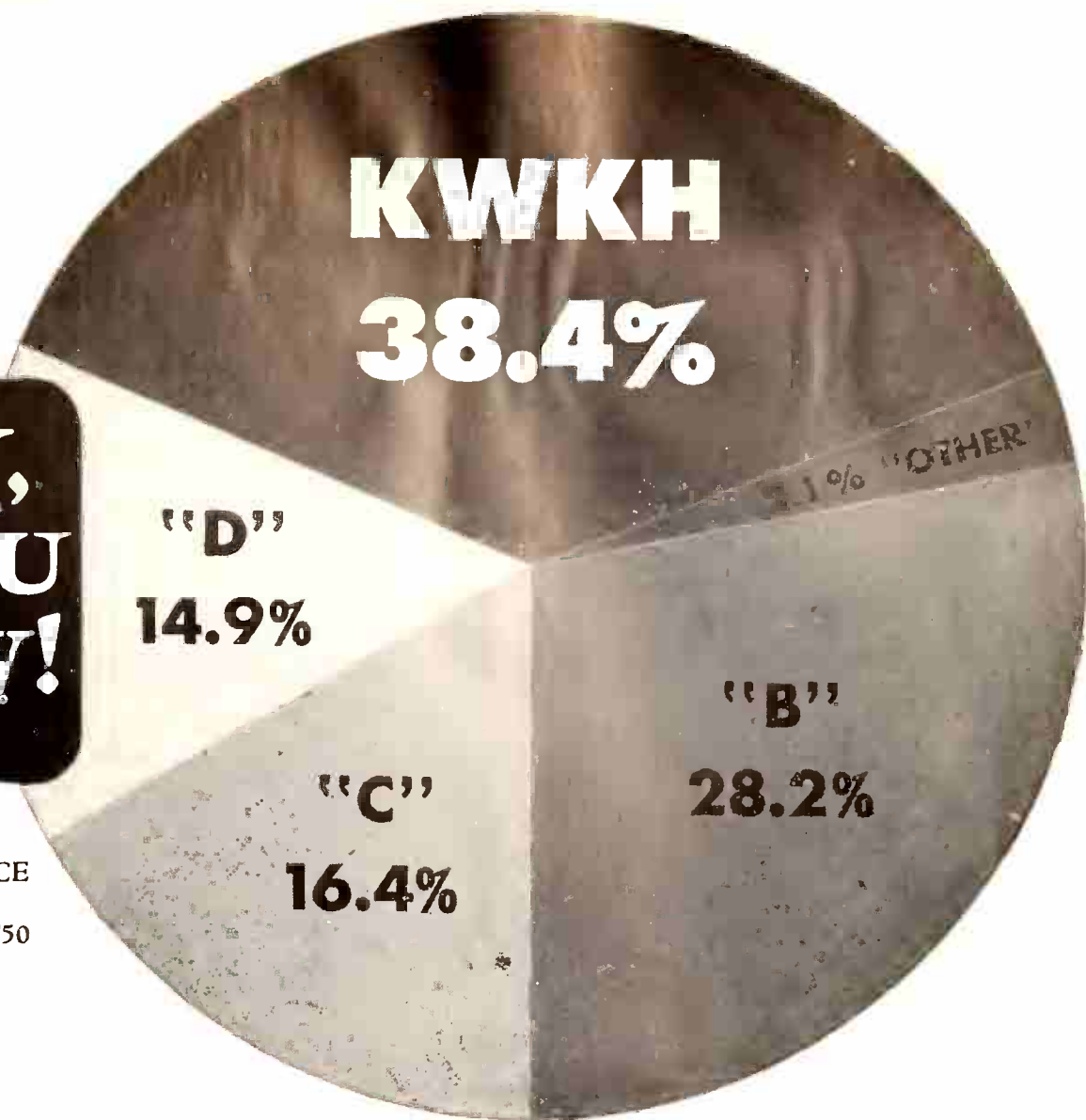


COVER: From 1933-1946 WLS "National Barn Dance" was mainstay of Miles Laboratories air ventures. Emphasis now switched to broader audience base (see story, page 25).

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



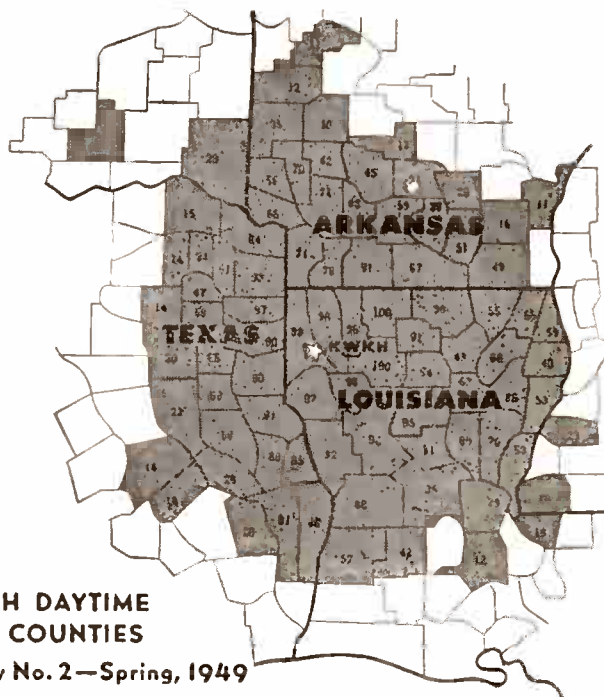
SHREVEPORT SHARE OF AUDIENCE
Weekday Afternoons Dec. '49—Apr. '50

KWKH is the outstanding radio buy in the rich tri-state market around Shreveport. Hoopers and BMB figures prove it.

The pie chart above shows KWKH's Hooper Weekday Afternoon superiority in Shreveport. *KWKH's Share of Audience is 36.2% greater than the next station. On Weekday Mornings it's 101.8% greater—on Weekday Evenings, 81.5% greater!*

But KWKH with 50,000 watts goes on and on and on, beyond Shreveport. KWKH pulls a Daytime BMB audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. *227,701 of these families are "average daily listeners."*

Yes, KWKH's Know-How really pays off. Let us send you all the proof.



KWKH DAYTIME
BMB COUNTIES
Study No. 2—Spring, 1949

KWKH

Texas

SHREVEPORT

LOUISIANA

Arkansas

50,000 Watts · CBS ·

The Branham Company
Representatives

Henry Clay, General Manager

OUR BOY'S TOPS

IN THE
UNITED STATES!



"KING OF THE DISC JOCKEYS"
George Sanders, receives "Movie Stars Parade" award from lovely Kathryn Grayson on set of MGM's "Grounds for Marriage."

NATIONAL MAGAZINE AWARD MAKES SANDERS 1951 CHAMP AMONG COMPETING 1500

Polling over 25,000 votes, George Sanders wins silver trophy, cash and the privilege of presenting a \$300 television set to the veteran's hospital of his choice. KFVD feels the contest proves a striking demonstration of *extensive, listenable night-time coverage*, as well as a *beautiful tribute* to the

INTENSE LOYALTY

OF

LISTENERS

TO

"SPADE COOLEY TIME"

AND

"DREAMTIME"

ON

1020 kc

KFVD

LOS ANGELES

Men, Money and Motives

by
Robert J. Landry

Recently in his Los Angeles retirement, Joseph N. Weber passed on, aged 84. Obituaries reminded admen, if they slowed down long enough to read them, that Weber had been co-founder, in 1896, with one Owen Miller of the American Federation of Musicians. Weber was president for 40 years, or until 1940 when he was succeeded by the more famous and colorful James C. Petrillo. Thus two men only have dominated the union for a full half century.

As often happens when a man dies 10 years or longer after he has ceased directly to influence events, the bare story gave little hint of the power Weber once exercised, or of his problems, or his philosophy. A mellow elder statesman in his later days compared with rough-tough Petrillo from rough-tough Chicago. Weber had a single-track interest in one thing: jobs for musicians. He fought the constricting noose of technological unemployment. And just here, in the history of the AFM, the sponsor of today gets some clue, realistically, to the attitude of the television unions.

* * *

Of course, it is no responsibility of advertisers that musicians find fewer jobs and that some of them are, in sober truth and no gag, barbers on the side. But it's not to be expected that the union will be equally casual. Again and again in his time, Weber faced the challenge of some new "mechanization" of entertainment. He seldom liked what he saw. There was, of course, no staying the march of invention. First came the gramophone. Then the movies. Then the radio. Then the improved electrical phonograph. Then the talkies with a sound track that provided its own musical accompaniment. All this in less than half a century. And at the climax, TV.

But greater than any of the inventions, or all of them, was the phenomenon of advertising sponsorship. Here for the first time gags and skits, hoofing and slight-of-hand existed not for entertainment's sake alone, but merchandising's.

* * *

Weber didn't like these changes and probably nobody of his generation and attitude could really like a show business harnessed to packaged desserts, patented hair-goo or demulcent, slow-burning cigarettes for the T-zone. Neither Weber, nor anybody else, foresaw in the horse-drawn medicine show caravans of 1900 the future union of music and remedies, nor anticipated the crazy days a quarter century later when radio should be known among the wags as "the medicine show with chimes."

The old show business travelled. That was a chief characteristic. Stars and their companies came by train. Tent shows were trucked in. Show boats came paddling down the inland streams. It was a scattered and intensely private kind of private enterprise with a high mortality rate. Strandings were common, ethics unusual, uncertainty and gamble universal. But virile it was, and more loved than today's show business of fixed address.

(Please turn to page 46)



Mid-America Looks to KCMO for On-the-Spot Farm Market Reports

*One Does It.
in Mid-America!*

- ONE Station
- ONE Rate Card
- ONE Spot on the dial
- ONE Set of call letters

Gospel in the rich Mid-America farm area are the daily broadcasts, direct from the Kansas City Livestock Exchange, by Bruce Davies, KCMO's ace Farm Market Reporter, and Associate Agriculture Director.

Monday through Saturday, Bruce Davies is on the air . . . with his Market Summary at 6:45 AM, Livestock Markets at 12:40 PM, and Grain and Produce Markets at 12:50 PM. These market reports *plus* farm news and analysis by Jack Jackson, KCMO's Agriculture Director, make the first radio farm service in Mid-America.

Active in the Future Farmers of America and the 4-H, Bruce Davies judges many livestock contests and speaks the language of the farmer as he daily works with them from his vantage point in the stockyards.

Bruce Davies' reports are now available. Ask the Katz man for details or call, write or wire KCMO.

KCMO

KANSAS CITY 6, MISSOURI

50,000 WATTS *Daytime*
810 KC. *10,000 WATTS Night*

National Representative:
The Katz Agency

BOGART

Alone, he'd be sensational!

HUMPHREY
BOGART

The greatest stars ever teamed

Transcribed for Local
and Regional Sponsorship!

Headed

BACALL

Alone, she'd
be terrific!

TOGETHER

They're super-sensational,
They're super-terrific!

LAUREN

ART ★ BACALL

his new thrill-filled half-hour adventure series!

"BOGIE" GETS THE RATINGS - "BABY" GETS THE SPONSORS

"BOLD VENTURE"

GETS THE SALES!

WITH AN ALL STAR CAST AS EXPLOSIVE AS EACH PROGRAM!
MUSICAL DIRECTION BY DAVID ROSE OF "HOLIDAY FOR STRINGS" FAME



.. quick
details TODAY!

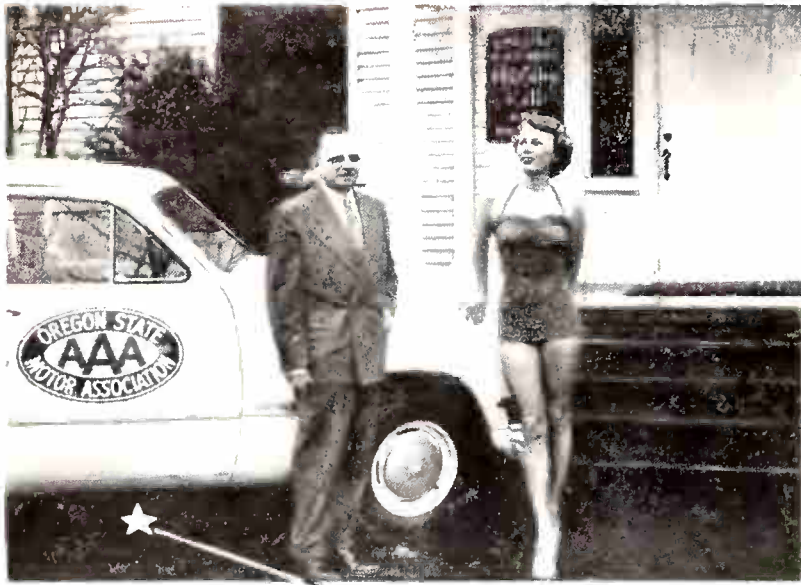
FREDERICK W. **ZIV** COMPANY
Radio Productions
 1529 MADISON ROAD • CINCINNATI 6, OHIO
 NEW YORK HOLLYWOOD



the **TOUR TEST** *proves*

KGW THE ONLY STATION -
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE

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

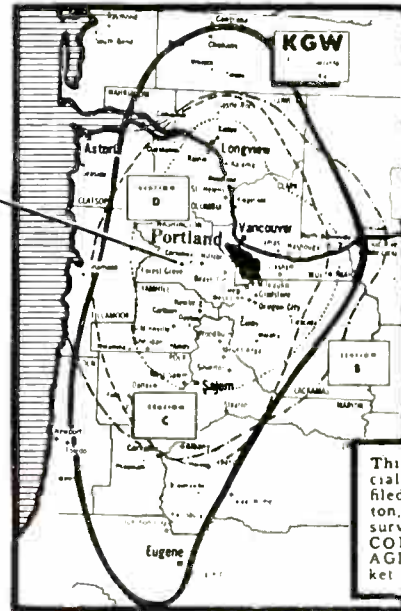


More than a century of development and growth has brought Forest Grove to a leading place in Oregon's economic and cultural scheme. Abundant natural resources, stable business and agricultural activity offer a rich market completely within the Comprehensive Coverage of KGW. A recent Tour-Test, sponsored by KGW with the cooperation of the Oregon State Motor Association, proves the dominance of KGW in this market. The test was witnessed by Walter C. Giersbach, president of Forest Grove's Pacific University. He is pictured in front of the original campus building, a 100-year-old structure built of enduring western wood, the oldest building west of the Mississippi to remain in continuous use for educational purposes. Forest Grove, wealthy in economy and tradition, is yours through Comprehensive Coverage of KGW.

BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

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

TOTAL BMB FAMILIES (From 1949 BMB Survey)



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

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



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

New and renewed

SPONSOR

15 JANUARY 1951



1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
B. T. Babbitt Inc	William Weintraub	MBS	News; M-F 10:25, 11:25, 12:25, 2:25, 3:25, 4:25 (5-min, 6 times daily); 15 Jan; 52 wks
Bymart Inc	Cecil & Presbrey	CBS 137	Unnamed; Sat 11:30-noon; 20 Jan; 52 wks
Rexall Drug Co	BBDO	CBS 180	Amos 'n Andy; Sun 7:30-8 pm; 7 Jan; 52 wks
R. J. Reynolds Tobacco Co	William Esty	ABC	Richard Diamond, Private Detective; F 8-8:30 pm; 5 Jan; 52 wks
Sonotone Corp	Lloyd, Chester & Dillingham	CBS 73	Galen Drake; Sat 2:30-45 pm; 6 Jan; 16 wks
Trans World Airline	BBDO	NEC 61	Mr. Blandings; Sun 5:30-6 pm; 21 Jan; 39 wks
U. S. Army Recruiting	Grant	MBS 450	The Shadow; Sun 5-5:30 pm; 7 Jan

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Campana Sales Co	Wallace-Ferry-Hanly	CBS 181	Bill Shadel and the News; Sat 11-11:05 am; 27 Jan; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC 75	Sports Newsreel; F 10:30-45 pm; 5 Jan; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC 145	Dennis Day; Sat 9:30-10 pm; 6 Jan; 52 wks
Ferry-Morse Seed Co	MacMannus, John & Adams	CBS 183	Garden Gate; Sat 9:45-10 pm; 17 Feb; 14 wks
Metropolitan Life Insurance Co	Young & Rubicam	CBS 26	Allan Jackson and the News; M-F 6-6:15 pm; 1 Jan; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 145	Rosemary; M-F 11:45-noon; 1 Jan; 52 wks
Procter & Gamble Co	Compton	CBS 119	Big Sister; M-F 1-1:15 pm; 1 Jan; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	CBS 118	Ma Perkins; M-F 1:15-30 pm; 1 Jan; 52 wks
Procter & Gamble Co	Compton	CBS 131	Young Doctor Maloué; M-F 1:30-45 pm; 1 Jan; 52 wks
Procter & Gamble Co	Compton	CBS 119	Guiding Light; M-F 1:45-2 pm; 1 Jan; 52 wks
Procter & Gamble Co	Compton	CBS 109	Brighter Day; M-F 2:45-3 pm; 1 Jan; 52 wks
Quaker Oats Co	Needham, Louis & Brorby	CBS 37	Grady Cole and the Johnson Family; M, W, F 2-2:15 pm; 15 Jan; 52 wks
Quaker Oats Co	Needham, Louis & Brorby	CBS 18	Lou Childreth; T, Th 2-2:15 pm; 15 Jan; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 161	Grand Ole Opry; Sat 10:30-11 pm; 6 Jan; 52 wks
Richfield Oil Corp of N.Y.	Morey, Humm & Johnstone	CBS 34	Larry Lesueur; 6:45-7 pm; 6 Jan; 52 wks
Richfield Oil Corp of N.Y.	Morey, Humm & Johnstone	CBS 34	Charles Collingwood; Sun 12:45-1 pm; 7 Jan; 52 wks
Schlitz Brewing Co	Young & Rubicam	NBC 170	Halls of Ivy; W 8-8:30 pm; 3 Jan; 26 wks
Sun Oil Co	Hewitt, Ogilvy, Benson & Mather	NBC 34	Sunoco Three Star Extra; M-F 6:45-7 pm; 15 Jan; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Burg-Warner Corp	Norge div	J. Walter Thompson (Chi.)	47 non-TV mkts	Annents, partic; 15 Jan; 21 wks
Gerber Products Co	Baby foods	Federal (N.Y.)	WIRE, Indianapolis	Annents; 15 Jan; 13 wks
Griffin Mfg Co	Shoe polish	Birmingham, Castleman & Pierce (N.Y.)	Southern mkts	Annents; 29 Jan
Lever Brothers Co	Rinso	Ruthrauff & Ryan (N.Y.)	50 mkts	Annents; 29 Jan; 7 wks
Lewis Food Co	Dr. Ross dog, cat foods	Rockett-Lauritzen (L. A.)	45 Don Lee stns	30-min transe show; 4 Jan; 52 wks
Metropolitan Life Insurance Co	Life insurance	Young & Rubicam (N.Y.)	6 CBS Pac stns	15-min news; 1 Jan; 52 wks
Standard Oil of Indiana	Red Crown gasoline	McCann-Erickson (Chi.)	12 stns; Detroit, Milwaukee	Annents; Jan (entire month)
Sterling Drug Inc	Bayer aspirin	Dancer-Fitzgerald-Sample (N.Y.)	11 major mkts	1-min annents; 15 Jan; 50 wks

Numbers after names refer to category of listing on this page

Richard Diamond (1)
Mr. Blandings (1)
Ma Perkins (2)
C. Collingwood (2)
Halls of Ivy (2)

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John D. Allison	Taylor-Howe-Snowden Radio Sales, N.Y., vp	Paul H. Raymer Co, N.Y., acct exec
Spencer Bentley	Harry S. Goodman, N.Y., sls exec	WHAN, Charleston, gen mgr
John D'Aintolo	ABC, N.Y., network sls	WCBS, N.Y., acct exec
L. Arthur Dawson	E. J. Rinaud Co, N.Y.	WOR, N.Y., acct exec
George Dietrich	Radiotime Inc, Chi., gen mgr	NDC Spot Sales, N.Y., acct exec
Clifford H. Glick	WNEW, N.Y., sls	WEAT, Lake Worth, Fla., sls mgr
Joseph Goodfellow	WNBC, N.Y., acct exec	NBC Spot Sales, N.Y., acct exec
Thomas Y. Gorman	Video-Matic Co, N.Y.	WOR, N.Y., acct exec
Howard L. Gossage	Richard Meltzer, S.F., acct exec	KCBS, S.F., sls prom mgr
Alfred N. Greenberg	WOV, N.Y.	WSGN, Birm., sls prom dir
George J. Higgins	WISH, Indianapolis, mgr	KMBC-KFRM, K. C., Mo., sls vp
Ed Hoelhauser Jr	Transcription Sales, N.Y., vp	Associated Program Service, N.Y., acct exec
Harold P. Kane	WJTN, Jamestown, exec	WJOC, Jamestown, sls vp
Ralph E. McKinnie	Paul H. Raymer Co, N.Y., acct exec	Same, sls mgr charge of N.Y. office
Charles Pratt	WAAF, Chi., sls prom dir	WOR-TV, N.Y., acct exec
Arthur C. Schofield	DuMont, N.Y., dir adv, sls prom	Paul H. Raymer Co, N.Y., head sls research, prom



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Howard M. Chapin	General Foods Corp, N.Y., corp adv dir	Same, marketing mgr (Birds Eye div)
Ralph J. Cordiner	General Electric Co, Schen., exec vp	Same, pres
W. E. Henges	Graybar Electric Co, N.Y., asst to pres	Same, vp
Robert J. Keith	Pillsbury Mills Inc, Mapls., adv. pub rel dir	Same, vp
Henry A. Linet	Universal-International Pictures, N.Y., eastern adv mgr	Same, sls prom mgr
Howard M. List	Kellogg Co, Battle Creek, asst adv mgr	Same, adv mgr
Joseph P. McKeown	Kroger Co, Cincinnati, sls prom asst	Gruen Watch Co, Cincinnati, retail-prom asst
Abe Rosenfield	Sive & Rosenfield, Cincinnati, partner	Welch Grape Juice Co, Westfield, N.Y., adv mgr
Robert K. Roulston	B. F. Sturtevant Co, N.Y., exec	Air King Products Co, Ilklyn., asst to pres



6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aerated Products Co, L. A.	Instant Whip whipped cream	Davis & Co, L. A.
All American Airways Inc, Wash.	Airline	Buchanan & Co, N.Y.
Ansonia De Luxe Shops Inc, N.Y.	Retail shoe chain	Lane, N.Y.
Ardmore Products Co, Ardmore, Pa.	Sanitary hardware	Shaw & Schreiber, Phila.
Bock & Stevens, Bridgeport	Home Pride bread	A. W. Lewin Co, N.Y.
Bullock's Downtown, L. A.	Specialty store	Foote, Cone & Belding, L. A.
Burlington Brewing Co, Burlington, Wis.	Van Merritt beer	Kaufman & Assoc, Chi.
Colonial Airlines Inc, N.Y.	Airline	Monroe Greenthal Co, N.Y.
E. J. Cossman & Co, Pittsb.	Wild West toys	John R. C. Williams, Pittsb.
Fisher Nut & Chocolate Co, St. Paul	Salted-in-the-Shell peanuts	Firestone-Goodman, Mapls.
Gladding, McBean & Co, L. A.	Franciscan dinnerware	West-Marquis, L. A.
S. X. Graham Co, Chi.	Roll-A-Painter	Walters & Heckinger, Chi.
Hale Brothers, S.F.	Department stores	McCann-Erickson, S. F.
Hudson Products Co, Long Beach, Calif.	Sleep-Eze sedative	Erwin, Wasey & Co, L. A.
Hygrade Food Products Corp, Detroit	Meat packers	Brooke, Smith, French & Dorrance, Detroit
International Evergreen Playground Association, Seattle	Association	James Lovick & Co, Vancouver
Knothe Brothers Co, N.Y.	Pajamas and belts	Hirshon-Garfield, N.Y.
Life & Casualty Insurance Co of Tennessee, Nashville	Life insurance	L. W. Roush Co, Nashville
Milwaukee File Co, Milwaukee	Lil' Sharpy files	Louise Mark & Assoc, Milwaukee
National Sky Coach, S.F.	Nonscheduled airline	Van Slyck, S. F.
Natural Health Products Co, Sarasota	Marylizer liquefying machine	Honeck & Co of Florida, Miami
Ol-Thyme Medicine Co, Warren, O.	Avule skin preparation	Kenneth Rader Co, N.Y.
Triharmonic Radio & Television Corp, New Brunswick, N. J.	Manufacturer	A. D. Adams, N.Y.
Roxdale Building Products Corp, N.Y.	Prefabricated wallboard products	Hilton & Riggio, N.Y.
Seamprufe Inc, N.Y.	Hosiery	Bert Goldsmith, N.Y.
Spring Garden Institute, Phila.	Technical school	Gray & Rogers, Phila.
Sta Products Corp, Oakland	Sta-Bo-K for flowers	Jewell, Oakland
Triangle Laboratory, Chi.	Rid-X rodenticide	M. M. Fisher, Chi.
Utica-Duxbak Corp, Utica	Sportsmen's clothing	Earlow, Syracuse



Numbers after names refer to category of listing on this page

- Dan. F. Gerber (3)
- John Allison (4)
- Ralph McKinnie (4)
- Howard Chapin (5)
- Ralph Cordiner (5)



*willie wish
makes only one resolution—*

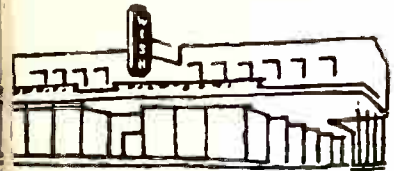
Yes, Willie's 1 resolution is to keep right on pulling a powerful load of sales for you in the Indianapolis market.

Why don't you make a resolution to let Willie pull for you this coming year?

Just contact any Free and Peters Colonel and ask for Willie's P. P. P.*

*(That's Pulling Power Proof)

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY
FREE & PETERS, National Representatives

*This
Eye-Opening*

**EXCLUSIVE
NATIONAL
REPRESENTATIVES**

EAST, SOUTHEAST

Boston-Springfield	WBZ-WBZA
Buffalo	WGR
New York	WMCA
Philadelphia	KYW
Pittsburgh	KDKA
Syracuse	WFBL
Charleston, S. C.	WCSC
Columbia, S. C.	WIS
Norfolk	WGH
Raleigh	WPTF
Roanoke	WDBJ

MIDWEST, SOUTHWEST

Des Moines	WHO
Davenport	WOC
Decatur	WDZ
Duluth-Superior	WDSM
Fargo	WDAY
Fort Wayne	WOWO
Indianapolis	WISH
Kansas City	KMBC-KFRM
Louisville	WAVE
Minneapolis-St. Paul	WTCN
Omaha	KFAB
Peoria	WMBD
St. Louis	KSD
Beaumont	KFDM
Brownsville	KVAL
Corpus Christi	KRIS
Ft. Worth-Dallas	WBAP
Houston	KXYZ
San Antonio	KTSA

MOUNTAIN AND WEST

Albuquerque	KOB
Boise	KDSH
Denver	KVOD
Honolulu-Hilo	KGMB-KHBC
Portland, Ore.	KEX
Seattle	KIRO

RADIO NEWS

is bigger than you think

A study by Free & Peters, Inc.

Study Will Give You

NEWS

IDEAS!

*Seven-Market Audience Survey,
Made by Pulse, Inc. for Free & Peters,
Proves Amazing Facts on Radio News*

If you are now using radio news programs, this authoritative study will convince you how *right* you are!

If you have never used radio news, it will open your eyes to the spectacular possibilities of this *proven* medium.

The Pulse Survey was made in *seven* representative markets — in both urban and surrounding communities of each—in markets with and without television outlets. It *proves* that radio is the *top* news source — that TV-receiver ownership does not materially reduce radio news listening—that radio news has unusually high sponsor identification — that radio news *does sell merchandise*.

Write or telephone us now for your copy of "Radio News is Bigger Than You Think". You'll agree that by producing this study, Free & Peters has rendered a very distinct service to you and to the radio advertising industry as a whole.

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

730

1,000 watts, clear channel

Dixie's most progressive independent radio voice.

You don't miss the BIG buying audience when you buy WPAL. Specialized programming beamed to the Negro Market and the Rural Area — a Great Big Audience Segment untouched by other stations!

A look at our mail pull proves it!

WPAL

Charleston, South Carolina

contact: John E. Pearson Co., or Dora Dodson Agency

510 Madison

BEST SELLER

You were one of the first publications to give editorial support to "Building Up Your Congregation."



Pleuthner appeared on "Welcome Travelers"

Now the book is a best seller in its specialized field and even rated a two-column write-up in an issue of *Time Magazine*.

WILLARD A. PLEUTNER
Vice President
BBDO
New York

GRAUER COMMENTS

I was genuinely surprised and delighted when one of the executives at NBC nabbed me as I went by his office yesterday and showed me his copy of this month's SPONSOR—with my pitcher (and Elizabeth Scott's!) on the cover.

I sensed that you'd do a thorough job when we had our several talks before the holidays, but just how thorough and telling I didn't know, until I read that fine story you did about me. I've already had a number of very favorable comments and with SPONSOR's top-drawer circulation in the broadcasting business, I know there'll be many more. So I just wanted to send this little note of thanks for a handsome plug, and admiration for an excellent job.

BEN GRAUER
NBC
New York

LANDRY A SPONSOR REGULAR

Your announcement that Bob Landry's column is to appear regularly is

indeed good news. When he put aside his editorial pen (used for another publication) and joined Columbia, I felt that the trade had lost a powerful voice. It's good to see his stuff in print again. Our thanks to SPONSOR for making it possible.

EARLE G. CLEMENT
Sales Manager
WBET, WBET-FM
Brockton, Mass.

RADIO: GUESSWORK MEDIUM

Congratulations on your 1 January editorial. Unfortunately, it is a very true story.

The broadcaster knows how productive his station is. The question is, how do we prove it? Certainly surveys to date prove little. Sure it's an excuse to buy time, but is the sample a true indication? We know it isn't.

When radio, through its national organization, goes all-out on survey methods radio will take its true place. When we get those second and third radios in the home listed with number of people listening, with larger samples, we are going in the right direction.

I think a national radio organization would find many broadcasters willing to carry some of the burden.

RALPH J. ROBINSON
General Manager
WACE
Springfield, Mass.

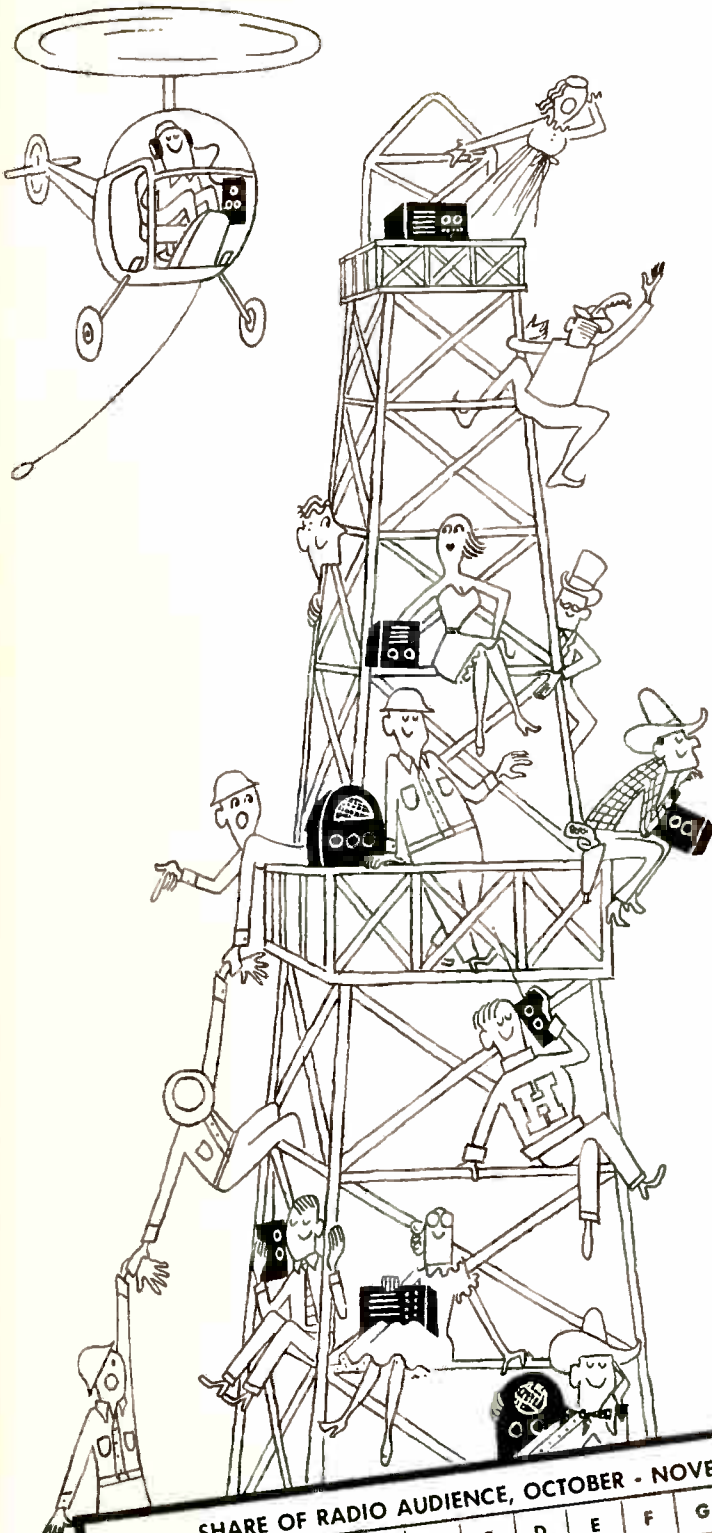
Thank you for the editorial appearing in the 1 January issue of SPONSOR.

I think you have hit the nail right on the head and possibly this will wake NAB up to the fact that they must move and move fast.

WILLARD C. WORCESTER
General Manager
WIRE
Indianapolis

Thanks for your editorial of 1 January on Radio: guesswork medium. We folks out in the country have been watching the network and national advertising dogfight about radio rates with more academic interest than actual. Since we have no network programs, our observations on radio rates are based only on spot business, of which we have a considerable amount for this section of the country.

I have never felt that the arbitrary rate structure of most radio stations on nighttime radio, i.e. doubling the
(Please turn to page 72)



LOOK WHO'S LISTENING!

In the rich Texas Gulf Coast area the *by-word* is *buy radio*. There's no better way to reach so many people at so little cost than via the microphone. In the 71 Texas Counties and Western Louisiana Parishes that make up the KTRH BMB coverage area there are today 2,629,600 people, a big audience getting bigger every day. Population-wise, the Coast is an example of a rocketing market and listener-wise, it's growing, too, as evidenced by the 11.2% hike in KTRH BMB families over Study No. 1.

..... AND TO WHAT 50,000 WATT STATION!

KTRH, of course—the leading Houston station in total BMB families. KTRH also ranks high *inside* Houston, America's 14th market. According to the October-November Hooper Radio Audience Index, it's KTRH they're hearing most in three of the five-time-rated periods.

KTRH

CBS—Houston

John Blair & Company—Nat'l Rep.

50,000 Watts—740 KC

All sources available on request

SHARE OF RADIO AUDIENCE, OCTOBER - NOVEMBER, 1950

TIME	SETS IN USE	KTRH	B	C	D	E	F	G	H	OTHER AM & FM	HOMES CALLED
Mon. thru Fri. 8:00 A.M.- 12:00 Noon	13.6	26.3	7.0	3.7	4.9	9.7	17.9	7.6	20.1	2.8	7,444
Sun.-Sat. Eve. 6:00 P.M.- 10:30 P.M.	22.4	28.7	4.4	—	4.7	8.5	27.5	9.9	13.9	2.4	9,520
Saturday 8:00 A.M.- 6:00 P.M.	19.2	21.8	8.5	3.7	4.6	10.1	21.6	14.1	11.3	4.6	3,092



KTLN ¹⁰⁰⁰ Watts

DENVER

coverage

KTLN Denver is the most penetrating independent station in the area it serves. KTLN Denver is listened to by 240,000 radio families daily.

sales potential

KTLN Denver is heard in homes that spent \$655,000,000 in retail sales in 1949.

year round audience

KTLN Denver serves not only the cream of the Rocky Mountain area but the rich winter and summer play and vacation land. The Denver Convention and Visitors Bureau reports travel and resort spending in Colorado was \$211,780,000 in 1949.

mail and phone pull

KTLN Denver receives hundreds of thousands of letters and phone calls annually. Its Joe "Upsy Doisy" Flood program alone pulls over 4,000 phone calls weekly.

results and cost

At a cost of \$672, one promotion* pulled over 4,500 responses which in turn produced 1,150 direct sales totaling \$11,569.

*client name & details on request.

SO YOUR BEST BUY IS KTLN ^{1000 Watts} Denver

the independent station most often listened to by Colorado housewives

for availabilities wire, phone or write
Radio Representatives, Inc. or
New York, Chicago, John Buchanon
Los Angeles, Park Lane Hotel
San Francisco, Denver



Gerald Light

Mr. Sponsor

Sales promotion and advertising manager
Emerson Radio and Phonograph Corporation, N. Y.

Gerald Light, sales promotion and advertising manager for the Emerson Radio and Phonograph Corporation, is selling radio and TV via radio and TV.

The company spent over \$6,000,000 during 1950 to maintain its boast that somebody buys an Emerson every five seconds. Light splits the ad budget equally between national and local advertising.

"We use all media, but favor radio and TV," says the dark, bespectacled advertising manager who looks as young as his 33 years. "We get intense impact from TV, and radio opens a market to us from non-TV users."

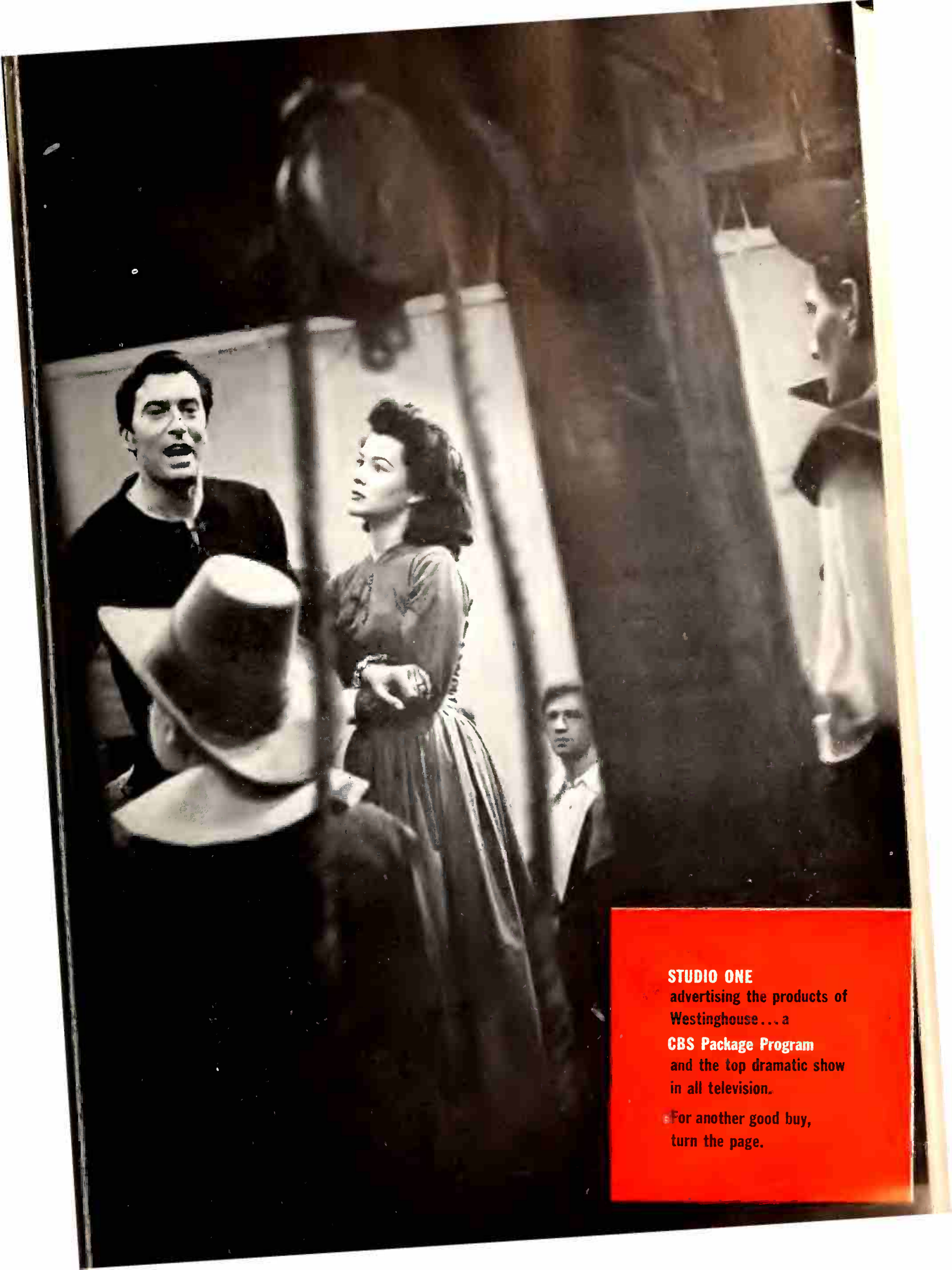
About half the company's national budget goes to TV. For 26 weeks last year Emerson sponsored *Toast of the Town* over CBS-TV. This was dropped in favor of *The Clock*, seen over 21 stations of the NBC-TV network Friday, 9:30 to 10:00 p.m. Commercials are presented as straight demonstrations—no jingles, no animations, no comedy—and plug both radio and TV receivers.

The local half of the budget goes chiefly to radio and newspaper, with a small amount to spot TV. Since a major portion of this is expended in dealer co-op advertising, accurate figures of the media breakdown are not available. "We do know that a large part of this local budget is devoted to spot radio," says Light.

He hinted that the company's plans for 1951 include a more intensified radio effort in all areas; probably a major campaign about which he couldn't tip his hand now. But he indicated that it would not mean a cut-back on TV advertising.

The company expects production of radio and TV sets during 1951 to be just half of 1950 production, at best. Sales for 1950 amounted to \$75,000,000, were headed for \$110,000,000 before the material shortage set in. Still sales were more than twice the 1949 figure. Just a few days ago the company produced its 12 millionth radio receiver.

Light has been with the company seven years, started as a technical writer in 1944. He was boosted to service department manager in 1946, and assistant sales manager in 1948. Last year he was made manager of sales and advertising. The job is a long jump from his pre-medical and engineering education at Union College, but no more so than his first job after college—manager of a retail jewelry chain.



STUDIO ONE

advertising the products of
Westinghouse... a

CBS Package Program
and the top dramatic show
in all television.

For another good buy,
turn the page.



THE GARRY MOORE SHOW
 is a happy-go-lucky,
 tuneful and skilful
CBS Package Program
 that can make some
 sponsor's afternoon
 a profitable one.



Here is proof that
CBS Daytime Television
 offers bigtime talent,
 full production value
 and sales opportunity
 equalling anything
 in television.



New developments on SPONSOR stories



See: "Hadaacol packs 'em in"
Issue: 18 December 1950, p. 24
Subject: Tonic promotion

Senator Dudley LeBlanc, president of the LeBlanc Corporation, which makes Hadaacol, has taken a running start into 1951 at a \$1,000,000 a month advertising pace.

Success with past advertising and promotional campaigns, described by SPONSOR in "Hadaacol packs 'em in," 18 December 1950, particularly recent Christmas parties, are chief reasons for the present all-out drive.

About 80% of the 500 theatres putting on Hadaacol Christmas parties in cooperation with radio stations were filled to capacity, and thousands of children had to be turned away, the company reports. LeBlanc used 30 trailer trucks to distribute half a million toys to stations; toys had an average retail value of \$1. More than 500 Schwinn Bicycles were given to kids with most Hadaacol box tops.

Magnitude of one local promotion job for an Xmas party is reported by WLOW, Norfolk. The station leased five theatres to present a 90-minute show to 6,000 children, gave them a total of \$8,000 worth of presents. At each theatre, a city official delivered a message of welcome to the kids, and each theatre entertained about 100 underprivileged children as guests of the company and the station.

The Norfolk party climaxed a month-long promotion campaign which included 50 billboards, newspaper advertising space and stories, five motion picture trailers daily in each theatre, theatre lobby displays and marquee ads, and drug and grocery store sale promotion banners. Big blow was heaviest schedule of advertising WLOW ever had aired for any one client, included 24 announcements daily, two half-hour programs, and one quarter-hour program.

WNOE, New Orleans, reported that kids lined up for two city blocks to attend Hadaacol Christmas party staged by the station.

Hadaacol is now out to crack the West Coast markets, has bought 12 announcements daily on each of 16 radio stations in the Los Angeles area and is using five testimonial ads weekly in all newspapers. Results: advance orders from Los Angeles chains and distributors for Hadaacol are now said to be in excess of \$1,000,000.

Just a few days ago the company spent \$50,000 for time and talent on a special 30-minute variety program from Hollywood.

Advertising and promotion should bring Hadaacol's wholesale sales volume for 1951 to between \$75,000,000 and \$100,000,000, according to Senator LeBlanc.

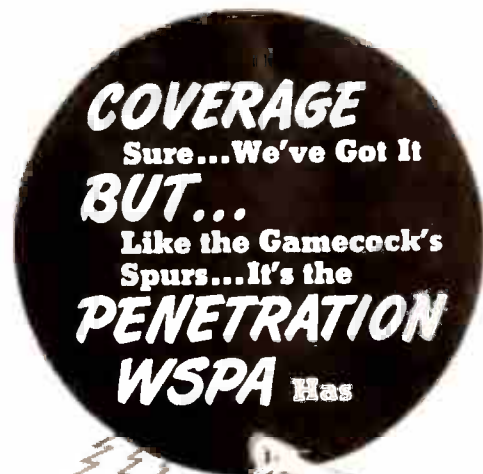


See: "When is it safe to simulcast?"
Issue: 25 September 1950, p. 26
Subject: Simulcasts

With a few exceptions, simulcasts, as pointed out by SPONSOR in "When is it safe to simulcast," 25 September 1950, have not been too successful. But now NBC is taking a second stab at simulcasts.

In recent months, simulcast shows have ironed out many of the bugs and NBC will try out several new ones. Much of the pressure for the move comes from TV sponsors who want to hit the non-TV areas as well.

American Forum of the Air became a simulcast last November. This month four shows will be added: *Pick A Hit*; *Phil Baker Quiz Show*; *The Magnificent Montague*; and *Three on a Honeymoon*.



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



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

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

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

GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER

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

CBS Station For The Spartanburg-Greenville Market

5,000 Watts -- 950 On Your Dial



got a whim
get a whim

buy

WHIM

you'll come
back
for more*

*Headley-Reed
will give you full
details of the
many national
advertisers selling
on WHIM.

1,000 WATTS
PROVIDENCE, R. I.

Queries

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

- Q.** Has there been any study made of the effect of television and radio on newspaper and magazine reading habits?

Advertising agency, New York

A. The following SPONSOR articles may prove helpful: 19 June 1950 "What pulls 'em in"; 3 July "Applause"; 17 July "What media team up best with TV?"; and "Sponsor Speaks" in the same issue.

- Q.** Would you please tell us what transcribed government and/or public service shows are available and suitable for sponsorship on a local basis?

Radio station manager, Fitchburg, Mass.

A. There are so many transcribed public service shows available for local sponsorship, we suggest you write to the National Association of Broadcasters for information. Address Mr. Robert K. Richards, Director of Public Affairs, NAB, 1771 "N" Street, N. W., Washington 6, D. C.

- Q.** Who is the advertising agency for Nescafé?

Film production organization, New York

A. The account is handled by Cecil & Presbrey, 247 Park Avenue, New York.

- Q.** Can you give us the names of a few advertising agencies that do business beamed at the Spanish audience?

Radio station manager, Rosenberg, Tex.

A. Lemmen & Mitchell, 17 East 45th Street; Batten, Barton, Durstine & Osborn, 383 Madison Avenue; Duane Jones, 570 Lexington Avenue; Emil Mogul, 250 West 57th Street, all New York.

- Q.** We want to make a presentation to a tobacco company for a radio announcement campaign; can you give us some information that would prove helpful?

Advertising agency, New York

A. SPONSOR has had several stories and features on what tobacco companies are doing in the air. They include: "The sponsor hits a home run," 9 May 1949; J. Whitney Peterson, U. S. Tobacco Co., profile, 29 August 1949; "Millions more call for Philip Morris," 24 October 1949; Mail Pouch Tobacco P. S., 27 March, 1950, p. 6; "No hiatus on sales," 8 May 1950 (in same issue, capsule case history, Wally Frank, p. 46); "Fall forecast for sponsors," 17 July 1950; and a two part story on Brown & Williamson in the 6 November and 20 November 1950 issues.

- Q.** What information can you give us on trademarks and their recognition before and after the use of TV?

Advertising agency, Chicago

A. Herbert True's study on TV sponsor identification in Chicago should be helpful. The study appeared in our 6 November 1950 issue. Previous SPONSOR articles on the subject include: "How's your sponsor identification?," 20 June 1949 and "Juvenile TV shows," 26 September 1949 issue.

A WINNING MARKET!

Mr. Harry D. Sims, Jr., of Chandler & Rudd Company, Cleveland, wins the grand prize in the first CBS-WGAR display contest. Sponsors using WGAR reach another winning market in Northern Ohio. Population up 15.4%. Radio homes up 27.8%. And WGAR first with listeners in 29 out of 44 daytime rated quarter-hours . . . *more than all other Cleveland stations combined!*



OPERATION SNOWBOUND!

WGAR dug in as Northern Ohio dug out of the greatest snowstorm in years. What PRICE co-operation? Even Georgie Price, noted comedian in town for an engagement, pitched in with WGAR personnel answering 44,550 telephone distress calls in a three-day period. Letters poured in saying "Thanks for your superb public service!"

in Northern Ohio..

WGAR

the SPOT for SPOT RADIO



MR. MERVIN B. FRANCE (left) president of Society for Savings, Cleveland, has served on committees for the American Bankers Association, National Association of Mutual Savings Banks, and Investment Bankers Association. He is trustee of University Hospital and Mount Union College. Dr. Rudolph Ringwall (right), associate conductor of the Cleveland Orchestra, presents Sunday afternoon recorded concerts for Society for Savings.



JACK DOOLEY

PAUL WILCOX

HAL MORGAN

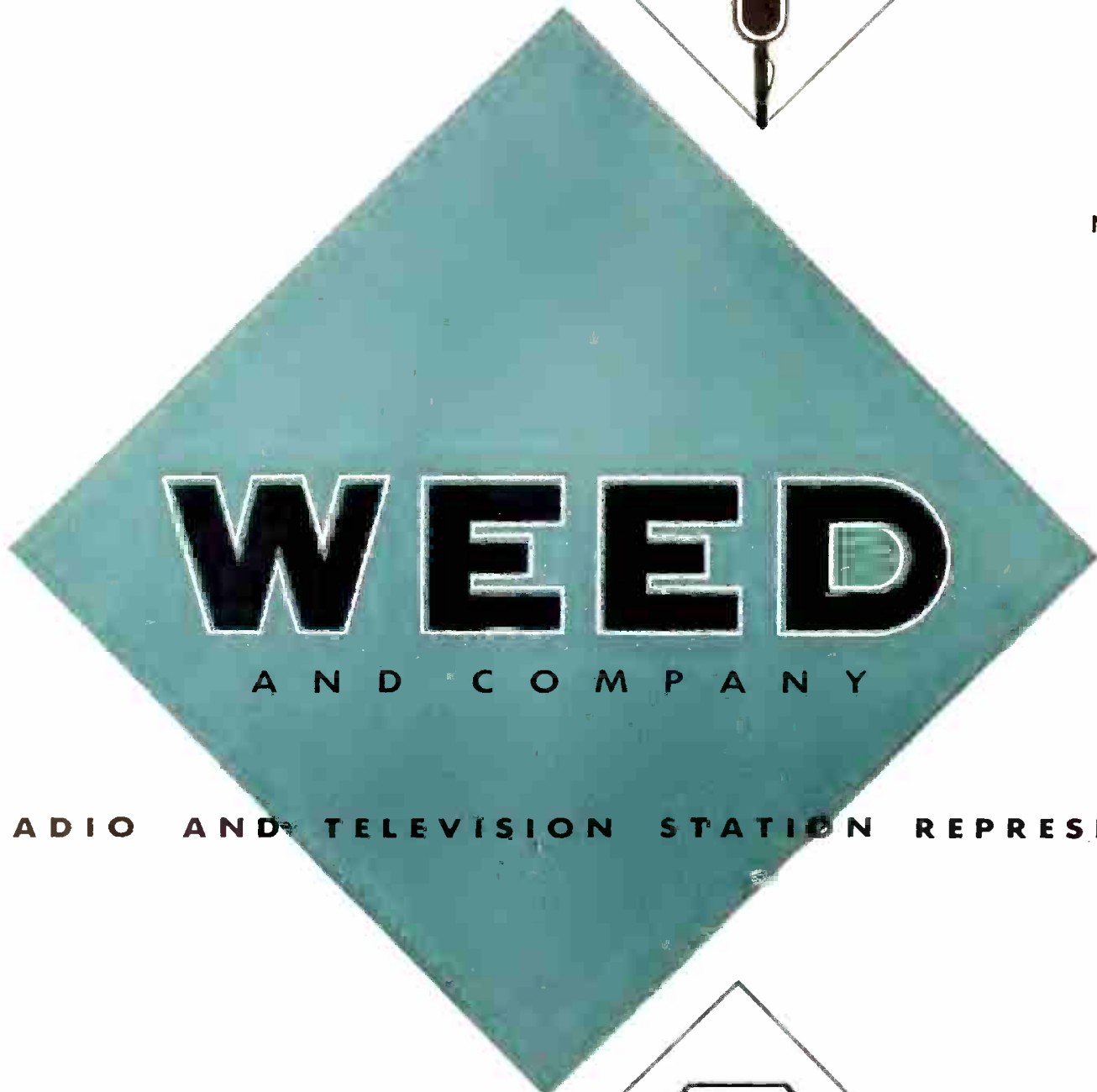
NEWS, MUSIC, SPORTS . . .

listeners like all sorts. Take your choice. Jack Dooley reports the news nightly at 11:00 P. M. Paul Wilcox scores with sports at 11:10 P. M. And Morgan's Musical Inn opens at 11:15 P. M. Reach a responsive nighttime audience with these wide-awake features.

RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR . . . Cleveland . . . 50,000 watts . . . CBS

• Represented Nationally by Edward Petry & Company



WEED

A N D C O M P A N Y

NEW YORK

BOSTON

CHICAGO

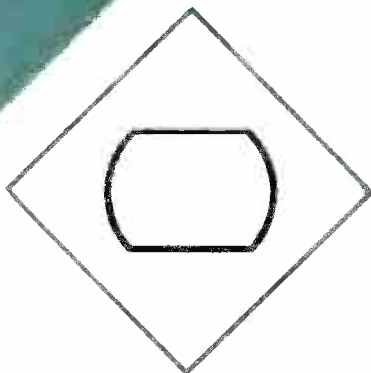
DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

RADIO AND TELEVISION STATION REPRESENTATIVES





"QUIZ KIDS" ATTRACT MIDDLE-AGED AND OLDER LISTENERS, A PRIME MARKET FOR ALKA-SELTZER. IT'S THEIR OLDEST SHOW

The Alka-Seltzer story

PART ONE

OF A TWO-PART STORY

In darkest depression days, Miles turned to radio with rural-style shows like WLS "Barn Dance"; now is among top 10 national sponsors

over-all "Alka-Seltzer and radio have dovetailed into one of those perfect unions. We knew we had a good product, but we never could have told America about it so quickly and effectively without radio."

That's the story of the commercial success of Alka-Seltzer, as put in a nutshell by Charles S. Beardsley, chairman of the board of Miles Laboratories, Inc. Perhaps the epic tale of how radio can build fortunes for skilled advertisers, the Alka-Seltzer story begins back during the darkest days of the depression, in 1932.

Alka-Seltzer was then the newest

product of the venerable (founded 1884) Miles firm. For its new remedy, Miles decided to try a new method of advertising. On 10 January, 1932, over WLS, Chicago, the firm assumed sponsorship of *Songs of Home Sweet Home* through the Wade Advertising Agency, Chicago.

That one program buy was to set a pattern which remained basically unchanged through 18 years of profitable over-the-air selling. Miles' success with its first rural, homey program was immediate. Soon after the first Alka-Seltzer commercials told that a new fizzing antacid analgesic was available.

druggists in Chicago were selling four times the quantity of the average druggist in other communities where the product got no air advertising.

Since then Miles' expenditure for radio, about 85% of its ad budget, has increased until the company presently is putting over \$3,000,000 a year into the medium. The firm ranks among the top 10 advertisers in radio and the top 25 advertisers in all media.

Eighteen years of experience with radio programming, implemented by Hooper, Nielsen, and Schwerin research has gone into development of the Alka-Seltzer approach to air adver-

tising. It is based on:

1. Repetitive impact. (Four 15-minute network shows across the board.)

2. Programing that hits at different segments of the audience, including young and old.

3. Spreading the huge budget among medium or low-budget shows.

4. Long-time sponsorship of such programs as the *Quiz Kids* from 1940 on; the *WLS National Barn Dance* from 1933 to 1946; *Lum and Abner* from 1941 to 1948.

The Saturday night *Barn Dance* was the outstanding Miles show in a long series of programs with a rural flavor. Until the last few years most of the Alka-Seltzer radio money has been spent on such programs as *Barn Dance*, *Uncle Ezra*, *Hoosier Editor*, *Friendly Neighbors*, *Lum and Abner*, and *Herb Shriner*. A good chunk of Miles promotion, especially the famous Miles Almanac, had long been aimed at the rural markets where self-medication is usually more prevalent.

But with the dropping of the *Barn Dance* in 1946, Miles began shifting over to programs with a broader appeal. The drug firm wanted larger sales in the metropolitan areas without losing any of their rural following.

In 1951, these are the programs that are bringing the Alka-Seltzer message to 31,000,000 families weekly out of 42,000,000 U.S. radio families.

	NBC
<i>News of the World</i>	7:30-7:45 p.m., Monday-Friday
<i>One Man's Family</i>	7:45-8 p.m., Monday-Friday
<i>Quiz Kids</i>	3:30-4 p.m., Sunday
<i>Quiz Kids (TV)</i>	8-8:30 p.m., Friday
	CBS
<i>Curt Massey</i>	5:45-6 p.m., Monday-Friday except for WCBS, New York which carries the show at 6:30 p.m.
<i>Hilltop House</i>	3:15-3:30 p.m., Monday-Friday
Don Lee (Pacific Coast)	
<i>Newspaper of the Air</i>	10-10:15 a.m. and 9:9:15 a.m., Monday-Saturday



Rural shows built Miles: Uncle Ezra and "Barn Dance" played the key role

(Alka-Seltzer is stressed on all the shows, while other Miles products, Bactine, Tabcin and One-A-Day Vitamins, receive secondary mention.)

The *Miles Historical Almanac of the Air*, a series of one-minute announcements promoting the Nervine sedative, is carried in New England, and the Southern and Western parts of the country.

The news shows and the *Quiz Kids*

have a particularly strong following among the older folks, who are particularly prone to the many aches and pains that Alka-Seltzer soothes. *Hilltop House*, a superior daytime serial, is aimed at the housewives, who make two-thirds of all the drug purchases. Miles also used segments of two MBS shows, *Queen for a Day* and *Ladies Fair*, to reach this same audience. The drug firm's other dramatic show, *One*

1933-1946: "Nail Barn Dance" was longest on schedule

1941-1948: Comics Lum and Abner climaxed rural programing phase





New approach is broader: Singer Martha Tilton appeals to city and rural alike

Man's Family, attracts what could be called a general family group of listeners. And singers Curt Massey and Martha Tilton provide a bright program of popular tunes that is beamed at listeners below 25. Miles wants these jazz enthusiasts to be Alka-Seltzer conscious when they are bothered by the ailments of more mature years.

The Miles radio effort doesn't stop

outside U.S. borders. "Listen to it fizz" and "Watch the bubbles spin around" is heard throughout the Western hemisphere (except for Chile and Argentina) and South Africa. The foreign radio budget, running to several hundred thousand dollars a year, emphasizes announcements supplemented by news, musical shows, and a few sports broadcasts. Results: "Fantastic," says Robert Otto & Company, Inc., New York,

the agency which handles the Miles export advertising.

So far the advent of TV has not affected Miles domestic radio efforts, except for addition of the video version of the *Quiz Kids*. This does not mean the Wade Agency and its client are unconcerned over the rise of the new medium. Les Waddington, able Miles radio TV director said recently: "If the major networks and the individual stations who have spawned and developed both these media would only act like the two are related instead of promoting one against the other and show them and the advertiser how they can live and grow together, this transition could be happier and easier."

Nothing official is being said about future plans, but experimental TV spots, to test certain visual appeals, are definitely in the 1951 picture.

Appraising the pull of the skilfully planned Miles radio promotion now is more difficult than in the early days of rapid expansion. The dimensions of Miles sales are a closely guarded secret in a highly competitive field. But trade estimates put the Elkhart, Ind., firm's total ad budget at between \$10,000,000 and \$12,000,000. Since about 35% of Miles sales is said to go into advertising, this would put sales somewhere between \$30,000,000 and \$36,000,000.

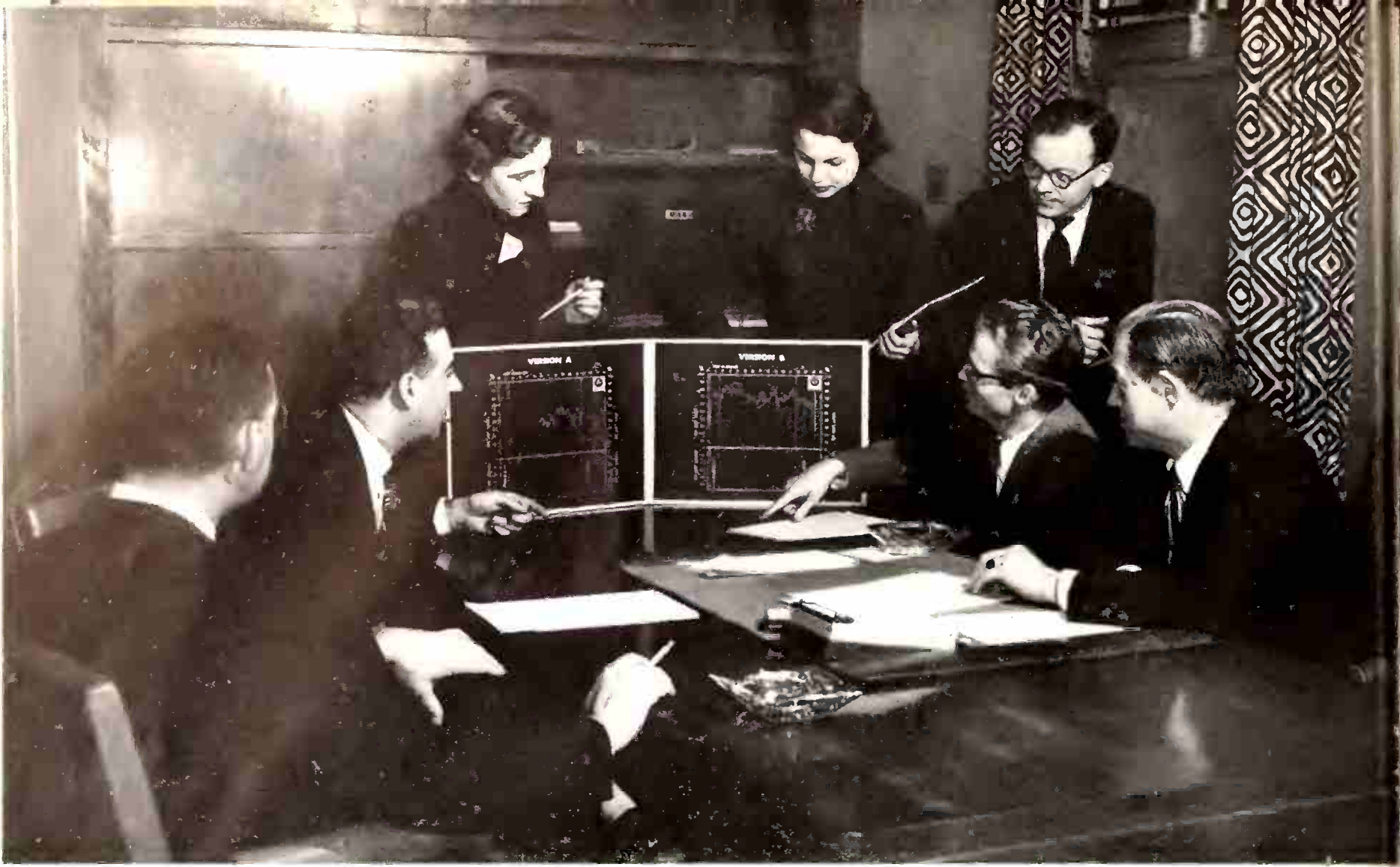
Alka-Seltzer runs ahead of its rival, Bromo Seltzer, long established in the field, at perhaps three to one. Bromo moves better at the fountain but in total sales Alka-Seltzer is far ahead. Bromo is promoted with a considerable number of radio and TV announcements plus the *Hollywood Star Theater* (CBS, 8-8:30 p.m., Mondays.) Time and talent costs for the Bromo network show are estimated at about \$18,000 a week.

(Please turn to page 53)

1941 to present: Miles favors news shows like Beatty's on NBC

1945-1949: MBS' "Queen for a Day" drew housewife listeners





EXTENSIVE RESEARCH GUIDES AGENCY: DR. HERZOG, AIDES, BRIEF RADIO/TV DEPT. ON RESULTS OF COMMERCIAL TEST

McCann-Erickson

*Inside the agencies:
a SPONSOR series*

starts with research

This is the way the agency gathers the facts it needs to make the most efficient use of its clients air advertising dollars

over-all When the Research Section of the American Association of Advertising Agencies Eastern annual meeting got underway this October, four speakers got up in turn. They were Alfred Politz, Dick Holbrook, Dr. Hans Zeisel, and Dr. Herta Herzog, each of them conceded to be experts in their field.

The composition of the panel was a tribute, in effect, to McCann-Erickson, Inc., for psychologist Herta Herzog is manager of its radio/TV research division; statistical expert Hans Zeisel

had only recently left the agency as manager of media research to become director of research for The Tea Bureau.

McCann-Erickson's Central Research Department, located on the 11th floor of 50 Rockefeller Plaza, ranks at or very near the top of any list of research departments. And with good reason. Besides the high caliber of the department's director and division managers (each of the managers has enough background to direct the research department of an average agency), heavy

support comes from top management.

Agency president Marion Harper, Jr. is a former research director of the agency. Though forced to limit his interest in routine operations of the research department, Harper nevertheless initiates many of its projects. Researchers know, too, that when the time comes to present research findings on a problem, he can be depended on to ask the toughest questions.

Research, merchandising, media, and sales promotion form the important component parts of any major agency's

total marketing services. Recognizing a need to integrate these departmentally separate operations—and to conduct marketing planning as a total function—McCann-Erickson established a division of Marketing Services comprising all operational departments other than the creative and administrative services; it includes Research; Media in all branches; Merchandising and Sales Promotion, and is under the direction of Sidney W. Dean, Jr., as Vice President in charge of Marketing Services.

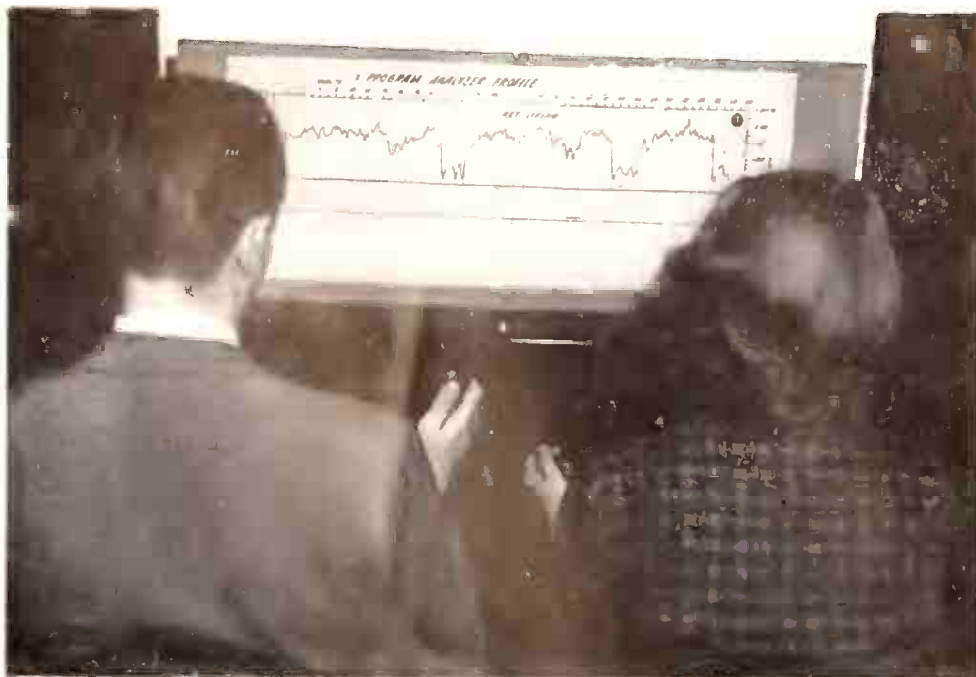
Prior to joining McCann-Erickson, Dean was a vice president of J. Walter Thompson, where he was an account executive, manager of the trade and technical department, and Director of Media. In 1941, he left J. W. Thompson to serve the government as a consultant in Lend-Lease administration, and OSS. Since the war he has been a consultant in marketing and management and executive vice president of the Telecoin Corporation.

Over-all direction of the research department's many projects comes from Donald B. Armstrong, Jr., blond, youthful research director. Armstrong has been with the agency for four years, was recently rewarded with a vice presidency. Starting in research originally with Young & Rubicam, Inc., in 1939, Don Armstrong spent two years as supervisor of market research there. Then followed three years as manager of copy and radio research with the same agency, topped off by two years as an associate director immediately responsible to Dr. Gallup.

Research Director Armstrong expresses in his activities the company's philosophy of "integrated" research. Centralized coordination of the many hundreds of projects that go through his department in the course of a year permits him to supervise planning and policy between research and the other departments of the agency, on the account as well as the creative level. As a member of the top brass advisory committee, through which all advertising plans are processed, Armstrong is in an ideal position to "sell" research as well as to apply the objective and factual yardstick to agency operations.

Working with Don Armstrong are four associates, each supervising a specialized area of research: William B. Wallace manages market research; Russell Schneider handles copy research; Stanley D. Canter is the media research expert; and Herta Herzog is

(Please turn to page 46)



Key research tool is Stanton-Lazarsfeld Program Analyzer which produces reactions graph. Test panel hears, views program; pressing Like or Dislike button shows various response.



Less than half of agency's large Research Dept. appears here. Director Armstrong, left. Assistants (seated) H. Herzog, Wm. Wallace, Russ Schneider, D. Humphrey, Stan Canter.



Account executive gets television research proposal worked up by department staff.



Saleslady Maggi McNellis successfully pushes Tintair on CBS-TV "Somerset Maugham Theatre"

Tintair learns from Toni

**Million-dollar budget
booms home hair
coloring sales**

over-all Until recently, an American woman entering a department or drug store to buy a package of hair dye made her purchase with all the furtive guilt of a Mrs. Casper Milquetoast asking for a slug of cocaine. But four months ago advertising-conscious Martin L. Straus, II, former board chairman of Eversharp, Inc., and promotion-conscious Carl Byoir, public relations czar, joined forces to make home hair coloring respectable.

How are they achieving an almost-overnight social revolution? By:

1. Setting up their own firm, By-mart, Inc.—a fusion of Byoir's last name, "By," and Straus's first name, "Mart."

2. Launching a new, inexpensive (\$2.69) hair home coloring called Tintair.

3. Unleashing a shrewd radio/TV merchandising campaign (*Meet Frank Sinatra Show* on CBS and *Somerset Maugham Theatre* on CBS-TV).

SPONSOR's behind-the-scenes report reveals what happens when a pioneering firm leads a whole industry toward radio/TV. So joyous is Tintair with its radio/TV results that it's diving in-

Three men spearhead pioneering hair tint radio/TV campaign



M. L. Straus, II Carl Byoir Philip Kalech

Three men, each a leader in his field, spearheaded Tintair's smash hit campaign. Martin L. Straus, II, By-mart president, is from St. Louis, studied at Dartmouth and Illinois University. When he was with Eversharp, he developed a discreet campaign to sell luxury razors for women worried about hair on legs. At 54, he likes being a gentleman farmer at his Great Barrington, Mass., country place.

Carl Byoir, who handled Tintair promotion, was born in Des Moines, Ia., is a graduate of U. of Iowa and Columbia Law School. He's noted for organizing the President's Birthday Balls, handling the A & P's current P.R. campaign. Philip Kalech, who heads Tintair's sales organization of 90 men, is from Hartford, Conn., graduate of Georgia Tech. He was brought over from a top selling role with Toni.

to the broadcasting media even further. Beginning 20 January, it will spend \$3,000 weekly on a half-hour Saturday morning radio drama over CBS (*Somerset Maugham Radio Theatre*, 11:30 a.m. to 12 noon). Since 5 January, it has been spending \$7,500 weekly to participate in DuMont's *Cavalcade of Stars* and *Cavalcade of Bands*.

Straus, president of Bymart, predicts that Tintair will do for America's hair color what the home Toni Wave has done for its curl.

He points out that home permanent wave preparations snatched \$70,000,000 worth of business away from the beauty salons last year. And now he says the introduction of Tintair will "open the hair coloring business to the nation's department and drug stores—and move a substantial percentage of the estimated \$100,000,000 now being spent in beauty parlors for hair tinting into their cash registers."

The Straus forecast that sales of hair coloring will "increase by 300% in 1951 alone" seems far from bluster. By the end of the first three months in 1951, Tintair will have shelled out more than \$1,000,000 in national advertising—largely in radio/TV appropriations. That money will have paid off handsomely.

Already, the demand from retailers is so strong that Tintair's distribution hasn't been able to keep up with the bombardment of orders (estimated at well over \$750,000 in the first three months of the campaign). The firm's plant at Long Island City, N. Y., is now beginning to ship its products throughout the nation in freight car lots.

What's more, the dynamic Tintair campaign has sparked the entire home hair coloring industry. Several older firms, which had hemmed and hawed at the notion of entering radio/TV, now are stepping up advertising.

The inside story of Tintair's phenomenal growth should be of interest to other broadcast advertisers for what it reveals of teamwork between advertising and promotion know-how—with an extra touch of initiative added. The story began over a year ago, when Straus's wife, Anne, came home one day, praising the marvelous new hair-tint treatment she had received at a Fifth Avenue, New York, beauty salon.

"There's no reason why a hair tint—like the one I've just had—couldn't be applied safely and inexpensively in the home," she commented conversationally to her husband.



Tintair now participates in two DuMont Shows: "Cavalcade of Bands," "Cavalcade of Stars"

Instead of bypassing the casual remark, something clicked in Straus's mind. He began thinking in terms of the fantastic success that the Toni home permanent had achieved. Why not do the same with a hair color preparation?

"Where did you say you got this tint treatment?" he asked.

"At Edmond's."

Donu Edmond proved to be a dapperly moustached fellow, son of an Egyptian sculptor, former royal hairdresser to Queen Marie of Roumania, originator of the famous platinum blonde for movie actress Jean Harlow, and for 30 years one of Fifth Avenue's leading beauty consultants. Edmond was more than an ordinary beautician. Over the past three years, he and his partner, Jean Grimault, a Parisian chemist, had been experimenting to find what they consider the perfect hair coloring preparation.

They believed they had it in a formula that could be broken down into 12 different shades, required no shampooing or pre-bleaching, and could be applied by a woman in the home with a brush within at least 25 minutes. Indeed, within three years, they had tried the hair restorer-and-colorer on 15,000 women, and it had passed the tests of three dermatologists as "clinically safe."

After making sure that the product was tested by such dermatologists as Dr. Louis Schwartz and Miss Florence Wall, A.M., F.A.I.C., Straus was ready to drop his job as board chairman of Eversharp and sink his money into the new hair coloring. He got Byoir to join him as vice president and chairman of the executive committee of Bymart, Inc. Not wanting to miss a good bet, he also lured into the fold as sales manager, Philip Kalech, formerly ex-

(Please turn to page 63)

\$7,500-a-week "Sinatra Show," CBS radio, draws swooning bobbysoxers into drugstores



Spot Programing Status Report



1 Co-op show study launched series in SPONSOR (20 November issue)



2 Transcription services' part in spot picture followed (4 December)



3 Local live programs roundup gave another angle (18 December)



PART FOUR

Music libraries

They boast long roster of local sponsors; but national, regional advertisers neglect them despite low cost, other advantages



Listeners in Dayton, Ohio, were taken by surprise recently when an announcer apologized for not delivering a commercial. It was a Sunday afternoon program on station WING called *Cavalcade of Music*.

Seems the sponsor, Ray Simons, Inc., had sold all his used ears with the program's help. The sewals of Simons' competitors would have deepened had they known how inexpensive talent costs were. *Cavalcade of Music* is one of several scripted shows sent to WING as part of their Lang-Worth library service. Auto dealers, jewelers, grocers, and a host of other successful retailers have profited from network caliber programs like this, sent as a

regular music library service to radio station subscribers.

All of the nine nationally distributed music libraries have long list of sponsors for their scripted "shows." These lists are crowded with the names of local retailers. But national and regional advertisers are scarce as hen's teeth. Apparently word of music library programs, like similarly slighted farm service programs, hasn't percolated above the local level.

With national advertiser interest centered strongly on spot radio, it's odd that such wonderful buys are still relatively unnoticed. This is what music library shows do for a sponsor:

1. Provide nationally known talent at a low cost. Talent fee on many me-

dium-sized stations \$1.00 per minute; on some stations nothing.

2. Provide long, integrated series of programs arranged and paced especially for balanced radio listening. Continuity, timing, and format are provided by library program experts. Some shows even have "voice tracks" of the stars themselves to go with music.

3. Combine professional music, program, and script talent with the appeal of local announcing. They approach open-end transcriptions in uniformity for sponsors interested in multiple markets.

4. The majority of stations have at least one library service, some more than one. Since library services tend



C. P. MacGregor narrates lead-in; singer Mindy Carson with Associated's Andy Wissell; Susan Reed is harpist for World's "Forward America"



Left: Skitch Henderson, orchestra, play melodic sketches for Capitol "Kay Starr Time" is popular Standard series featuring girl vocalist

Left: Singer Fran Warren stars in show produced by RCA Thesaurus Solo trumpeter sparks orchestra in one of Lang-Worth's musical shows

to be sold to a single station in a market, chances for an exclusive program in that market are excellent. This means better audience, higher sponsor identification. (It doesn't apply to major cities where services are usually not sold exclusively.)

5. Clear, high-fidelity reproduction is insured on vinyl plastic; little deterioration of sound quality with continued use.

Don't be confused by the term *music library*. (In fact, "music service" would be more appropriate.) They stopped being just a collection of indexed records a few years after their start in the early 1930's. Today, a library scripted show sounds like practically any network musical program. Just as an example, take *Concert Hall of the Air*. This is a half-hour show that can be put on once-a-week or more often, if desired. An RCA Thesaurus program, it lines up an average of eight selections for each unit, played by a special orchestra under direction of Arthur Fiedler. Pianist Earl Wild and baritone Thomas L. Thomas are regularly featured.

Here's how any local radio station can expertly put on a half hour of con-

cert music without knowing a fiddle from a feather-duster. The announcer picks up the script for program number 1965, then pulls out the records it says he will need for the program. He rehearses reading the opening line: "Ladies and gentlemen, the *Concert Hall of the Air*, Arthur Fiedler conducting." Theme music (*Caresse*) is held for 18 seconds while the announcer reads a short explanation of what is to follow. Then eight selections follow, interspersed with brief descriptions of the pieces.

Every one of the nine companies surveyed has a sizable stock of scripted programs "pre-produced" like this RCA Thesaurus example. Lang-Worth, World Broadcasting System, Standard Program Library, Associated Program Service, and RCA Thesaurus each have between 15 and 30 of them.

With over 100 "packaged" music programs of top quality circulating to 500 stations or more around the country (though not all 100 going to each station) why hasn't there been more national advertiser interest? The answer lies in traditional music library selling methods. Libraries have been, and probably always will be, sold di-

rectly to radio stations. Up to now it's been the station's chore to sell as many scripted and unscripted programs from the library as it could. Library salesmen have long pointed out that by selling even one such program the station can write off its \$100 to \$300 monthly rental fee. But it's a rare station that will try tackling Madison Avenue from Fort Worth, Texas or some equally distant point. After all, the local butcher is just around the corner.

This is not to say that radio station representatives, who *are* on Madison Avenue, don't do a selling job. Many of them have sold music library programs for their stations. Probably even more programs could be sold the same way.

A change is coming, however, and quickly. In the past two or three years, transcribed music libraries have been taking a new tack. Disturbing numbers of subscribers have been dropping one of their libraries, if they have two; others have been dropping the only one they had to cut overhead. The economic squeeze is on, especially for post-war beginners who have not

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Typical music library programs

COMPANY	PROGRAM	TYPE	LENGTH*	TIMES PER WEEK*	TYPICAL SPONSORS
ASSOCIATED PROGRAM SERVICE 151 West 46th St. New York, N. Y.	THE STARS SING	Popular vocal, top talent	15 min.	6	Westinghouse Dealers, WEEU, Reading, Pa. Todd's Appliances, WSAI, Logansport, Ind. Middletown Memorial Park, WCXX, Middletown, Conn. Arvan Industries, WCSI, Columbus, Ind. Bluefield Dept. Store, WKOY, Bluefield, Va. Household Finance Corp., CKCR, Kitchener, Ontario Jonesville Trading Post, WTVB, Coldwater, Mich. Four Wheel Drive Co., WNAM, Clintonville, Ohio Cook Motors, WONW, York, Pa. P. W. Plumley Lumber Co., WINC, Winchester, Va. Winston-Salem Bldg. & Loan Assn., WSJS, Winston-Salem, N. C. Thyovals (vitamins), KXOA, Sacramento, Calif.
	MUSIC FOR AMERICA	Musical review	30 min.	1	
	CANDLELIGHT AND SILVER	Dinner music	30 min.	6	
	CURTAIN CALLS	Show tunes	30 min.	1	
	VIC DAMONE	Popular vocal	15 min.	3	
	MINDY CARSON	Popular vocal	15 min.	3	
CAPITOL RECORDS Sunset & Vine Sts. Hollywood, Cal.	FRANK DeVOL PRESENTS	Pop-concert with top stars	30 min.	5	(Sponsor list not available)
	JAN GARBER SHOW	Smooth, danceable music, vocals	15 min.	5	
	SKITCH HENDERSON	Melodic sketches	30 min.	1	

*These may vary from station to station as library shows are flexible as to length and broadcast schedules. (Chart continued on page 68)



Joseph M. Allen, ad manager, Bristol-Myers:
"We believe you must use radio and television as supplementary media if you expect to do a decent national job. Also, we believe it'd be poor business practice to buy into TV at the expense of radio. Our NBC radio show, 'Mr District Attorney' (above), is a money-maker for us."



Spokesman for the Cities Service Company:
"Cities Service has been in radio for 26 years. It's always had happy results with radio's full market coverage. But when we experimented with 'The Band of America' (above) for a 13-week simulcast, it became clear that TV's coverage was restricted. We'd like to see a wider TV market."



Douglas Ballin, radio head, Whitehall Co.:
"The 'Small Fry' TV show (above) has done well for other sponsors, but was not very successful in our case. For our low-cost drug items, we need a mass coverage in our broadcast media. We believe radio is the most effective vehicle for reaching the people who buy our products."

They're coming back to radio

**Sponsors assume more realistic
attitude toward use of both TV
and radio as war clouds loom**



Spokesman for the B. T. Babbitt Company:
"Babbitt dropped the 'Nona From Nowhere' soap opera (above) and 'David Harum' radio show to adopt different techniques and different vehicles. It will now bankroll a half-hour TV drama; also radio news reports on Mutual, in order to capitalize on the interest in Korean war news."



**G. Wm. Anderson, Jr., Speidel Watch Band
account executive at Sullivan, Stauffer, Colwell & Bayles:**
"Speidel left radio in 1949 to sponsor the NBC-TV show, 'What's My Name' (above). If the war pressure keeps on, Speidel may have to leave television on a network basis and convert to a combination of both radio and television."

over-all With a global war hovering over their shoulders, national advertisers are wearing a new look as they face radio/TV time-buying in 1951.

It's not a grim look.

Nor is it a cheerful look.

It's simply a facing-the-facts, more realistic look.

National admen, according to an extensive survey just completed by SPONSOR, feel that the appraisal of radio and TV now is cooler, more level-headed. Attitudes toward radio are returning to normalcy.

No longer is TV regarded as an alluring new glamour doll and radio an old-fashioned country cousin, with one to be wooed over the other. Nor do the admen feel impelled to rob AM Peter to pay TV Paul. The survey indicates that *both* media will flourish in the new year, each to be weighed objectively according to its individual merits.

What's responsible for this change in attitude among admen? To understand the trend, it's necessary to examine what caused the sometimes frenzied rush into TV in the first place. The factors included:

1. Many big-city dwelling sponsors, excited by the presence of a TV set in their own homes, felt that every other citizen in the U.S.A. must feel the same way. They tended to forget radio's coverage picture over the entire country.

2. The sponsor felt he was "in show business" when he bankrolled a visual TV production. It was like being a Hollywood or Broadway producer—something to boast about to your neighbor.

3. Caught up in the "Madison Avenue fever," the admen thought only in terms of impressing retailers in big cities, while neglecting those in non-TV areas.

4. A few advertising agencies urged their clients to rush into TV unduly, so that the agency itself could experiment to find out what the new medium was all about.

5. Many a sponsor's first concern—an unwise one at times—was to snatch up a franchise on the best available TV evening time.

This rashness opened up a Pandora's Box of troubles for some advertisers. The current reasons for sponsors to simmer down emotionally (with examples aplenty to follow) can be summarized in this fashion:

1. An increasing number of admen now realize it's foolish to think of a tug-of-war between the two media for supremacy in the advertising budget structure. Radio and TV can be used to supplement and complement each other—like magazines or newspapers—not as opposing media.

2. Admen have begun to think more in terms of the specific exploitation needs of their product, rather than of just buying into TV in order to keep up with the Joneses.

3. They're learning a lesson from the doleful experiences of fellow sponsors, who abandoned radio for TV, got their fingers burned for various reasons, and now are returning to radio or expand-

timebuyers and account executives queried by SPONSOR, expressed full confidence in radio's proven pulling power. "It would be silly to sell radio short at this time—just as it would be unwise to pit TV against AM," was the most commonly expressed sentiment.

In the great majority of cases, admen spoke of TV and radio as media which could work in tandem harmoniously. And, in fact, not only are sponsors *not* cutting into their radio budgets to spend on TV; but most national advertisers plan to *increase* their radio budgets in 1951. (Many of them, of course, will increase their TV budgets as well, bringing fresh business to the



Lucky Strike's Jack Benny shows, both on radio and television, reflect twin media use

ing budgets to include both radio and TV.

4. They're aware that skyrocketing costs of TV compare unfavorably, in ratio, with radio costs.

5. They're taking into account the fact that video's potential audience (9,000,000 TV homes) does not necessarily infringe upon radio's audience (41,000,000 radio homes).

6. Finally, and perhaps most importantly, the gloomy Korean situation, with the consequent impending war economy, has compelled all sponsors to evaluate both radio and TV advertising in a changed, more sober light.

With only one exception, all of the three dozen advertising managers,

nation's near-sold-right-out video stations.)

Here are just a few examples of major advertisers who are spending new money for radio and TV on a balanced basis:

Harvey M. Bond, advertising director for Benrus Watch Company, said the firm's radio/TV allocation will be upped 30% in 1951. This will mean a total outlay of about \$2,000,000—largely for radio and TV announcements and for part of the Saturday *Show Of Shows* on NBC-TV. "Radio built Benrus," added Benrus' account executive, Len Tarcher, of J. D. Tarcher & Company. "We would hardly (Please turn to page 58)

ALL WE ASK IS—

WHAT YA GOT



RADIO PRODUCTIONS, INC.

MONOGRAM BUILDING NASHVILLE 3, TENNESSEE

TELEPHONE 4-1751

TO SELL?

The Brown Brothers build radio programs! We build 'em to sell merchandise. For more than ten years our programs have produced results. But, don't take our word for it. Ask

The Ralston Purina Company of St. Louis

Morton Salt and Klau-Van Pietersom-Dunlap

Robin Hood Flour and H. W. Kastor & Sons

Aunt Jemima Corn Meal and Needham, Louis & Brorby

Jax Beer and Fitzgerald Advertising Agency

You got something to sell? We'd like to talk it over with you.

Charley and Bill Brown

OPEN END TRANSCRIPTIONS DISTRIBUTED BY

MONOGRAM RADIO PROGRAMS

75 E. WACKER DRIVE, CHICAGO

•

NASHVILLE

Bar candy on the air



Mars 1950: Firm dropped "Falstaff's Fables," cut "Howdy Doody," to buy

**Leaders turn to advertising, with emphasis on radio/TV,
as cost increases cut profit margin. Mars is top spender**

over-all Candy manufacturers wish that a sweet tooth were the only thing that took a bite out of their candy bar. Mounting costs, decreased consumption, and stiff competition within the industry have made the going rough. To maintain their sales volume (\$986,000,000 wholesale 1949) candy bar makers are advertising heavily, and use of the air media in particular is spiraling. Leaders like Mars, Peter Paul, Walter F. Johnson and Williamson are devoting major shares of their advertising budgets to radio and TV, and, SPONSOR found in a re-

cent survey of the industry, smaller manufacturers are following suit.

Radio is a natural medium for candy bar manufacturers, industry elders say, because sales are mass and based on impulse buying. It's a matter of creating product preference; of getting the customer to walk into the store and ask for his favorite brand—whether it's in sight or not. Low-cost advertising makes it possible to drum home brand names.

Biggest air user now among candy companies is Mars which recently signed a \$2,500,000 contract with

ABC. While many of its competitors have moved into TV, Mars has just begun a concentrated campaign on radio. Whether on radio or TV, most large candy manufacturers air their plugs over network rather than spot-radio.

Mars has no arbitrarily set advertising budget. Expenditures are made on the basis of cartons of candy sold. For 1949, it's reported that Mars sold over \$50,000,000 worth of Mars bars, Milky ways, and Snickers. About \$1,500,000 went for network radio and \$38,000 for network TV. This past year, radio and TV, comprising most of the ad



PETER PAUL TRIED TELEVISION LAST YEAR, IS NOW BACK COMPLETELY TO RADIO, USES LOCAL NEWSCASTS EXTENSIVELY



MARS 1951: FIRM NOW SPONSORS FOUR ABC SHOWS WEEKLY, INCLUDING "INNER SANCTUM" (ABOVE). TOTAL COST \$2,500,000

budget. should reach \$3,000,000.

The company's contract with ABC, one of the largest purchases in night-time radio ever made, calls for three half-hour periods and one 15-minute period on four successive nights over the coast-to-coast network. The Mars "operation quartet" began 31 December. It comprises the third segment of *Stop The Music*, Sunday, 7:30 to 7:45 p.m., CST; *Inner Sanctum*, Monday, 7:00 to 7:30 p.m., CST; *Can You Top This*, Tuesday, 7:00 to 7:30 p.m., CST; and *Bob Barkley, American*

Agent, Wednesday, 7:00 to 7:30 p.m.

Mars and its agency, Leo Burnett of Chicago, considered the following favorable factors before going into "operation quartet": (1) Past experience. Radio had proved itself to Mars, played a major part in building Mars business (the whole country echoed it one time with jokes about "I've got a lady in the balcony," the Dr. I. Q. refrain). (2) Wide circulation. Different shows on different nights give Mars a varying audience, wider circulation. (3) Flexibility. Mars can change com-

mercials from one show to another, can billboard one show through another. (4) Ready-made audience. The shows already have large established audiences. (5) Prime times. All shows are broadcast at top evening times. (6) Frequency. The multiple show idea results in continuity, impact, and unlimited merchandising possibilities.

Mars' recent ABC show, *Falstaff's Fables*, a five-minute broadcast five nights a week that cost the company about \$4,500, has been dropped. The (Please turn to page 54)



Williamson has had "True Detective Mysteries" on Mutual for five years, recently renewed

**\$1000
reward**

OFFERED EVERY SUNDAY
AFTERNOON

listen to
**TRUE DETECTIVE
MYSTERIES**

ON 500 MUTUAL STATIONS... WORLD'S LARGEST
RADIO NETWORK

Sponsored by
Oh Henry! 5¢
COVERED WITH GENUINE MILK CHOCOLATE

with TRUE DETECTIVE

Williamson merchandising pieces stress reward

DANCE TICKETS

SPONSOR: Norway Grange

AGENCY: Direct

CAPSULE CASE HISTORY: *Even top-notch "name" bands didn't attract the crowd to a weekly square dance at Norway Grange. Only a few couples turned up the first three weeks of the event. Norway Grange turned to radio. A weekly announcement, costing \$7.60, on an early morning farm show worked wonders. With their air commercial on the day of the dance, Norway Grange reports the dance floor crowded weekly, with folks being turned away.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's
Farm & Home Show

RADIO RESULTS

TALKING DOLLS

SPONSOR: Sears, Roebuck & Co

AGENCY: Mayers Co

CAPSULE CASE HISTORY: *A \$35 participation was tried on Barefoot Society (Russ Mulholland), an early morning disk jockey program. The firm offered a talking doll for \$24.95, and 45 inquiries were traceable to the show (a potential gross of \$1,122.75). A further check of radio's effectiveness by the sponsor showed Sears, Roebuck sold more of these dolls to date than Marshall Field in Chicago or Macy's in New York.*

KMPC, Los Angeles

PROGRAM: Barefoot Society

FURNITURE

SPONSOR: Rosenman's Ltd

AGENCY: Direct

CAPSULE CASE HISTORY: *For one week, Rosenman's advertised furniture on their Late Night Sport Report, a 15-minute show. Approximate cost was \$13.20 per broadcast. The same continuity was used throughout the week and the store sold 14 bedroom suites and four Chesterfield suites. For a seven-day expenditure of \$92.40, the gross return amounted to \$1,753. The advertiser traces all sales to his broadcast advertising.*

CKX, Brandon, Manitoba

PROGRAM: Late Night Sport
Report

HOUSEHOLD CHEMICALS

SPONSOR: Western Chemicals Co

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor wanted to obtain a prospect list for its chemical products. To gain new customers, they offered a free booklet on the construction, care, and cleaning of septic tanks. The offer was made on the Saturday Farm Revue, an early morning participation program. Four one-minute announcements for \$96 resulted in 373 responses. For approximately 25c per respondent, the company was furnished with sales leads.*

KNBC, San Francisco

PROGRAM: Saturday Farm Revue

CAR POLISH

SPONSOR: Plasticize

AGENCY: Direct

CAPSULE CASE HISTORY: *This firm started in Miami without any dealers or distributors. Their radio plans called for a singing commercial to be used on a saturation basis on several talent programs. The investment amounted to \$720 monthly plus \$85 weekly for a special quarter-hour. Within 30 days, over 300 dealers were featuring the car polish product. And, in 70 days, Plasticize topped the local market in sales of this product-type.*

WMIE, Miami

PROGRAM: Participation on
various shows

WEDDING GOWNS

SPONSOR: The Aquila

AGENCY: Direct

CAPSULE CASE HISTORY: *This exclusive women's ready-to-wear store wanted to push their large stock of demi-tasse wedding gowns and bridesmaid dresses. Two announcements, scheduled on Polly The Shopper, cost \$50. The commercials on this morning participation show brought immediate results. Twenty complete wedding ensembles, bridal and attendant's gowns, were sold for a several thousand dollar gross. More dresses were ordered.*

KOIL, Omaha

PROGRAM: Polly The Shopper

USED CARS

SPONSOR: Lou Meliska Motors

AGENCY: Stern-Warren

CAPSULE CASE HISTORY: *This G. M. Pontiac dealer made his entry into radio with 15 minutes of morning sponsorship and 15 minutes in the afternoon. The format: a show featuring Bill Gordon. The cost: approximately \$141 for the half-hour. After his initial two weeks of air advertising, Meliska sold 25 used cars. Figuring a moderate \$500 per car sale, the gross return from his air advertising amounted to \$12,500.*

WIIK, Cleveland

PROGRAM: Bill Gordon Show

The Barefoot Boy...



"Go West Young Man"...

and

ROSS MULHOLLAND

did!!

Success? YES!!



Thanks to.....

The New Market Basket for
over 5,000,000 people
MON. thru FRI. 7:30 to 9:30 a.m.

ROSS MULHOLLAND'S
"Barefoot Society"

COVERING

BIRDSEYE LIPTON'S SOUP
JELLO BEST FOODS, INC.
AMERICAN T-V DEALERS . . . VICKS
RCA . . . SANTA FE TRAILWAYS
STREET & SMITH PUB. . . . IPANA
MOTOROLA . . . SAT. EVENING POST
STUDEBAKER MISSION. PAK

America's Third Largest Market

The West's Greatest Independent

K M P C

DIAL
710

50,000 WATTS 10,000 NIGHT
LOS ANGELES

GEORGE A. RICHARDS
Chairman of the Board

ROBERT O. REYNOLDS
Vice President & Gen. Mgr.

JOHN PATT
President

H-R REPRESENTATIVES, INC.



Mr. Sponsor asks...

What is being done to improve TV newscasts?

Roland A. Casey | General sales manager
Arnold Bakers Inc.
Port Chester, N. Y.

The picked panel answers Mr. Casey



Mr. Engels

Being an independent television station—and being owned by one of the country's great newspapers, the New York News—WPIX devotes a large part of its regular program schedule to TV newscasts.

However, we have not yet developed what might be called a "perfect formula" for television news programs and we, and I'm sure others, are still experimenting to find the right balance between visual and audio, film and live, stills and newsreels.

We have, of course, learned many lessons—some the hard way. From experience, from ratings, from critical reaction and from audience mail we are constantly proving new ways and methods of telecasting news.

For instance, when we first went on the air in mid-1948, we tried to build our news periods mainly around "pure news" and attempted to play down the personality and appeal of the newscaster. This was not a success, somewhat to our surprise. Since then, by running through every conceivable variation—from a straight, entirely-on-film news show with an anonymous commentator to a completely-live "personality" newscast—we have learned a major lesson.

This is it: the television audience

looks upon newscasting as a regular type of program fare, and news shows must have the same "box office" appeal as other TV shows to be a hit.

We at WPIX have put this lesson to work in improving our newscasts—and we have at least 10 regularly-scheduled news shows per day—by featuring and promoting the newscasters as performers. Typical examples at WPIX would be Ed Thorgesen (famous Fox Movietone commentator who does the nightly *Televiews* show for Socony-Vacuum and Monarch Wines), and John Tillman (who does the twice-nightly *Telepix Newsreel* for Consolidated Edison, and *Tomorrow's News* for Vim Stores).

From the advertiser's standpoint, we are developing commercials, and working with agencies in developing commercial techniques that are "matched" to the style of the news shows. By this, I *don't* mean an integrated commercial that is presented without a perceptible break as pseudo-news. I *do* mean commercials that are identifiable as such, although done with the same mood and pace as the news show, and preferably with a change of voice from the regular newscaster in a full 15-minute news program.

Of course, we haven't ignored the other visual elements of a good newscast in our video presentations. We now have our own self-contained newsreel crews and film laboratory, plus newsreel footage obtained from such regular sources as Telnews, plus a "swap" deal with KTTV in Los Angeles. We also use animated maps, slides, still pictures, diagrams, and other visual aids, as well as tricky camera work and engineering effects.

One thing that is raising the whole level of audience interest in TV news

—apart from the tenseness of the world situation—is the fact that a good local TV newscast will outpull a network TV newscast. This is no secret, and more and more stations are developing their own news shows, building news staffs, and exchanging films and ideas.

In the not-so-distant future, there will probably be a well-functioning organization of TV news editors around the country that will act as an advisor to TV stations wishing to build news programming schedules, and a clearing house for ideas and commercial techniques.

I believe firmly that TV newscasts are now, and will continue to be, an important part of commercial telecasting, as well as useful selling vehicles to the television advertiser and his agency.

WALTER D. ENGELS
Director of News
WPIX
New York



Mr. Foley

It seems to me that there has been too much worry about making a so-called "television type" newscast. The primary function of a newscast is to give the news, and give it quickly, clearly and

timely. It does not seem to me that the public demands that newscasts be of the type developed by the newsreels. In trying to come close to this, the networks have spent much money needlessly in my opinion.

A more realistic approach seems to be shorter news periods, and perhaps more frequently presented. This seems to be the trend. The nightly news finals with a good straightforward presentation of the headlines, by an announcer who looks and sounds as if he knows what he is talking about, and with perhaps a few pictures on film or live if they are available and timely, is as good a news show as you need. And is about all that the public wants. News of itself is perhaps the most interesting material on television today. There is little need of overdressing it for audience interest.

The weekly news reviews are perhaps the most interesting aspect of news telecasting. Here is the opportunity for real production. All networks are trying to solve this problem. Since they are not quite spot newscasts they are not as interesting per se. They have to do the interpretative kind of a job the Sunday magazine sections do, with pictures. Since networks do not have the budgets to do films especially for these shows, good editing must take the place. And some good shows have been turned out, although without much regularity.

Another very valuable lesson telecasters have learned is that the so-called "news names" are not necessarily good newscasters for television. The rise of new faces on television newscasting has been healthy. The same requirements for announcing on television apply to newscasting: the newscaster must have a likeable personality. By like token some of the newer personalities seem to feel that they have to become performers, and are consciously trying to overemphasize their contributions and make themselves more important than the news—which lessens the impact and interest in the show. Keeping a proper balance requires good direction.

There will probably be more sponsor interest in newscasts from now on. Keeping proper commercial balance on newscasts can also help improve their quality. With news as serious as it is, advertisers who wish to use newscasts for their advertising messages must be careful not to make them overly commercial which some have done to date.

GEORGE F. FOLEY JR.
President
Foley and Gorden Inc.
New York

(Please turn to page 57)

BUY

The MIGHTY MONTGOMERY MARKET



"Fastest Growing Area in the South"



95th MARKET IN THE UNITED STATES

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.



TRADING AREA POPULATION OF OVER 600,000

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.



\$133,890,000 CITY RETAIL SALES

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were \$5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

Write, Wire or Phone for Availabilities!

**NBC
WSFA**

Represented by
Headley-Reed Co.

**CBS
WCOV**

Represented by
The Taylor Co.

**MONTGOMERY
NETWORK
STATIONS
ASSOCIATION**

**MUTUAL
WJJJ**

Represented by
Weed & Co.

**ABC
WAPX**

Represented by
The Walker Co.

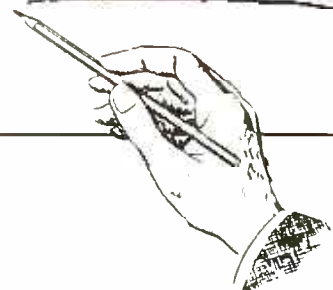
**IMPORTANT
MEMO FOR '51**

*Remember -
there's more*

SELL

on Richmond's

WRNL



You'll get a **BIGGER SHARE** of the Outstanding Richmond Market in 1951 . . . with WRNL. WRNL gives you complete coverage in this Industrially Progressive, Agriculturally Rich, Economically Sound trading area. WRNL has been on 910 KC at 5000 watts for more than 10 years . . . so the important buying audience has the listening habit.

**Ready Buying
Power Plus WRNL
Equals
More Sales Than
Ever!**

WRNL

**5000 WATTS 910 KC
NON-DIRECTIONAL
(daytime)
ABC AFFILIATE
RICHMOND, VIRGINIA**

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**

roundup



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

Radio and "Ida Red" disk aid gas range sales

Fifty thousand sales prospects were radio's Christmas gift to the Western Stove Company.

This Culver City firm manufactures Western-Holly gas ranges and airs the *Zeke Manners Show* on 11 ABC Pacific Coast stations. The well-known musician, song writer, and recording artist broadcasts Monday to Friday, 7:40-7:55 a.m.



Posters helped bring in some 50,000 prospects

Since Zeke's records had sold to the tune of 20,000,000 in the past five years, the sponsor thought a Zeke Manners recording as a gift would make an ideal promotion.

An old public domain song, "Ida Red," was chosen. Then they had Zeke inject a few square dance calls, added just a pinch of "Western-Holly."

"Swing again that pretty little Dol-

ly, swing her on a Western-Holly," was considered not too commercial to be objectionable. The recording included another talented entertainer, pretty Les Paul.

The finished gift was an eight-and-a-half inch disk in three colors on shellacked Bristol board with a caricature of Zeke Manners on the front. Three-color promotional pieces were attached to "Western-Holly" gas ranges. They featured a life-size picture of Santa Claus holding up the free record with a photograph of Zeke Manners superimposed over Santa's face. Dealers purchased quantities of the records at a nominal price and were asked to give them to their customers free of charge.

The promotion was kicked off by Zeke Manners himself. He played "Ida Red" on his own show and urged listeners to drop into their nearest Western-Holly dealer's store for their Christmas gift.

ABC affiliates played the record on local disk jockey shows, and two daily announcements plugged the offer on KECA, Los Angeles, and KGO, San Francisco.

Radio's box score to date: 50,000 sales prospects, and pleased Western-Holly dealers who have reordered the gift disk, "Ida Red." ★ ★ ★

Tire company clicks with road report program

Advertisers who don't think they can find a program suitable to their product can just read this and ponder awhile. For, on WABI, Bangor, the Bangor Tire Company has ideally combined public service with its commercial message into a five-minute show that's winning friends and influencing sales—to say nothing of cutting down on highway accidents.

Their program, *Highway Lowdown*, provides exclusive information from the Maine State Police who send three daily telegrams to the radio station.

Then, on three shows daily, six days a week, the Bangor Tire Company gives their listeners and customers the contents of these telegrams. It includes prevailing conditions on all major roads and routes throughout the state (depth of snow, ice and mud).

Deftly-woven commercials are also interchangeable, depending upon the product advertised. A typical commercial: "Drive the Highway Safe—Drive the Highway Safer—With Tires (and/or service, and/or accessories) from the Bangor Tire Company." ★ ★ ★

New shortening uses radio/TV sales mixture

There are as many brands of shortening as there are recipes and winning product-acceptance is a tough job. The Reliable Packing Company in Chicago did this by blending radio and TV.

The company's product, Realite, used two participations daily on the WJJD, Chicago show, *Simon Speaks*,



Home economist show features Realite recipes

with Ernie Simon. After several weeks of product announcements, Realite swung to a recipe folder offer. Along with the recipe folder, Reliable Packing

mailed a letter of thanks and a 15c coupon toward a purchase of Realite.

The next phase was the tying in of Realite with local dealers all over the city. The name of a different local grocer was read daily and the listener urged to go to that particular store for her Realite purchase. The total radio expenditure: about \$200 per week.

Realite also used a participation on the *Beulah Karney Show* via WENR-TV, ABC station in Chicago. Miss Karney, one of Chicago's outstanding home economists, prepared her baking and cooking recipes with Realite. TV expenditure was about \$150.

The results of the \$350 weekly expenditure have been quickly noticeable. Within a period of two months, Realite went from 12th place to 7th place in shortening sales, according to the *Chicago Tribune* Consumer Panel Report for shortening. ★ ★ ★

Five sponsors confess: they love their show

Usually when a sponsor makes demands upon a station the broadcast executives squirm. Not so with an ultimatum delivered by five advertisers to CKCW in Moncton, New Brunswick.

"... we as a group want this type of program (*Christmas Jackpot*) reserved for this group's first refusal at any time and the idea should not be transferred to another group without our consent."

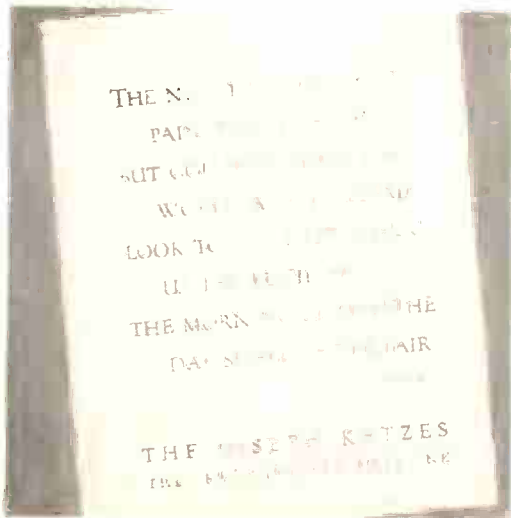
The above was an excerpt from a letter written by the bankrollers of the daily half-hour show. The format of *Christmas Jackpot* required listeners to visit the sponsors' stores in search of a "jackpot" item which changed daily. Each morning during the half-hour of Christmas music and chatter, phone calls were made at random. For each item named, the listener received a gift from the particular sponsor. A "jackpot" prize of \$100 and five merchandise gifts was the award if all five items were correctly named.

The sponsors report the following results which prompted their ultimatum: store traffic greater than in any previous period with most people buying. The general manager of Moncton's largest hardware store says his store traffic was several hundred people greater than at a Grand Opening sale.

The only "complaint" came from an advertiser new to radio. On being

swamped by customers for several days he asked who was going to pay for the extra help he needed. ★ ★ ★

Briefly . . .



A warm note of hope and optimism for the future came with this holiday greeting sent to SPONSOR by the Joseph Katzes.

* * *

Ed Sullivan, m.c. of *Toast of the Town* on CBS-TV, is also appearing on windshield stickers. It's all part of a new advertising tie-in for Lincoln-Mercury dealers, sponsor of the show. Used cars in dealers' lots carry the emblem noting the car is in good condition and reads: "Ed Sullivan's *Toast of the Town* Safe Buy Used Car."

KVOO

OKLAHOMA'S GREATEST STATION FOR 25 YEARS

**54.7%
Of Oklahoma
Factory Workers
Blanketed ONLY
BY KVOO**

In the concentrated Tulsa Market (34.8% of Oklahoma's Land Area) are 46.8% of Oklahoma's manufacturing plants employing 54.7% of Oklahoma's factory workers. These workers are paid 58.5% of total wages earned by all of the industrial workers in the state.

These are Pre-Korea Dept. of Commerce figures. With defense contracts pouring into these plants, the number of workers and their already great buying power is INCREASING, making the No. 1 Oklahoma Market even BETTER!

ONLY KVOO blankets this market, in addition to bonus coverage of rich counties in Missouri, Kansas and Arkansas.

Edward Petry & Co. Inc.
National Representatives

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S NO. 1 MARKET

MEN, MONEY & MOTIVES

(Continued from page 6)

Fortune smiled on Weber for a long time. Even opera briefly flourished, under the competitive prod of Oscar Hammerstein. Vaudeville circuits multiplied. Some theatres ran all day and into the late evening, requiring two separate orchestras. Burlesque, then snapping rather than removing its garters, toured perhaps 150 units a season. Weber saw the great tea dansant craze rise and spread in the time of Irene and Vernon Castle. The vogues

of ragtime and jazz and fox trot and Charleston all helped music. So did the introduction, about 1911, of French-type cabarets. Then came the gingerbread movie palaces which popped the eyes of the multitude by bringing up 100 musicians on a hydraulic platform.

* * *

But at least the show business of the sponsors is financially responsible. Weber would concede that. Almost never does it fail to pay off. It is a show business of impeccable credit ratings, of giant corporate structure, of

scientific linkage to mass distribution, of big salaries for the favored few and firm 39-week commitments. And the union today typically makes a deal with a few executives and sets the pattern for all. A far cry from the younger and tougher Joe Weber who went around organizing rabbit-brained musicians in hideaway beer gardens. But don't get us wrong. We're not weeping for the good old days. Corporations may be less lovable than picturesque showmen but they are a heck of a lot more dependable. ★ ★ ★


IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET

With Over

\$60,042,000* General Merchandise Sales

*Sales Management 1950 Survey of Buying Power



**MORE VALUE
FOR YOUR
ADVERTISING DOLLAR**

WSJS

The Journal-Sentinel Station

NBC Affiliate

AM-FM
WINSTON-SALEM

Represented by:
HEADLEY-REED CO.

McCANN-ERICKSON

(Continued from page 29)

responsible for both radio/TV and psychological research. Each associate has virtually complete operating responsibility for his own phase of research. Armstrong relies on the four to engineer the projects assigned to them as well as to direct operations; he relies on them heavily also to communicate the findings to the respective creative, program, and account staffs.

Bill Wallace, market research chief, is an expert at machine tabulation and coding. In 1940, he joined Young & Rubicam to become a research supervisor under Gallup. Like Don Armstrong, Wallace switched to McCann-Erickson in 1946.

Wallace is in charge of the many market-research projects designed to answer specific client problems. He is also responsible for McCann's Home-maker's Opinion Panel which comprises a representative national sample of 6,000 families called upon for mail surveys; and he supervises the agency staff of several hundred resident interviewers who can be put to work in a couple of hours when personal interviews are needed.

Russell Schneider tests copy and also finds time in the evening to teach advertising as a guest lecturer at Columbia University's School of Business. After an initial two years with the J. Sterling Getchell Advertising Agency as a researcher, Russ Schneider joined McCann-Erickson in 1940, has been there since except for time spent in service. Major portion of his work is in printed media where the emphasis is twofold: appraisal of audience attraction; and conviction or believability.

Stanley Canter is the newcomer to McCann's top research group. For the

A \$2,800 SALE THAT MORE THAN PAID FOR WONW'S YEARLY SUBSCRIPTION TO THE APS LIBRARY...

... because an APS salesman helped the station SELL

Here's still another example of how personalized Associated Program Service gives subscribers a "Library that Pays for Itself"! The case of WONW, Defiance, Ohio, is typical. APS Field Representative Walter Bates recently visited Defiance, to work with WONW's sales staff in selling one of the top APS programs, *The Stars Sing*, featuring radio's greatest singing talent.

With the WONW salesmen, he called on local prospects, backing up the station's own efforts. Together, they signed the Huenefeld Furniture Company of Bryan and Defiance—not only for *The Stars Sing* but also a series of spots to promote the series.

(In addition to this profitable sale, the WONW-APS sales team also found a sponsor for a set of pre-Christmas jingles selected from the wide assortment of special material in the extensive APS library. Total revenue: \$2,800—or more than enough to pay WONW's subscription to the Associated Library for the entire year.)

The greatest proof of any library service's value is whether it pays for itself. And the APS Library does...again and again, all over the country. Under the APS service plan, APS field representatives visit your station when you first subscribe, working as aggressively with your sales staff as they did with WONW's. Six months later, there's another call to offer further assistance—and, after that, you can count on regular visits at least once a year.

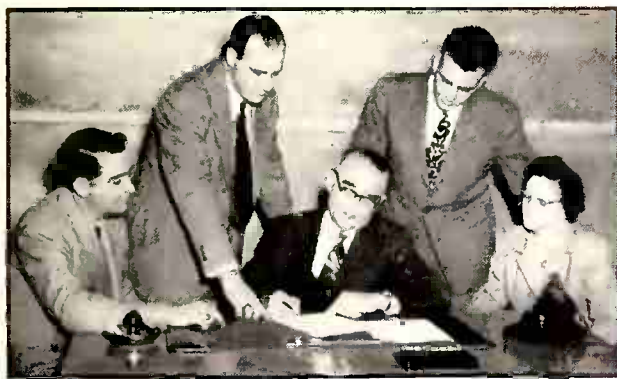
Associated Program Service is giving stations what they want!

And that's SALES SERVICE...sincere on-the-spot sales help...transcribed money-making sales meetings each month...regional sales and programming clinics (watch for the schedule of dates soon)...monthly bulletins, memos, newsletters...harder-selling sales presentations.

It's all yours—if you're an APS subscriber. And a few more stations still can be. Send in the coupon and find out how little it costs for so much.



SELLING *The Stars Sing* to the Huenefeld Furniture Company of Bryan and Defiance, Ohio, are Glenn R. Thayer, general manager of WONW, Walter Bates, APS field representative who is describing the merits of the series, and Gene Miller, commercial manager of the station. Seated is Beulah Jaquith of Huenefeld Furniture, with Roy Huenefeld looking over her shoulder.



SIGNING the contract for *The Stars Sing*, plus a set of promotional announcements, is Roy Huenefeld of the Huenefeld Furniture Company. Watching, from left to right, are Gene Miller and Glenn Thayer of WONW, APS Field Representative Walter Bates, and Beulah Jaquith of Huenefeld's.

APS
Associated Program Service

151 West 46th Street, New York 19, N. Y.

"the library that pays for itself"

.....

• Maurice B. Mitchell, General Manager
• Associated Program Service
• 151 West 46th Street
• New York 19, N. Y.

• Tell me how the Associated library can help build income
• my station.

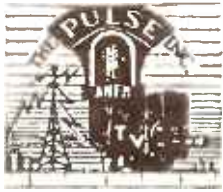
• Name

• Title

• Station

• Street

• City..... Zone State



PULSE EXPANDS ITS TV SERVICES

Beginning with January, 1951, monthly TelePulse reports will be issued for Buffalo and Birmingham.

These reports will cover an entire week of tele-viewing, from sign on until Midnight each day, and the results will be incorporated in the monthly Multi Market TelePulse.

For information about these
and other television markets

ASK THE PULSE

THE PULSE Incorporated

15 West 46th Street
New York 19, N. Y.

past four years he's been Dr. Hans Zeisel's assistant. During that time he acquired an M.A. in mathematical statistics at Columbia.

When Hans Zeisel left, Canter was doing sales analysis and writing the statistical parts of presentation. The agency decided to promote Canter into the media research job to replace Dr. Zeisel, an indication of its policy of promotion from within.

Dr. Herta Herzog came originally from Vienna where she was assistant professor of social psychology and statistics at the University of Vienna. Her first job in the United States was research assistant in Columbia University's Department of Sociology. This was followed in 1937 by several years as a consultant to E. I. duPont de Nemours & Company, where she did psychological studies of consumer preferences in fabric designs. Following an associate directorship at Columbia's Bureau of Radio Research (now Bureau of Applied Social Research) which included some war research service with the War Department and Office of War Information, Dr. Herzog joined McCann Erickson as Radio-TV research head.

One of Dr. Herzog's important tools at the agency has been the Stanton-Lazarsfeld Program Analyzer. This electrical device gathers dozens of audience responses simultaneously and then records them, giving a single graph for a whole group. As many as 80 "subjects" are invited up to the research department's testing room on the 11th floor. They sit around the room with two small push-buttons in their hands, listening to the recording of a program. When a particular part of the program pleases a listener he presses one button marked *Like*. In the other hand is another button marked *Dislike*. Each button push is received by the machine through its long tentacle-like wires, then duly recorded. At the end of each test the machine disgorges a piece of paper with wavy lines on it like the tracings on a hospital fever chart.

The Program Analyzer, familiarly dubbed "P.A." by the department, earns its keep by helping clients with program problems. One McCann-Erickson client had carefully built a very successful dramatic program.

There was still something bothering the agency, however. Explains Dr. Herzog: "Questions were raised as to whether psychological thrillers, despite

their general popularity, would create objection and criticism of the sponsor among the public. There was some fan mail to support this concern, but fan mail is known to be a questionable measure."

A two-pronged investigation started looking for an answer to this question. The agency's Market Research division called in several hundred part-time field interviewers. They were told to survey 650 people in several Midwest cities. Questionnaires asked whether certain programs (including the client's show) were being listened to, if so, who sponsored them, and was the sponsor fulfilling his obligation to the public. Detailed questions on the past 10 programs broadcast by the client were included.

While the field survey was going on, three tests with the program analyzer were arranged in New York. Two psychological thrillers of somewhat different types were tested, along with a straight drama. On the "fever chart" that resulted from these three tests, Dr. Herzog and her two assistants examined the hills and valleys to find the specific spots where the program met with approval or dislike.

In summing up the results of these two entirely different approaches, Dr. Herzog said: "The general results of both types of study were in complete agreement, indicated virtually no negative carry-over to the sponsor from psychological thriller programs. In fact, regular followers of the program considered them a real strength of the series."

Following these findings, the client continued using psychological thrillers with confidence about his listeners' actions. The program analyzer indicated that listeners were not "upset" by these programs as long as conflicts in the individual story were of such a kind and in large enough amount to make audience identification with them unlikely. In addition, the study provided guidance in selecting plots for future programs.

The program analyzer was used in another instance to test a new commercial. Past studies have shown that the effectiveness of a commercial depends on the program heard with it. It also depends on how well accompanying commercials are received. For example, a good opening commercial passes on some of its "goodwill" to the middle and closing one. This works backwards too, strangely enough. A

ZENITH ANNOUNCES

2 Super-Sensitive FM-AM Radios with Performance Superiority that makes Sales!

Again Zenith lengthens its lead over the FM-AM field with new and better versions of the Zeniths that were already the industry's two best sellers. With Zenith's unrivaled Super-Sensitive FM, they bring in a wealth of entertainment,

static-free and real as only genuine FM can be. Their newly designed cabinets are the style highlights of the radio year. Of course, both have Zenith's famous Long Distance AM, big Zenith-built Alnico speakers and other Zenith advantages.



New Super-Medallion

Genuine Super-Sensitive Zenith-Armstrong FM plus Zenith Long Distance AM—automatic volume control—built-in Wavemagnet* and Light-Line Antenna—cabinet of beautiful maroon plastic with Roman Gold mesh grille and tuning indicator.

New Super-Triumph

The same Super-Sensitive FM and Long Distance AM as the Super-Medallion, plus new broad-range tone control—jewel-like on/off indicator—maroon plastic cabinet with "Flexo-Grip" carrying handle—Roman Gold embossed dial.

Zenith is No. 1 for '51!

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS
Over 30 Years of "Know-How" in Radionics Exclusively
ALSO MAKERS OF AMERICA'S FINEST HEARING AIDS



good closing commercial causes listeners to think better of the opening one in retrospect.

For these reasons, Dr. Herzog tested the client's new commercial by inserting it into exactly the same program as the old one. This made the entertainment phase of the show a fixed factor for the test. And the accompanying commercials were also the same before and after. Result: for the new commercial a 20% increase in the test panel's ability to remember sales arguments, a 34% increase in "favor-

able product opinion." In this particular case, greater liking for the new commercial raised the liking level for the entertainment too. Since it became the opening commercial, a larger audience could be counted on to stay through the program.

Though the program analyzer is a useful tool it merely supplements other, more conventional research techniques such as surveys. A recent project, involving Bill Wallace and the market research division, concerned the problem of one client's dealer support. His

product is not a frequently purchased one, nor is it readily identified by brand. To be successful, therefore, manufacturers in this business depend on dealers rather than on consumers for support. The problem: how to broaden this dealer support and thereby sell more.

One important fact brought out by a widespread survey of dealers was that they seemed impressed by a rival brand's TV operation. This company's television campaign had aroused interest out of all proportion to the brand's distribution or the size of its ad budget. On the strength of this, McCann-Erickson's client bought a TV program. Only two weeks after the program's baptism, a second study was made of dealer reactions. Some 19% of the 300 dealers in two markets surveyed reported product sales directly traceable to the TV program. A panel of 300 consumers, quizzed both before and after the program took the air, showed an increase in brand awareness of from five to 48% during the same several weeks.

These are some of the specific problems the department's researchers have wrestled with. Less spectacular, but certainly as important, is the continuing struggle to fit the right media schedule to a client's advertising objective. Sometimes an ad budget is outlined by the advertiser. The agency's problem then is to pick out the most efficient combination of radio, newspaper, magazine, and TV coverage for the money it can spend. At other times, the advertiser leaves it up to the agency's media research to recommend an itemized budget calculated to achieve the advertising goals.

It is the function of media research to fit the right media schedule to a client's advertising and marketing objectives. The media group therefore has a job of dual integration. On the one hand, it is working closely with the other research divisions—market and psychological research—to learn the characteristics of the most promising prospects for the advertising message. In the consideration of such factors as coverage, audience composition, turnover, duplication, media research works closely with the copy and the radio/TV research groups. On the other hand, the media group works closely with the space and timebuyers to arrive at the most efficient selection of media for the advertising dollars expended. Aside from specific jobs, Stan-

WCPO-TV IS TOPS IN CINCINNATI TELEVISION • WCPO-TV
IS TOPS IN CINCINNITI TELEVISION • WCOPT-TV IS TOPS IN
CINCINNATI TELEVISION • WCPO-TV IS TOPS IN CINCINNATI

CINCINNATI IS TOPS IN DAYTIME TELEVISION!

WCPO-TV IS TOPS IN CINCINNATI TELEVISION!

One of America's **TEN TOP DAYTIME PROGRAMS** . . . reported in the November issue of **TELEVISION** . . .

PAUL DIXON'S MUSIC SHOP.

This "tops-in-the-nation" program is seen Monday through Saturday . . .

WCPO-TV, 3 to 5 P.M.

WCPO-TV
CHANNEL 7 CINCINNATI

WEWS Cleveland under same general management is also one of the country's top TV stations.

SEE YOUR BRANHAM MAN!

SELLING'S A CINCH WITH DIXON!

WCPO-TV IS TOPS IN CINCINNATI TELEVISION • WCPO-TV
IS TOPS IN CINCINNITI TELEVISION • WCOPT-TV IS TOPS IN
CINCINNATI TELEVISION • WCPO-TV IS TOPS IN CINCINNATI

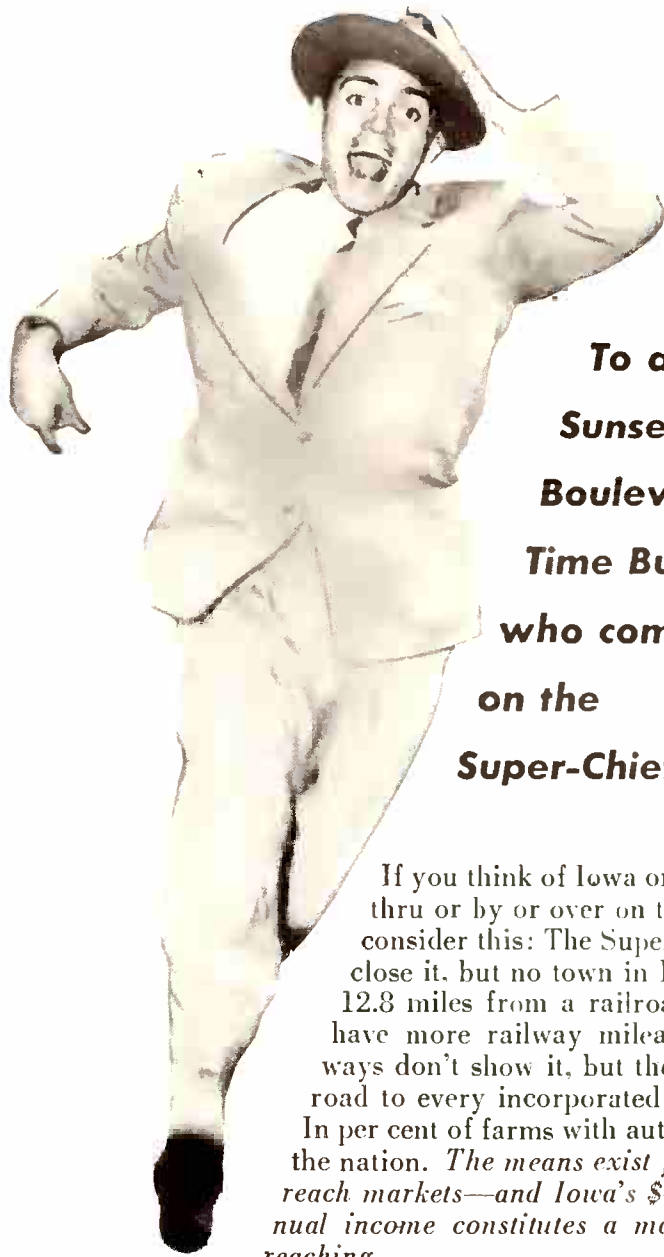
ley Canter's media group keeps track of and analyzes the media's own research studies and disseminates pertinent information within the agency.

When media presentations come in by mail, or a time salesman calls up one of the McCann-Erickson timebuyers for an appointment, Stanley Canter is notified. He sits in with the timebuyer and the salesman; this can be embarrassing—for the salesman—if he isn't sure of his facts. Main complaint of both Canter and his boss, Don Armstrong, is that media don't ask around at the agencies first before launching an expensive survey. They say that many media-inspired research reports fail to answer questions they want answered and end up filed in the wastebasket.

In laying out a media schedule, the main job is to select those radio and TV stations, magazines, and newspapers that deliver possible customers for a product most economically. Market surveys first establish the main group of prospects—housewives, children, men. Then each medium is carefully combed as to audience composition. Those selected deliver the largest unduplicated group of people who will buy the client's product. Another consideration is the product's distribution and the client's emphasis on particular markets.

Virtually all advertising research is concerned with *conscious* reaction of the public to a product, service, or idea. Both Research Director Armstrong and Dr. Herzog are convinced that an increasingly important part of future agency research must be concerned with relatively sub-conscious motivations. For several years now they have been doing spadework in this area—relating the findings of probing depth interviews to clinical personality tests of the same respondents. When asked about a case history or two they demurred, saying that all work so far conducted had been of a strictly confidential nature. However, one indication of the importance McCann-Erickson accords this area of research is the fact that they are in the process of setting up a new division of the research department, the entire efforts of which will be concerned with psychological or motivational, research.

The pioneering McCann-Erickson researchers are after the deep-seated, often unrecognized reasons for product preference. Why does one person go



**To a
Sunset
Boulevard
Time Buyer
who commutes
on the
Super-Chief**

If you think of Iowa only as a place to pass thru or by or over on the way East, please consider this: The Super-Chief doesn't disclose it, but no town in Iowa is more than 12.8 miles from a railroad; only 3 states have more railway mileage. Thru highways don't show it, but there's a surfaced road to every incorporated town in Iowa. In per cent of farms with autos, Iowa leads the nation. *The means exist for Iowans to reach markets—and Iowa's \$4 billion annual income constitutes a market worth reaching.*

Contrary to Hollywood gag-writers, all Iowans are not in California. Furthermore, those who stay home take off their shoes before going to sleep. Their little women order furniture moved around, make scenes about cigarette ashes, buy mink coats, chew gum, and read books. *Iowans also display their normality by listening to the radio, with 97.1% of the families owning one or more radios.*

Besides transcontinental airplanes, Iowa air contains WMT's strong signal. In WMTland 600 kc means music hall, stage, and news. Information and entertainment pour up WMT's masts and come out in the minds of more than a million listeners. When you buy time on WMT, your client's advertising reaches responsive customers to whom the station is an important part of normal living. The Katz Agency man will provide full data upon request.



5000 WATTS, 600 KC

DAY AND NIGHT

BASIC COLUMBIA NETWORK



OLD FRIEND

Renewing year after year, Swift promotes the sale of its fine ice cream through KJR's efficient coverage of Western Washington.



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

three blocks out of his way to buy a package of one product when he can find a similar product around the corner? Part of the answer is that the volume of advertising makes the difference. But tests with similar products have proven that's not the whole answer.

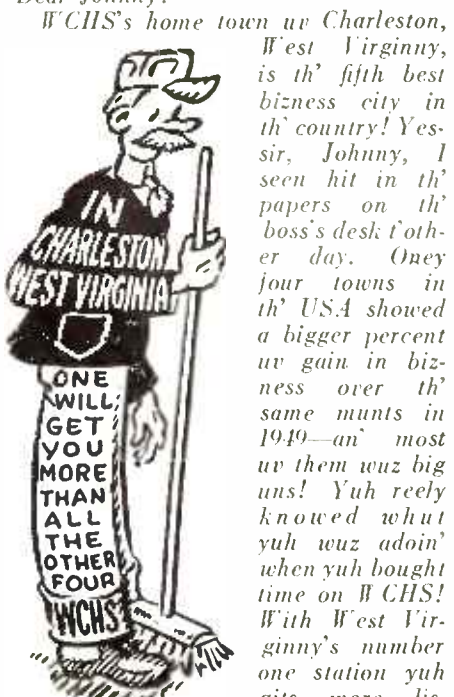
The few motivational research projects completed thus far were initiated and paid for by the agency. Most of their projects, however, are initiated either by a client or by one of the agency's account executives. First an estimate is given by the associate director of research directly concerned; a program analyzer job, for example, would be estimated by Herta Herzog. The project is then scheduled, provided the cost meets agency and client approval. It gets underway when researchers and facilities are available. When all the results are in, the division head, (associate director) in charge writes up a presentation. Final client presentations get careful scrutiny by director Donald Armstrong, Jr.

McCann-Erickson believes firmly in a close link-up between research and creative talent. The results of research studies are immediately passed on at regular conferences. On Wednesdays, for example, radio writers and researchers meet to talk over any recent developments that might affect commercials on radio or TV.

The research story of McCann-Erickson, finally, would be incomplete without mention of the McCann-Erickson library. Delphine Humphrey, the chief librarian heading a staff of seven, is considered one of the country's outstanding advertising agency librarians. The library, another arm of the Research Department, permits the agency to carry its integration policy outside the agency. McCann-Erickson researchers pride themselves on knowing the research facts collected elsewhere and utilize them whenever applicable. Such avoidance of unnecessary duplication permits the agency to expand its sizable basic research projects by building on the facts already collected.

If there is a single most important point to be made about research at McCann-Erickson, it is to re-highlight its integral function in McCann-Erickson's over-all advertising engineering philosophy that there should be a complete welding of the analytic and the creative. Through continuous informal daily personal contact with account and

Mr. John Naylor, Jr.
Gardner Advertising Co.
St. Louis, Missouri
Dear Johnny:



WCHS's home town uv Charleston, West Virginny, is th' fifth best bizness city in th' country! Yes-sir, Johnny, I seen hit in th' papers on th' boss's desk t'other day. Oney four towns in th' USA showed a bigger percent uv gain in bizness over th' same munts in 1949—an' most uv them wuz big uns! Yuh reely knowed whut yuh wuz adoin' when yuh bought time on WCHS! With West Virginny's number one station yuh gits more lis-seners fer half as much money as effen yud bought all th' other four stations in town! Now thet's a real bargain fer th' fifth city in th' country. Keep thet in mind, Johnny!

Yrs.
Algy

WCHS
Charleston, W. Va.



TO
NEW ORLEANS'
\$431,000,000.00
NEGRO MARKET.

Reach more than 1/2 million Colored people in the WMRY coverage area. Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience. WMRY is the only sure way of sharing in all of this \$431,000,000.00 market.



THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

creative people and meetings, research findings are disseminated throughout the agency to help the company do its job more effectively. ★ ★ ★

The above article on McCann-Erickson's Research Department, written and researched by SPONSOR's staff, is the second in a series of stories which will take readers inside various advertising agencies. Letters from readers suggesting subjects and commenting on the approach used thus far will be welcomed.

ALKA-SELTZER

(Continued from page 27)

Tracing back the Miles radio history to discover the proverbial acorn from which the great oak grew, takes you back to WOWO, Ft. Wayne, Ind. In 1928, WOWO (close to Elkhart) became the first radio station to carry Miles (then called Dr. Miles Laboratories) advertising on a regular schedule. Nervine was advertised on a soothing vocal-music program for five minutes just preceding the signoff at 10 p.m. which they called their point of highest listening during the evening. After the Nervine commercial, the station went off the air with the station manager's wife playing "Back Home Again in Indiana" on the studio organ. Miles products were not pushed on the air, regularly until four years later. The Wade Agency approached the late A. H. Beardsley, who was then president, and his brother, Charles S. Beardsley, urging them to try *Songs of Home Sweet Home* on WLS, Chicago, a half-hour Sunday afternoon show. Alvert Wade, who had once worked for the Beardsleys as a foreman in their printing plant, was a strong booster of the young medium after seeing how radio pulled for several other clients. One of his major efforts had been *Murphy's Minstrel Show* over WLS for the Murphy Products Company, Burlington, Wis.

Radio was still an unknown for the Beardsleys. Although they were not eager to buy the show, they gave a friendly ear to their former employee. Time and talent for the show was less than \$400 weekly, not much of a risk, the Beardsleys decided. The series was launched and druggists in the Chicago area were soon selling four times the amount of any other area, in ratio to the number of dealers. The WLS series was followed by a dozen 30-minute

programs broadcast over a network of 13 stations on Sunday afternoons.

This time the advertiser almost dropped out of radio. H. S. Thompson, advertising manager, explained:

"So we went on the chain; went high-hat; kept the same theme but engaged different talent—more expensive. Results—fewer sample requests from the entire chain than formerly from one station alone."

That fall, Alka-Seltzer was tried on another network with some 13 15-minute programs again on Sundays. This

show *The Hoosier Editor*, with a rural music and variety format was carried over 28 stations. The total mail response from either network show had not been equal to that of WLS alone. "Thirteen weeks and few tangible results cured us, we thought, of the radio habit," Thompson said. ★ ★ ★

But within a few months Miles was to assume sponsorship of what would become its most important program, the *WLS National Barn Dance*. The second part of this article, to appear in the next

for quick,
easy reference
to your copies of

SPONSOR

get the beautiful

BINDER ORDER FORM

SPONSOR
 510 Madison Ave.
 New York 22

Please send me Binder holding 13 issues and bill me later.

 NAME

 FIRM

 ADDRESS

CITY _____ ZONE _____ STATE _____

\$4 one binder \$7 two binders

SPONSOR BINDER

at only **\$4**

issue of SPONSOR will tell how Miles came to buy the *Barn Dance*; how it helped to build Alka-Seltzer sales and distribution; and how the *Barn Dance* and other rural programming gave way to the present Miles programming.

CANDY ON THE AIR

(Continued from page 39)

Company has also dropped a Friday night segment sponsorship of *Howdy Doody*, NBC. But it will continue to buy the 5:45 to 6:00 segment on Monday nights, and the 5:30 to 5:45 por-

tion on Wednesday nights.

Like other candy firms, Mars faces a cost squeeze unless the retail lid is lifted. This isn't easy. Manufacturers of bars account for about 54% of the total candy business, and because the consumer is more conscious of the candy bar price than he is of the boxed candy price, he reacts adversely to odd-cent upward retail pricings. Many industry leaders believe that an honest-sized dime bar is the logical answer.

Mars, using radio heavily to promote brand identification, has had one dime bar on the market, the Mars bar. This has done as well as any of the company's five-cent products. Vic-

tor H. Gies, vice president in charge of sales and advertising, says that the company does not favor a six- or seven-cent price on bars.

This point of view coincides with the thinking of Peter Paul, Inc., Naugatuck, Conn. Peter Paul, traditionally a radio user since 1937, discontinued five-cent candy bar production two years ago, priced Mounds and Almond Joy at 10c, and has done well with them since. The two, competing against five-cent bars, have topped the field in coconut candy bar sales. Other Peter Paul products are Walnettos, Coconettos, Cholettos, and Activated Charcoal Gum.

The company reported its highest net income during 1948, \$3,388,670. Last year, it dropped slightly to \$3,176,826. Air advertising has cost the company some \$1,500,000 a year, a large part of the ad budget, and has helped produce some \$35,000,000 annually in candy business.

In 1948, Peter Paul had a peak selective campaign of 390 programs and 140 announcements aired each week over 126 stations. Backbone of this air activity was newscasting with a local slant so far as possible.

The company revamped its policy earlier this year to concentrate on younger age groups. It brought in a new advertising director, Elliott Plowe, and switched to the Maxon Agency in New York. News program coverage was reduced to about 70 stations in major markets. The company then added TV kid shows that included 15 minutes of *Magic Cottage* five days a week on DuMont; weekly half-hour *Buck Rogers* show over ABC-TV; weekly half-hour *Hank McCune* comedy show over NBC-TV; and *See-Saw Zoo*, a 15-minute puppet show aired five days a week on WBAP-TV, Fort Worth.

Now, the most extensive advertising program in its history is slated for 1951, with radio acting as the spearhead and TV dropped completely. The company expects to increase the number of radio stations to more than 135, an addition of some 45 to the current list.

"About 90% of our radio budget will be used for news programs and the remainder for announcements," said an executive of the company revealing the switch back to extensive radio news programming. The company will sponsor Frank Goss in place of Ed Murrow over the Columbia Pacific

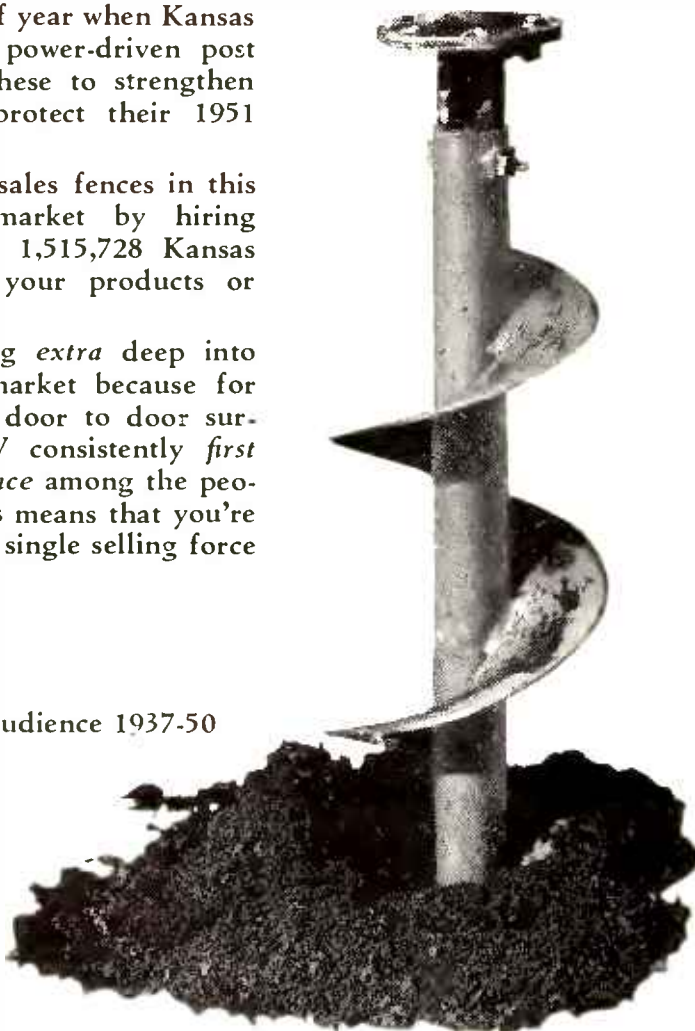
Dig in for Increased Sales with WIBW

This is the time of year when Kansas farmers are using power-driven post hole diggers like these to strengthen their fences and protect their 1951 profits.

Strengthen *your* sales fences in this rich agricultural market by hiring WIBW to tell the 1,515,728 Kansas farm folks about your products or services.

You'll be digging *extra* deep into this ready-to-buy market because for 14 years, impartial door to door surveys* show WIBW consistently *first* in listening preference among the people of Kansas. This means that you're hiring the strongest single selling force in Kansas.

*Kansas Radio Audience 1937-50

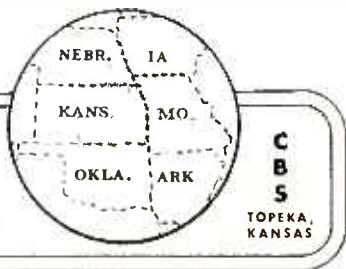


WIBW

Serving and Selling

"THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



Network beginning this month; remainder of the budget will be spent on sponsorship of local programs. Present schedule is for three newscasts per week.

Officials of the company, who said that they have decided to step out of television for the time being, believe that news programs today are the best buy in radio. Unlike variety and other entertainment programs, they say newscasts are least affected by television.

WBDO, Orlando, Fla., told SPONSOR the company was its steadiest and oldest candy advertiser, and that Peter Paul promotes its newscast programing locally. "Peter Paul has sponsored our 12:00 to 12:15 p.m. news Monday, Wednesday, and Friday for years. This is our highest-rated daytime show; mail pull shows results.

"A single announcement on seven successive Fridays brought in 164 replies for a Mounds cookie recipe. A contest on the noon news three days a week pulled 2,627 replies within two months.

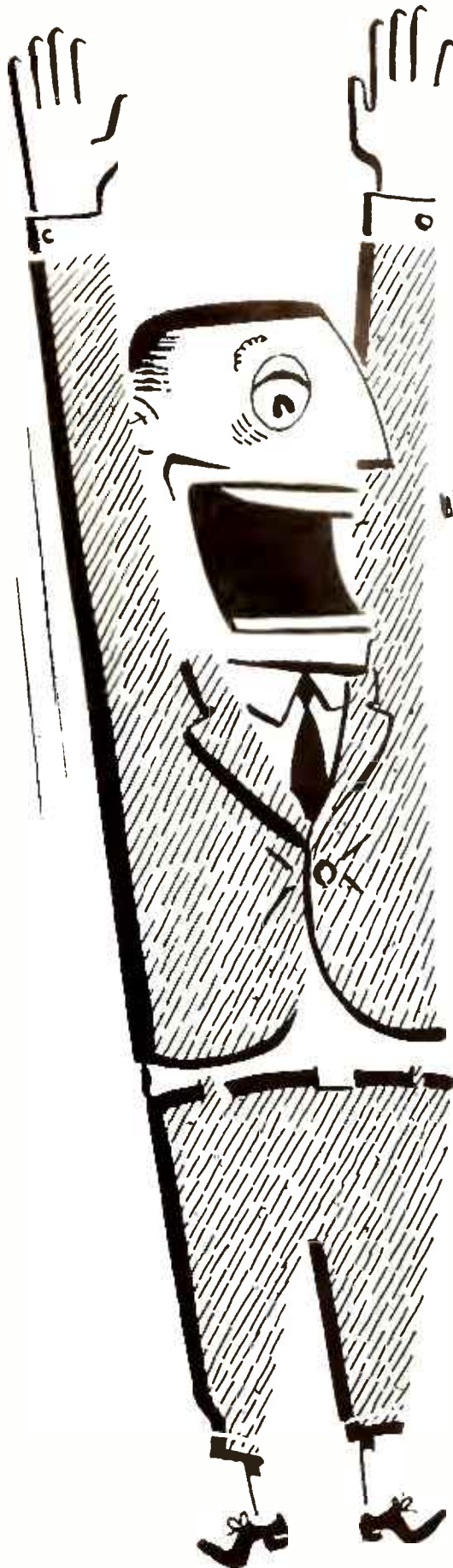
"The company prefers to stick with the same announcer, newscaster, and format, and requests air checks frequently."

This is in line with Peter Paul's over-all attempt to maintain the closest possible cooperation between the company and each station. The company has two or three people on its payroll who do nothing but correspond informally with each station. It uses no form letters, and the policy has paid off. For example, one station spent more money advertising Peter Paul's newscast, than the show actually cost the company.

Another large user of radio is the Williamson Candy Company, manufacturers of Oh Henry. "Virtually the entire promotional expenditure is devoted to radio and TV advertising," says Richard Fechlheimer of Aubrey, Moore & Wallace, Chicago, advertising agency for the company.

Williamson currently sponsors *True Detective Mysteries* on the full MBS network of 502 stations. The program is broadcast on Sundays from 5:30 to 6:00 p.m., EST, has almost completed five years of plugging for Oh Henry. It cost the company an estimated half-million dollars last year, is budgeted currently at about \$13,000 a week. Williamson recently renewed its sponsorship for another five years.

The company began using radio in



WGR
REALLY MEANS

WOW!

IN BUFFALO

Thanks to the best wavelength on the dial, WGR's 5000 watts reaches western New York's prosperous markets with radio's biggest dollar's worth in this area. **BIGGER COVERAGE** with top-rated programs . . . Columbia and local . . . makes WGR the best buy in Buffalo.

COLUMBIA NETWORK



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representative, Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

Matinee

Matinee radio listeners in Alabama love Maury Farrell. So much so that the Pulse gives his "Matinee in Birmingham" a higher rating than any local program on any other Birmingham station all day long.*

idol

Idol of Alabama radio for more than 15 years, WAPI's Maury has drawn a following that's as loyal as it is large. Whether he's on the air as emcee, disc jockey or sportscaster, his word is gospel.

of

Of all Maury's shows, "Matinee in Birmingham" (Mon. through Sat., 4:00 to 5:15 p.m.) is most popular. Maury spins favorite records — picked in his own daily poll — gives scores and interviews guests.

Alabama

Alabama-bound advertisers will love Maury, too...as literally hundreds of sponsors, present and past, already do. He's the *right* personality with the *right* show to spin sales records for you.

radio

Radio Sales will be happy to tell you all about "Matinee in Birmingham" and the participations — including choice one-minute spots — now open. And so will we. Call your Radio Sales representative, or...

*Pulse: Sept.-Oct. 1950

WAPI

"The Voice of Alabama"
CBS in Birmingham
Represented by Radio Sales

1940 with announcements on NBC. A year later it shifted to ABC and sponsored *Famous Jury Trials* over the full network. In 1946, it moved to Mutual and picked up *True Detective Mysteries*. Within the last few months, Williamson has been experimenting with TV announcements.

Display pieces promoting *True Detective Mysteries* are used on store counters, in display windows, and on trucks and cars. One of the interesting features of the program and its promotion is the offer of a \$1,000 reward each week for information leading to the capture of a fugitive criminal named on that week's broadcast. So far, five have been captured as a direct result of the show.

Other companies have used contests and offers successfully. The Walter H. Johnson Candy Company of Chicago, for one, makers of the Power House Candy Bar, has had good results.

The company sponsors *Captain Video* on Tuesday and Thursday nights, 7:00 to 7:30, at a cost of about \$4,500 a week. When it began sponsorship last January it used but five stations Monday nights only, now covers 20 cities on the DuMont network.

Earlier last year the company, through its advertising agency, Franklin Bruck in New York, ran a kids' premium offer on *Captain Video*. The first offer was made once only. More than 50,000 replies were received. While this was a free offer of a ring, it did call for three wrappers. A second offer called for 10c and two wrappers, and responses to this also climbed above the 50,000 mark.

In addition to *Captain Video*, Johnson sponsors three shows a week on WXYZ-TV, Detroit, and one a week on KLAC-TV, Los Angeles (through its subsidiary, Bishop Candy Company).

The Los Angeles show, *Hail the Champ*, increased sales of Power House in the area more than 500%, according to the company. A contest on the first show pulled some 700 wrappers; on a later show responses reached 15,082 in one week. A *Hail the Champ* Club built up a membership of more than 60,000 children. The show, a GAM Productions package, cost the company about \$450 per show, not including station time.

The Cadbury-Fry Candy Company picked up DuMont's *Small Fry Club* in September. It sponsors the show on Wednesday nights from 6:00 to 6:30 at a cost of about \$2,000 a week, airs

it over four stations. In addition, the company has a one-minute commercial on the Monday, Tuesday, Thursday, and Friday shows at about \$300 each and participations on WGN-TV, Chicago, and WABD, New York.

Earlier last year, M & M Candy, Inc. began sponsorship of the final half hour of ABC's *Super Circus*, which now has a line-up of 33 stations for the 4:30 to 5:00 segment. Sponsorship is limited to alternate Sunday afternoons, and costs the company about \$18,000 per broadcast.

Other TV network sponsors and their shows include: Mason, Au & Magenheimer Confectionery Company, *Chester The Pup* on ABC-TV; Quaker City Confectionery Company, *Lucky Pup* on CBS-TV; Wilbur-Suchard Chocolate Company, *Homemaker's Exchange* on CBS-TV; and Nestlé Chocolate Company (formerly Lamont, Corliss & Company), *Mr. I. Magination* on CBS-TV.

In the past, candy advertisers have used the market-by-market approach to broadcast advertising, basing their effort on the amount of candy consumed in various sections of the country. Today, many of the larger manufacturers think nationally, attempt to spread to as many varied and diversified markets as their budgets permit.

Highest candy consumption per capita is in Utah, due in large part to the non-smoking Mormon population. But the population of the state is so small that the high consumption is not a major factor in the candy business.

Large users of spot television include: Paul F. Beich Company, 12 stations; E. J. Brach and Sons, 13 stations; Brock Candy Company, 13 stations; D. L. Clark Company, 41 stations; and Hollywood Candy Company, 24 stations.

Actually, the Brock Company has been more active in spot radio than spot TV, currently uses an average of a minute announcement a day over 167 stations. The company ties in its air work with a comic book promotion, has offered free comic books with Brock Bar wrappers. "The trade seemed to like the campaign a great deal," says W. W. Neal of Liller, Neal & Battle, in Atlanta, advertising agency for the Brock Company. "Requests for books have run to several thousand a week during the whole life of the campaign, and currently the demand is holding on about the same level as when the campaign started several months ago."

Brock's present plans contemplate continuation of a program of approximately the same size and on as many, or slightly more, stations during the first two quarters of 1951.

The Beich Company also buys time on spot radio concentrated in the Southern states, has had announcements in eight markets since last September. Tentative 1951 plans call for the use of morning radio announcement campaigns only, in about 20 markets.

Whether on a network or spot basis, candy manufacturers' advertising is turning more and more toward the air media. Chief reason stems from keen competition among producers, the need for the kind of advertising that inexpensively promotes brand identification.

Competition is keener than ever since production costs have increased and consumption has fallen off. In 1948, several retailers raised the price of the bar to 6c and consumption dropped. In 1944, the per capita consumption averaged 20.5 pounds; it was only 17.3 during 1949. Consumer resistance in 1948 forced back the manufacturer's price from about 80c a box (24 bars) to 72c. Now the price again is up to the 80-cent level, with the wholesaler demanding 95c from the retailer.

Industry leaders predict a standard 10-cent bar in the near future. Vending machines and theatre concessions already have exerted pressure in this direction, and vending machines alone account for 25% of all bar sales.

Radio has been giving the candy maker a good run for his money. A higher retail price and a higher margin augurs increased use of the broadcast media. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 43)



Mr. Edwards

industry which may hold back the

The future development of television news like the future development of television itself depends on imponderables just now. The national emergency may cause a curtailment of expansion in the

WAVE PULLS

23,908

RETURNS FROM

2 NIGHTTIME

BROADCASTS!

Recently one of our numerous WAVE geniuses conceived an idea for a nighttime amateur disk-jockey contest, to be sponsored by the Oertel Brewing Co. of Louisville, and to be MC'd by our irrepressible Bob Kay. Voting was invited on a Friday and a Saturday evening broadcast—10:15 to 11:30 p.m. each evening.

Both we and the agency, M. R. Kopmeyer Co., had always known that even after Hooper hours (and even after allowing for six other Louisville AM stations and two Louisville TV stations) WAVE has quite an audience at all times. But we hardly expected to break the postman's back with nearly 24,000 mail returns from just two evening broadcasts!

Well, we did it. Furthermore, we still have some shots in our locker. If you like to know you're using live stations that reach lots of people, with real entertainment, you might just let F&P tell you the WAVE story. Or write us direct!

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

FREE With Your
Subscription
To

SPONSOR

TWIN TELEVISION TOOLS FOR
SPONSORS, STATIONS, AGENCIES

1. TV Dictionary for Sponsors

new supply just off the press.
More than 5,000 copies sold.
Only complete, authoritative
dictionary of TV terms specially
compiled for SPONSOR.

2. 199 TV Results

Specific dollars-and-cents results
obtained by 40 different cate-
gories of advertisers. 40 pages
of capsule case histories that
come in mighty handy in evalu-
ating TV's result-producing po-
tential for your products.

Get both of these widely used booklets

FREE

by entering your subscription to

SPONSOR

Only \$8 a year for 26 issues or \$12 for
two years (52 issues).

CLIP THIS COUPON NOW

SPONSOR

510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV
DICTIONARY FOR SPONSORS" FREE
with my SUBSCRIPTION TO SPONSOR.

\$8 a year \$12 two years

NAME

FIRM

TITLE

ADDRESS

CITY ZONE STATE

REMITTANCE ENCLOSED

BILL ME LATER

growth of TV news coverage to some degree. Even so, we anticipate improvement of techniques and a greater use of the medium during 1951 in the presentation of news, documentaries and ideas. Current ratings of the major news shows indicate stepped up audience interest in TV news. Those ratings should go even higher as the world moves into the critical spring-time.

During 1951 we expect that film coverage of events will improve in quantity and quality. On the quantity side we anticipate using more film stories of spot news than heretofore, cutting the length of each one in order to cover more ground. It is probable also that, barring restrictions on cable expansion, we will switch to other cities more frequently for film projection close to the scene of events taking place.

There probably will be greater use of on-the-spot pick up reports during this year; Washington personalities will be asked to give the TV news audience direct reports on mobilization and how it is to affect the lives of all of us.

At CBS we plan to utilize more effectively reports from our correspondents overseas. One program which will be aired on Saturday evenings will devote a whole section to cabled capsule accounts of spot news in European capitals, Asia and elsewhere. The visual technique is not quite complete, but it will combine on-camera commentator with films, still picture and animation.

It is also likely that the year will bring more programs such as Columbia's *Challenge of the Fifties* which was a roundup of CBS correspondents from all over the world, giving their first-hand reports on conditions in the countries they cover and featuring interviews with leading statesmen in most of the free world.

1951 will probably see a continuing decrease in the meaningless and flip-pant kind of feature story on television. This is not to say that the good human interest feature will be crowded out of the picture. But it is to say that less news time will be devoted to fashion shows and beauty contests, more news time will be utilized in expanding the volume of news reported.

We will be able to put more news into pictures this year than last, which

is the general idea of TV news. But we feel that television's audience must be served a news bill of fare equal to radio's audience. And that idea will not be sacrificed for the sake of picture. The motto will be: "News in Picture if Possible, But Give 'Em the News—All of It."

DOUGLAS EDWARDS
CBS News Reporter
New York

RADIO'S RETURN

(Continued from page 35)

think it intelligent to drop the medium in a flurry of emotion."

Bristol-Myers Company (*Break The Bank* and *Mr. District Attorney* on NBC radio, as well as *Break The Bank* on NBC-TV and *Lucky Pup* on CBS-TV) will boost its radio and TV expenditures 26% in 1951. "We believe you must use radio and TV as supplementary media if you expect to do a decent national advertising job," said



Joseph M. Allen, B-M vice president.

He added significantly: "Even if Americans bought another 7,000,000 TV sets in 1951, the video market would still be small compared to radio. Also, we believe it'd be poor business practice to buy into TV at the expense of radio."

Brown & Williamson Tobacco Company will spend at least an estimated \$3,000,000 in radio in 1951, with a large slice going to *People Are Funny* on NBC and radio announcements. "So far, because of constantly increasing sales, we've been able to get into spot television on Kool, Raleigh and Viceroy—not only without curtailing our radio budget, but, in fact, with a slight expansion of our radio budget at the same time," said J. W. Burgard, advertising manager.

To which B & W account executive, Courtland Dixon, of Ted Bates & Company, appends: "We believe in spot radio to the nth degree. We're not hysterical. In case of a continuous TV freeze, we'd use radio even more."

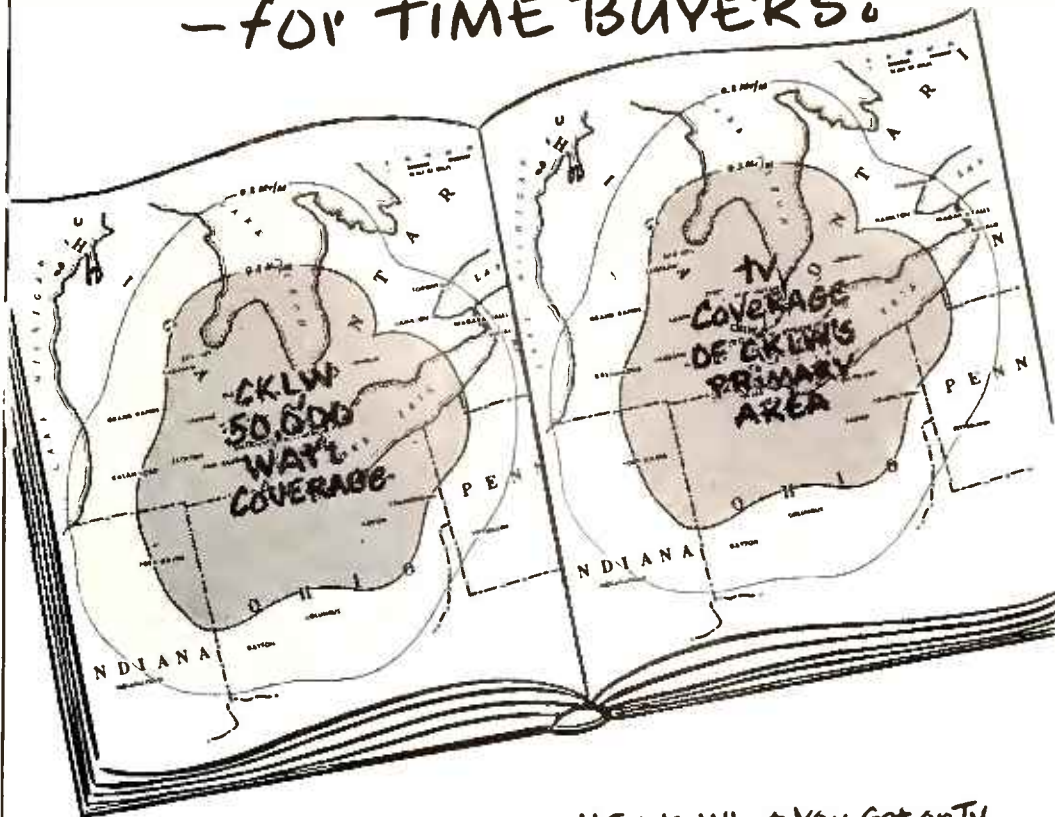
Don Paul Nathanson, advertising director for the Toni Company, credited radio with a major role in building the sales success of Toni's permanent wave products. The firm decidedly does not believe in evacuating radio. In 1951, about half of the company's more than \$6,000,000 budget will be dedicated to radio, and about 10% to TV.

A spokesman for the Victor van der Linde Company agency declared emphatically: "All our TV programing is built on new money. None is at the expense of radio budgets. Every single one of our accounts believes radio is very much alive." As proof, it was pointed out that two accounts—Dolcin, the pain-reliever, and Nattlage Foods—will be using both radio and TV in 1951, and not by cutting into radio time.

One surprisingly big deviant from the trend is B. T. Babbitt Company. Last month it scrapped its two daytime radio soap operas—oldtimer *David Harum* on NBC and *Nona From Nowhere* on CBS. This represented a whopping total network loss of \$2,000,000. But while the cancellations do mean that Babbitt is biting into its radio budget to enter TV, the transition is not an entire loss to AM.

SPONSOR learned that Babbitt merely intends adopting "different techniques and different vehicles." Thus, the company hopes to fight back against Ajax

PRIMER —FOR TIME BUYERS!



Here's What You Get ON CKLW
\$1,000 = 17 CLASS "A" SPOT
ANNOUNCEMENTS
COVERING 2,638,456
RADIO HOMES IN CKLW'S
PRIMARY AREA ONLY*

Here's What You Get on TV
it TAKES \$5,695 TO GET
17 CLASS "A" SPOT
ANNOUNCEMENTS
COVERING ONLY 555,974
TV HOMES in
CKLW'S PRIMARY AREA*

Using 17 spot announcements it costs over 5 times more to use TV than it does to use CKLW's dominant watt coverage . . . and . . . using CKLW you reach over 5 times more homes than you reach by using TV. Which means . . . in this area it costs over 25 times more to reach one TV home than it does to reach one radio home when you use CKLW.

For more facts and figures on the sales impact of CKLW write today for the "Primer". A complete 8 page booklet that every time buyer will want to read before dealing with clients.

*Cuyahoga County, Ohio not included!

50,000 WATTS 800 ON THE DIAL

CKLW

GUARDIAN BLDG. • DETROIT 26,

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

J. E. Campeau
President



EXCLUSIVE!

Shell Oil placed "Shell's Dinner Edition of the News" on KJR—their *only* radio in Western Washington.



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta



"I'm mighty proud to have Gold Medal Flower," says Rev. Dwight "Gatemouth" Moore, minister, disc jockey, showman and 'character' featured 2 hours daily and 3 hours on WDIA. In starting a 1/4-hour strip on the station admittedly controlling 42% of Memphis (the other 5 stations cover the white field), GOLD MEDAL joins a marvelous collection of America's finest advertisers like these:

*FAB	*Red Cross Spaghetti
*Folger's Coffee	*Arrid
*Kools	*Super Suds
*Sealtest	*Dentyne

HOOPER SURVEYS PROVE WDIA HAS UP TO 75.6% OF MEMPHIS NEGRO AUDIENCE. YOU CANNOT DO THE JOB IN MEMPHIS WITHOUT WDIA.

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l. Misc., John E. Pearson Co., Rep."



Cleanser, which began threatening Bab-O for dominance in the cleanser field back in 1947. As an experiment, Bab-O will now, reportedly, squire *Ruth And Eileen*, (a half-hour Saturday daytime drama on ABC-TV, based on the Ruth McKenney stories). It will also, however, pick up the tab for five-to-six-times-a-day radio news reports on Mutual, in an attempt to capitalize on the growing interest in Korean war news.

SPONSOR's survey discovered that a number of new sponsors have ventured into the TV fold, not out of hysteria, but only when the particular merchandising needs of their products seemed to derive most dollars-and-cents value from the visual impact of TV. Or as Miss Lillian Selb, radio and TV time-buyer for Foote, Cone & Belding, puts it:

"None of our sponsors have gone hog-wild over TV. They just don't want to overlook any good bets. For example, our Rheingold Beer account found that, in the summer, five-minute TV announcements would naturally be suggestive for persons parched with thirst in the sun. So we entered TV. At the same time, you can be sure Rheingold didn't take money away from its valuable radio announcements."

And the president of a large agency commented: "Our sponsors no longer are panicky about getting out of radio—just as there's no panic to get into TV. Yet our clients are keeping a sharp eye out for the shrewdest exploitation of their individual products. Some have found that certain demonstrable products—like a washing machine—do have better visual impact on TV. So they've spent extra money on TV. Those that sell a packaged item—like soap—where the visual effect is not important, have found TV less effective. So they've stuck to their guns with radio."

In its survey, SPONSOR found that the number of advertisers who discovered TV too rich for their blood are legion. Here are a handful who've learned from past lessons:

The Whitehall Pharmaceutical Company in 1948 and 1949 entered TV experimentally, though not by nibbling into its radio budget. It bankrolled *Small Fry* on the DuMont network and *Mary Kay and Johnny* on NBC-TV. But at the end of a year's time, both shows were suddenly dropped.

Explains Douglas Ballin, Whitehall's radio director: "One big headache was

budget trouble. On radio, we'd been used to knowing in advance down to the last dollar what our budget would be. But on a show like *Mary Kay*, you just couldn't set up a budget. New props, new sets, new talent, would unexpectedly crop up, and knock our budget half-cocked.

"The other drawback embraced simple arithmetic. We found that our product Anacin—which is a low-cost item retailing at 19 cents to 98 cents—would have to sell a lot more in ratio to keep up with the high TV program costs. It didn't, so the TV show was dropped."

Ballin adds, "We still believe radio to be the most effective vehicle for reaching the type of people who buy our products." Clear proof of this is the fact that Whitehall sponsors a jampacked stable of radio shows: *Our Gal Sunday*, *Romance of Helen Trent*, and *Mr. Keen* on CBS; *Just Plain Bill* and *Front Page Farrell* on NBC; the Tuesday-Thursday segments of the *Harry Babbitt Show* on CBS Pacific Coast network; a portion of NBC's *The Big Show*; as well as announcement schedules on over 200 stations.

Then there was a sponsor who heretofore had refused to sink cash into an unknown radio show that bucked a popular one at the same time. But when TV arrived, he made precisely the error he'd tried to avoid on radio. He hastily reached for his billfold to buy what he considered a good time franchise opposite a lavishly produced TV musical revue. Naturally, he suffered the consequences. Now thoroughly jaundiced, the fellow is using magazine advertising.

More and more advertisers are returning to radio because of zooming video costs, according to the survey. Max Tendrich, media director for Weiss & Geller, tells of one sponsor who cancelled his three 15-minute weekly radio programs to put all his advertising eggs into a half-hour TV program. To his dismay, the advertiser found that time and talent on the video show cost 60% more than the three radio programs. The sponsor dropped video, and is considering a return to radio.

George Wasey of Erwin, Wasey & Company, tells a similar story of the Barbasol account. The shaving cream agreed to sponsor a 15-minute digest of the week's news, *News in Review*, on CBS-TV, immediately following the *Toast of the Town* program.

The news review ran for 52 weeks. But as Wasey says: "The sales results were not dramatic enough. For a packaged product that sold for less than \$1, the advertising expense was way out of line." Barbasol turned to bankrolling *Rayburn and Finch*, a 15-minute disk-jockey radio show on WNEW in New York for six months in 1950, and currently has other advertising plans in mind.

Another viewpoint stressed by several advertisers is that TV and magazine advertising tend to reach the same urban areas, while radio penetrates

markets not reached by either. Therefore, supplementary advertising seems called for. Norman W. Glenn, acting sales promotion chief for NBC, a strong advocate of the *joint* use of radio and TV advertising, had this pertinent comment:

"A question that must be asked of any advertiser who is thinking of using television as a basic medium is: 'What happens to your advertising campaign in the South, Southwest, the Pacific Northwest, and even important parts of the Middle West?'"

"If an advertiser is selling goods

The Right Introduction to Central Ohio Women



Irwin Johnson's TV

"EARLY WORM PARTY"

Irwin Johnson—top favorite local star—will give your product a profitable introduction to the thousands of women in this fastest-growing TV market.

80 to 100 women gladly pay \$1 for their breakfast (no club tie-in) to attend Irwin Johnson's TV "Early Worm Party" every weekday from 10 to 11:00 a.m. Thousands more attend via television this largest central Ohio TV audience participation show.

Televised from the luxurious Town and Country Room of The Neil House, the "Early Worm Party" offers unlimited sales possibilities.

Ask Blair TV Inc. for details or write direct.



WBNS-TV

COLUMBUS, OHIO

Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM

Sales Office: 33 North High Street

there today. can he afford to ignore these markets? Can he afford to llop off completely Denver, Colo.: Portland, Ore.: Wichita, Kans.? While it's true that these markets are not the New Yorks and Chicagos, it must be remembered that non-television America, in the aggregate, is seven times as big as New York City in retail sales."

Other advertisers are concerned because TV (with its frozen 107 stations) still leaves 40% of the population living in areas where they can't reach a TV signal, even if they wanted to. In this connection, a Cities Service Com-

pany executive pointed out:

"Cities Service has been in radio for 25 years. It's always had happy results with radio's full market coverage. But when we experimented with *The Band of America* on NBC-TV for a 13-week simulcast, it became clear that TV's coverage needed reinforcement. Mind you, we may go back into TV. But we'd like to see a wider market first."

It would be a fallacy, of course, to think that TV's bottled-up market has scared off advertising initiative. A case in point is International Silver

Company, a longtime bankroller of radio's *Ozzie and Harriet*.

Early in 1950, International decided to sponsor the half-hour *Silver Theatre* on CBS-TV, m.c.'d by Conrad Nagel. The move seemed to be a sensible one, because video neatly lends itself to displaying silverware patterns. Soon two problems bobbed up to hamstringing the producer: (a) Not only were the time and talent costs excessive (about \$17,000 a week for TV as compared with the approximate \$14,000 a week for radio); but (b), as a spokesman for Young & Rubicam says. "The audience we reached was pretty darn narrow."

Although International dropped *Silver Theatre* after 26 weeks, the firm wants to give TV another whirl. Undaunted by past boobytraps, it will soon bankroll *Success Story*, a 15-minute daytime interview program with Betty Furness on ABC-TV.

The looming global war has, of course, caused almost every advertiser to straighten up and think hard about his radio/TV advertising outlay. From the evidence gathered by SPONSOR, several considerations now influence the admen's thinking apropos the impending wartime pinch:

1. Admen, who remember bleakly the newsprint scarcity during World War II, want to make sure they'll be getting good time availabilities in radio/TV during the coming years.

2. Since most big manufacturers will have to divert their production from "butter to guns," they'll be primarily concerned with institutional advertising. And both radio and TV, with their combined audiences, seem most propitious for that purpose.

(A striking example is Speidel Watch Bands, which in 1949 evacuated radio completely to spend over \$1,000,000 on TV for *What's My Name*, NBC-TV, because its products' patterns are more demonstrable on video. But with the government's impounding of copper, aluminum and other strategic materials last month, Speidel is having a change of heart. Says account executive G. William Anderson, Jr., of Sullivan, Stauffer, Colwell & Bayles: "If the war pressure keeps on, Speidel may have to get out of TV on a network basis and convert to a combination of AM and TV.")

3. The anticipated 30% reduction on the manufacture of TV sets in 1951 (as electronic instruments and other valuable parts become scarce) plus the

THIS IS IT!

IN ONE PACKAGE!
THE BILLION-DOLLAR MARKET OF EASTERN OKLAHOMA—
Plus THE RICH PLUM OF WESTERN ARKANSAS' OZARK
TRADE AREA!

- ★ **ONE OPERATION**
- ★ **ONE REPRESENTATIVE**
(Avery-Knodel, Inc.)
- ★ **ONE NETWORK— CBS**
- ★ **ONE BUY - THE BEST!**

KTUL-KFPW

JOHN ESAU, Vice President-General Manager
 Affiliated with KOMA, OKLAHOMA CITY

continuing freeze on the granting of licenses for new TV stations, have combined to make radio an increasingly attractive medium.

4. The prospect that their wartime advertising will not be taxable has already tended to encourage sponsors to hypo both their radio and TV timebuying.

In summary, as a result of its survey, SPONSOR was able to determine two major points: radio has definitely staged a revival of interest in the eyes of national admen; and the future holds open increased business for both radio and TV. Certainly television will continue to flourish in 1951, on the basis of the firm foundation it built in 1950. At the same time, radio, too, will grow in the new year, on the basis of its vast audience amassed over a quarter-century of experience. In the face of the darkening war situation, any advertiser who blindly charges into one medium at the expense of another, will be merely cutting off his nose to spite his face. Used together, both media will provide admen with the widest possible advertising voice in 1951. ★ ★ ★

TINTAIR

(Continued from page 31)

ective vice president and director of sales for Toni.

After calling in Cecil & Presbrey last February to conduct consumer research, one thing became apparent to these three business musketeers: they had a tough job on their hands. Not only did they have to set up a new consumer's habit, as Toni had done; they also had to overcome the social stigma attached to hair dyeing in the home.

However, they were not discouraged, because they were aware of the tremendous market ready to be tapped. (According to Byoir, at least 40% of the nation's women and 10% of its men are interested in "keeping the color of their hair young.")

What was the strategy employed to break down the home hair coloring taboos and stimulate market interest? Ed Cauley, Tintair account executive at Cecil & Presbrey, lists the chief factors this way:

1. Use the fashion authority pitch—convincing beauty editors and commentators on the magazines, newspapers, radio and TV that Tintair is gen-

THE CBS STATIONS

Covering the Top of the Nation

ANNOUNCE

THE APPOINTMENT OF

WEED and COMPANY

AS EXCLUSIVE NATIONAL REPRESENTATIVE

EFFECTIVE IMMEDIATELY

KCJB

910 KC — 1000 W
Minot, N. Dak.

KSJB

600 KC — 5000 W
Jamestown, N. Dak.

(Studios in Bismarek and Fargo)

Owned and operated by—

JOHN W. BOLER



*Uncle Dudley
...Sez:*

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

Selling Power

PROVEN BY ARBI

The XL Stations
of the Pacific Northwest

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

Pacific Northwest Broadcasters

Sales Managers

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

Biggest
 Growth of retail sales
 % in the U. S. A. was in
EL PASO

Biggest
 audience in this vital mar-
 keting area is delivered by

KROD
 5,000 watts 600 K. C.
 KEY STATION -- SOUTHWEST NETWORK

RODRICK BROADCASTING CORP
 Dorrance D. Roderick Val Lawrence
 Pres. Vice-Pres. & Gen. Mgr.
 REPRESENTED NATIONALLY BY
 THE O. L. TAYLOR COMPANY

• AMONG THE NATION'S 75 LARGEST CITIES, IN
 THE LAST 10 YEARS (Latest Dept. of Commerce Report)



Same old story
 in Rochester . . .

**WHEC WAY
 OUT AHEAD!**

Consistent Hooper Leader since
 1943. Leads morning, afternoon
 and night! . . .

WHEC

ROCHESTER, N. Y.
 5,000 WATTS

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

uine news; then let these authorities tell their audience about it.

2. Use the celebrity endorsement approach—advertise the fact that people like June Havoc, Gloria Haven, and Princess Obolensky are charmed with Tintair.

3. Advertise heavily in TV because of its visual impact.

4. Advertise wisely in radio because of its wide coverage.

5. Advertise in fashion magazines like *Mademoiselle*, *Vogue*, and *Harper's Bazaar*, to take advantage of the color display of the hair tint in their pages, and also to establish a kind of snob appeal.

The campaign teed off in September, 1950, with Tintair determined to experiment for a month in order to gauge the various media. One-minute announcements were used for a period of four weeks over WDAF, Kansas City and for three months over KQV, Pittsburgh.

At the same time, newspaper ads (full page) broke in Kansas City, Wilmington, Del., Trenton, N. J., Allentown, Pa., and Reading, Pa.

One promotion device that worked wonders was that of staging demonstrations, with models, for the press in local cities. After one such demonstration in Los Angeles, a beauty commentator expressed her admiration for Tintair over TV station KNBH. Within 24 hours, more than 4,000 telephone calls poured into that NBC station, according to Byoir, with the result that a special telephone line was set up to switch the calls to the Broadway Store in L.A.

Although smart public relations won the product articles and layouts in *Life*, *Coronet*, *American Weekly*, and *Glamour*, it was advertising in radio/TV that has brought Tintair its most direct results, with "TV being the standout," according to Mitchell Finlay, Tintair's advertising director.

On 18 October, Tintair's *Somerset Maugham Theatre* (Wednesday, 9-9:30 p.m.) bowed in over CBS on 48 TV stations. Show, which costs about \$25,000 weekly for time and talent, has a 24.6 Nielsen rating. It features a weekly Maugham short story on film, with the 76-year-old, self-styled "old party" of English literature, appearing himself on film to introduce and end each dramatization.

Start of the program was timed nicely to benefit from the Hollywood re-

lease of Maugham's *Quartet* and *Trio* movies. At a giant press conference Byoir staged for Maugham in Manhattan, the dean of *belles-lettres* spoke highly of Tintair and TV. "I have never been a writer who just wants to reach the intelligentsia," he said dryly. "Now I am able to reach the people who have ceased to read."

The program's commercial is delivered by Maggi McNellis, billed as "one of America's 10-best-dressed women." Viewers get an eyeful of three models in various stages of Tintairing their hair, while three other lovelies pose behind frame covers of *Mademoiselle*, *Vogue*, *Harper's Bazaar*.

Typical McNellis pitch explains that all three of these fashion mags advise, "Color your hair!" She goes on from there: "Remember, only Tintair has Vegetable Catalyst D . . . the wonderful coloring action that automatically turns off the coloring action after 15 minutes. . . ."

Cecil & Presbrey's Cauley says: "The reaction to our first Maugham show was an overnight madhouse. We'd expected a stampede to the drugstore counters, but not the rush we got. Almost all retail outlets were sold out within two days and crying to us for more merchandise. The fad caught on among young and old women—all wanting to tint their hair."

Women stormed the Sun Ray Drug Stores in Philadelphia and the Katz Drug Stores in Kansas City, according to Cauley, asking for "some of that hair tint that Maggi McNellis was talking about"; or, "I'd like the tint with the Vegetable Catalyst D in it I saw on the Maugham show yesterday."

Amusingly enough, when Straus himself visited Gimbel's in Manhattan to see how the product was selling, he was drafted into demonstrating Tintair behind one of the department store's counters. He escaped three hours later—when the stock was sold out.

Tintair has been having happy results also with its 15-minute portion of the *Meet Frank Sinatra* radio show Sundays over 104 stations of CBS. This disk jockey-celebrity interview program costs Tintair a gross \$7,500 a week and has had a Nielsen rating of about 3.6 since its debut 29 October. The commercial is chiefly notable for the way in which it glamorizes Tintair's 12 different shades (Mona Lisa Brown, Golden Topaze, Canary Diamond, etc.) and its lilting jingle:

Yes—color your hair and do it today

The wonderful, fabulous Tintair way!

No need to watch the clock, you see,

Tintair has Vegetable Catalyst D!

Partially as a result of Tintair's radio advertising, Cauley says, teen-age girls, smitten by the Sinatra charm, have turned to tinting their hair en masse in colleges and high schools.

Much of the success of the Tintair campaign can be credited to close-knit cooperation between the sponsor and the agency. Initially, strategy meetings were held twice weekly. Usually present were Straus; Helen Golby, director of advertising creations for By-mart; James Cecil, president of Cecil & Presbrey; Joe Lamneck, the agency TV commercial producer; David Lyon, supervisor of the Tintair account for the agency; Graeme Macleod, agency account executive who specializes in copy and singing commercials; and Ed Cauley, general agency account executive.

The 55-year-old Cecil & Presbrey agency (which had about \$15,000,000 worth of billings for 30 accounts in 1950) is a firm believer in spearheading a campaign with both radio and TV. Predicts account supervisor David Lyon: "The way sales are boiling up, it could well be that Tintair will be seeking additional radio/TV time later on in 1951. We're lucky in having an aggressive sponsor like Mr. Straus, who knows you have to keep on pushing advertising, the more you sell."

What effect has Tintair's spiralling success had on the rest of the cosmetic industry? Tintair officials say one result is that it has boosted the sale of allied products. The home hair coloring sells at \$2 (plus 20% Federal tax) and generally women also buy the 29-cent brush that goes with it. Too, the consumers have been buying makeup capes, wear rubber gloves (to protect the hands), shampoos, combs, towels, and mirrors.

Certainly, another result is that Tintair's campaign has touched off a spurt of advertising among its hair coloring competitors. Lawrence M. Gelb, president of Clairol, Inc. (which sells mostly to salons, but also has a 79-cent Instant Clairol, which has been marketed through drug stores for 10 years), says: "Our advertising budget will be upped 100% in the new year." He

plans to enter radio/TV on a co-operative spot basis, besides increasing printed media appropriations, and staging hair styling contests throughout the nation.

A spokesman for the Ronx Distributing Co., Inc. (whose hair coloring preparation costs from \$3.50 to \$5, but is sold largely in beauty shops) said the product will boost its magazine and newspaper advertising in 1951. "We're scouting around for a possible radio or TV show, too," the spokesman added. The Tintz Co. of Chicago Sales Affiliates, Inc., of New York (which handles Inecto Color Cocktail Shampoo); and Duart Manufacturing Co. of San Francisco (Kolor-treet) are both stepping up printed media advertising.

But what of the beauty salons? How do they feel about Tintair's infiltration into their preserve? Oddly enough, some of them seem quite delighted, rather than anguished. Feelings are summarized in the comment of D'Amico, a Fifth Avenue, New York, beautician and member of the National Hairdressers and Cosmetologists Association. He told SPONSOR:

"We're actually doing 100% more business since Tintair entered the field. One reason is it's caused people to become more hair-conscious. Secondly, people who've used home hair coloring and bungled the job, have come to us to get their hair one color, instead of all the spectrums of the rainbow. It takes a beautician one year's training before he can tint hair properly. How can amateurs be expected to do it in 25 minutes?"

However, Marion Sheehan, editor of *American Hairdresser Magazine*, believes this attitude is sheer wishful thinking. "Tintair is a worthy product," she told SPONSOR, "and as of now, it's a definite 'Toni' threat to the trade. However, I think the home hair coloring craze will eventually peter off. Women like being pampered in a beauty salon. The fuss and bother of waving and coloring their hair in the home may eventually prove too much for them."

If the Tintair campaign has proved anything, SPONSOR found, it is that there seems to be a bottomless gold lode in cosmetics waiting to be mined. Now, if another entrepreneur discovers a way of preparing an inexpensive lipstick or powder in the home, he, too, may have a Toni by the tail. ★ ★ ★

At Precision today
we're processing
the finest
SCIENTIFIC FILMS
for nationwide
showings



For your 16 mm. scientific
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more
of the best 16 mm. films today
are processed at . . .

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N. Y.
JU 2-3970

to sell
Jacksonville, Fla's
TREMENDOUS
Negro-Hillbilly
market
buy the station
they ALL listen to
WOBS
 ask Forjoe

A B C
 AMERICAN
 BROADCASTING
 COMPANY
 IN LOUISVILLE

W K
 ★
L O

1080
 Kilocycles

5000
 WATTS-DAY

1000
 WATTS-NIGHT

W K ★ L O
 Louisville, Ky.
 JOE EATON, MGR.
 Represented Nationally by
 JOHN BLAIR & CO.

MUSIC LIBRARIES

(Continued from page 33)

gotten themselves firmly anchored. Duplicate libraries for FM stations became unnecessary when separate programming was dropped.

Coupled with this is the flood of free phonograph records (not radio transcriptions) which engulf radio stations. Record companies mail out thousands of current pop tunes to disk jockeys and music directors. Faced with the choice of \$100 a month rental fees and free records, many stations are taking the cheapest way out.

True, libraries provide a broad range of music unavailable free from record companies. They build programs, cue records, write continuity, and put out a high-fidelity recording arranged especially for radio. But a personable disk jockey can piece together something acceptable right out of the mailbox. As for fidelity, Capitol Records (in competition with its own Capitol Transcriptions) about three years ago inaugurated a "Disk Jockey Special." Other record companies soon followed. This was an extra edition made specifically for d.j.'s on durable vinylite plastic (same material used for transcriptions). As a result, the music library business has been dropping of late.

To counteract this downward trend, the companies each did some hard thinking. RCA Thesaurus began its "new era" (November 1949) with new emphasis on selling. Associated hired high-powered salesman "Mitch" Mitchell away from NBC; Lang-Worth developed its own eight-inch transcription disk to replace the traditional 16-inch model. All of them, including World, Capitol, Standard, MacGregor, and Sesac stepped up production of scripted shows. This was just one phase of the new music library approach. From now on emphasis will be heavy on helping the subscriber station sell programs to a sponsor.

There have also been some scattered attempts to work the other side of the street. Library services have approached national advertisers directly and suggested large-scale sponsorship of their scripted shows. C. O. Langlois, Sr., of Lang-Worth, for example, has hundreds of feet of taped vocalizing by Allan Jones. By holding off release of the Jones material Langlois hopes to interest some large advertiser in exclusive sponsorship of the "package"

in many markets. Once released, of course, any subscriber could sell the program.

Associated's Maurice Mitchell has similar ideas. He'd like to see large national advertisers do with library programs what they've done with transcribed open-enders. Another Mitchell idea to increase national business for all music library subscribers: open an audition office in New York where advertising agency and sponsor bigwigs could listen to what's available on library disks. They could pick out a likely program from one of the many complete libraries available, then note down the stations who subscribe. This would hypo rentals for the entire industry.

Mitchell sets out very soon for the first of many regional sales meetings with Associated subscribers. In a recent letter to them, which incidentally stressed his radio background, he explained the sales meetings: "Sure, we'll take a few minutes to talk about the APS library—because broadcasters *want* to talk about and learn more about the library as a sales and program tool. But the bulk of each session will be designed to bring you up-to-date on what's new, different and successful in sales and programming . . . in terms of what is *actually* being done in the field."

Associated competitors, too, are straying from traditional music library functions. Every major company has recently added recordings to its basic selections which bear little resemblance to dance music or any other typical library material. These are the so-called "production aids." World Broadcasting, for example, has cut feature program "signatures" (introductions to their scripted shows), weather jingles, Christmas jingles, time signal jingles, and commercial jingles. World sales manager, Robert Friedheim reports widespread sales of all these short, announcement-type, transcriptions to local jewelers, car-dealers, clothing stores, appliance dealers—every kind of dealer. Commercial jingles are especially aimed at these businesses: furniture, loan service, used cars, bread, men's clothing, jewelry, women's clothing, furs, and fur storage. The announcement-length transcriptions have undoubtedly spurred advertising by local sponsors with small bankrolls, to the delight of subscribers.

Most of the other libraries offer sim-

ilar production aids. In addition some, like RCA, Lang-Worth, Standard, World, and Associated record "voice tracks"—spoken lead-ins by stars. World's *Forward America*, for example, has introductions and readings recorded right along with the music in the same group of records. Voice tracks are also used extensively for "cross-plugs," where a star in one series boosts another series in the same library. Again, there may be short dialogues between the star of a show and one of his soloists. There has also been an attempt of a few companies to simulate interviews between the local announcer and a performer. Announcer reads from a script while the performer's voice is on disk.

It's a fairly safe bet that when one library service tries out a new gimmick, and it makes a hit with subscribers, the others will quickly adopt it too. Just one instance of this is the now common practice of inserting short segments of interlude music between two selections played in a different key. To avoid jarring the listeners' ears, the interlude starts in the key of one selection, ends up in the key of the following piece. Capitol Transcriptions is credited with pioneering this gimmick, soon found itself imitated. The new emphasis on selling programs to sponsors has also been generally accepted, as well as the vast increase in production aids and scripted program series.

This means that any station with one of the six major, balanced libraries can be expected to have approximately the same musical and non-musical material on hand. These six companies (Lang-Worth, RCA Thesaurus, World, Standard, Associated, and Capitol) all include between four and five thousand selections in their basic library, send between 40 and 70 new selections out each month. Although there is no standard method for counting up the number of subscribers (some services count three for a group of affiliated AM, FM, TV stations, some count only one) each library services between 400 and 600 stations in this country and abroad.

Except for Capitol, rentals for the big six range between \$120 and \$300 per month, usually for the duration of a three-year contract. Rate depends on the station's market, rate card, and whether the library is exclusive in that market. Capitol recently offered stations a novel proposition: Go through



BORDEN STARLAC EXCLUSIVE!

To introduce a fine new product, Borden chose KJR and the Ann Sterling program for their only radio in Western Washington.



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

A TARGET YOU CAN'T AFFORD TO MISS!

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

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives:
Adom J. Young Jr. - New York, Chicago
William Wright - Toronto

781,410
Total No. French
& bilingual radio homes in Quebec.

515,000
Total CKAC coverage.

398,780
3 to 5 time weekly CKAC listeners.

295,540
6 & 7 time weekly CKAC listeners.

C.C.100

Typical music library programs (Continued from page 33)

COMPANY	PROGRAM	TYPE	LENGTH*	TIMES PER WEEK*	TYPICAL SPONSORS
CAPITOL R. CORDS Sunset & Vine Sts. Hollywood, Cal.	ANDY PARKER (and the Plainsmen)	Western serenade	15 min.	3	(Sponsor list not available)
	KING COLE AND HIS TRIO	Popular combo	15 min.	1	
	MAN FROM DIXIE	Dixieland jazz (Pee Wee Hunt)	15 min.	1	
LANG-WORTH FEATURE PROGRAMS, INC. 113 West 57th St. New York, N. Y.	CAVALCADE OF MUSIC	Pop concert, top vocal stars	30 min.	1	B. F. Goodrich Stores, KRCV, Weslaco, Tex. Calvey Motor Co., WSCR, Scranton People's State Bank, WHTC, Holland, Mich. Stegmaier Brewing, WKOK, Sunbury, Pa. Admiral Television, WYNJ, Newark Longview Transit Co., KFRO, Longview, Tex. Kelvinator Dealers, WNYA, Norton, Va. Robert Hall Clothes, WMPS, Memphis
	THE COTE GLEE CLUB	All-male voice old and new tunes	15 min.	5	
	THROUGH THE LISTENING GLASS	Musical standards	30 min.	1	
	MEET THE BAND	Name dance bands, (disk jockey show)	30 min.	5	
	RIDERS OF THE PURPLE SAGE	Western and folk music	15 min.	5	
	THE CONCERT HOUR	Concert selections, classical, symphonic	30 min.	1	
C. P. MacGREGOR 729 Western Ave. Los Angeles, Cal.	SAY IT WITH MUSIC	Pop and standard	15 min.	5	(Candy manufacturers, dairy product companies, department, drug and furniture stores, furriers, specialty shops are prominent among sponsors. No individual sponsor names available.)
	EMI SHOWCASE OF MUSIC	Popular, including vocals	30 min.	1 or 2	
	MELODIES THAT ENDURE	Standards, semi-classicals	30 min.	1 or 2	
	AMERICANA	Western-type ballads, instrumental hits	30 min.	1 or 2	
	VARIETIES IN MUSIC	Music from world's music capitals	15 min.	5	
	HOLIDAY SCRIPTS	Special scripts with music for Xmas, Easter, other holidays	Varied	
RCA RECORDED PROGRAM SERVICES (Thesaurus Shows) 120 East 23rd St. New York, N. Y.	MUSIC BY ROTH	Pop concert (Allen Roth orch. & chorus)	30 min.	3	First Nat'l Bank of Mankato, KYSM, Mankato, Minn. Webb Corp. (brewers), WOHI, E. Liverpool, Ohio Tharp's Ice Cream, WISL, Shamokin, Pa. Bell Lumber Co., KYUM, Yuma, Ariz. Rosinski Furniture Co., WBEN, Buffalo, N.Y. Glasgow Tailors, KGBX, Springfield, Mo. Michigan Mutual Ins. Co., WAYE, Louisville Badger Lumber Co., WPAR, Parkersburg, W. Va. Retail Merchants Assn., WCPA, Clearfield, Pa. Darling Auto Co., WLBZ, Bangor, Me. Participating spots, WBET, Brockton, Mass. McIntee Carpet & Rug, WFMJ, Youngstown
	FRAN WARREN SINGS	Pop, vocal, variety	15 min.	5	
	THE TEX BENEKE SHOW	Music in Glenn Miller mood	15 min.	5	
	THE MUSIC OF MANHATTAN (Johnny Desmond, featured artists)	Old & new B'way hits	15 min.	5	
	MUSIC HALL VARIETIES	Variety, vaudeville nostalgia	30 min.	1	
	THE SINGING AMERICANS (Dr. Frank Elack)	Male chorus, standards, pop	15 min.	3	
SESAC, INC. 175 Fifth Ave. New York, N. Y.	MISTER MUGGINS RABBIT	Musical narrative for children	30 min.	1	(Sponsor list not available)
	STARLIGHT SONATA	Late-at-night dreamy music	15 min.	1	
	LITTLE WHITE CHAPEL	Religions	15 min.	1	
	FIESTA TIME	Spanish music	15 min.	1	
	MUSIC WE REMEMBER	Concert	30 min.	1	
	DEEDS OF GLORY	Narrated stories of American heroes	15 min.	1	
STANDARD RADIO TRANSCRIPTION SERVICES, INC. 665 Fifth Ave. New York, N. Y.	HOLLYWOOD CALLING	Pop concert with interviews	30 min.	1	Southern Theatres, KONO, San Antonio Kepler Photo Co., WCOU, Lewiston, Me. Barker's Dept. Store, WGTM, Wilson, N. C. Shidler's Furniture, WSBT, South Bend, Ind. Tidewater Telephone Co., WNNT, Warsaw, Va. Hampton Looms, WBLT, Redford, Va. Bell Furniture, KGA, Spokane, Wash. Victory Motors, WHYN, Holyoke, Mass. Danville Appliance Co., WDVA, Danville, Va. Peters Packing, WMCK, McKeesport, Pa. Breweries, auto dealers
	MEET THE BAND	Pop dance orchestra	15 min.	6	
	MUSIC IN THE MODERN MOOD	Pop concert	30 min.	1	
	MUSICAL ROUNDUP	Western variety	15 min.	5	
	PERSONALITY TIME	Popular vocal	15 min.	5	
	SPORTS PARADE	Sports story, music	15 min.	3	
WORLD BROADCASTING SYSTEM 188 Madison Ave. New York, N. Y.	FORWARD, AMERICA	Patriotic, music and reading	30 min.	1	Citizen's State Bank, KCOH, Houston S. H. Heironimus, WDBJ, Roanoke Bendix TV, WBUD, Morrisville, Pa. Borden Lily Ice Cream, WLAG, LaGrange, Ga. Pizitz Dept. Store, WJRD, Tuscaloosa, Ala. Coleman's Draperies, KVOX, Maerehead, Minn. Parker's Ready-to-Wear, WAUD, Auburn, Ala. Hennessy's Dept. Store, KOPR, Butte, Mont. Phillips "66" Oil Co., KEIO, Pocatello, Idaho Kaiser-Frazier Dealer, KFBB, Great Falls Hick's Oriental Rugs, Ltd., CJAD, Montreal Madsen Motor Sales, KSVG, Richfield, Utah S. S. Allan Dept. Store, WBUD, Morrisville, Pa. Wills Music Store, KSLM, Salem, Ore.
	DICK HAYMES	Popular vocal	15 min. or 30 min.	5 or 3	
	RUSS MORGAN	Popular music	15 min.	6	
	HOMENAKER HARMONIES	Household hints and pop music	30 min.	3	
	STEAMBOAT JAMBOREE	Riverboat music	30 min.	1	
	LYN MURRAY SHOW	Standards in music	30 min.	1	
	SONGS OF OUR TIMES	Musical review, other eras	30 min.	1	

*There may vary from station to station as library shows are flexible as to length and broadcast schedules.

our catalog of some 5,000 selections and check off the half which suit your program needs. We'll charge you \$75 a month for the first year, regardless of the station's power or market. The second year will cost \$50 per month, if you don't cancel after the first year. During third and succeeding years the rental is paid on a month-to-month basis. Full library and script service are, of course, still available.

Despite the over-all similarity of the big six, they and the smaller "supplementary" services (MacGregor, Cole, and Sesac) each have particular strengths and weaknesses. Lang-Worth, for example, is the only service put out on eight inch transcriptions, instead of the traditional 16-inch size. This saves weight, makes a smaller library package physically, and is cheaper to produce.

Associated has its sales expert, "Mitch" Mitchell. Besides telling stations how to sell library programs, "Mitch" will tell them how to sell time generally. And his experienced salesmen will walk into local retailers and sell Associated shows directly to an advertiser. They've already done it. Knowing "Mitch's" reputation, some broadcasters expect new customers for Associated solely on the strength of his projected sales conferences.

World is especially strong on commercial jingles, special open-end holiday programs and production aids. This probably stems from its affiliation with transcription-making Frederic W. Ziv Company. One of the oldest firms in the business, if not the oldest, World comes as close to putting a complete show on transcription as it can without violating traditional library procedure.

RCA Thesaurus, since its renovation several years ago under the "new era," has switched completely to aggressive selling for the station. Handsome brochures and audition disks to impress the local advertiser are standard, as with most other companies. A full kit of production aids is included in the basic selections and monthly release bulletins are in the form of a large calendar to help stations program in advance. RCA maintains its reputation for a strong classical and semi-classical section in addition to the usual types of music.

Standard and Capitol have full complements of the various kinds of music, except that Capitol leans heavily toward popular tunes. Capitol Transcriptions, newest comer to the library field

Open Door to Homemakers of Central New York



Kay Russell

Guiding genius of Ladies' Day, former Lever Bros. fashion consultant, Mrs. Russell is a successful housewife, the mother of four children. She is a member of the Jordan Community Council, League of Women Voters and is active in Girl Scout and Boy Scout work.

LADIES' DAY

WSYR-TV's brand-new women's service show features homemaking, fashions, cooking, beauty, child care — a complete VARIETY of women-interests. A wonderful setting for effective demonstration of your product by Mrs. Russell.

Monday through Friday, 2:45 P.M.
Participating

Write, wire or phone for availabilities

WSYR ACUSE TV Channel 5

WSYR-AM-FM-TV — the Only COMPLETE Broadcast Institution in Central New York

NBC Affiliate • Headley-Reed, National Representatives

It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

- RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs
- DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries
- JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths
- STRANGE WILLS
26 half-hour shows dramatizing exciting and interesting stories behind wills
- MOON DREAMS
158 15-minute romantic musical programs
- BARNYARD JAMBOREE
52 half hours of good hill-billy music
- STRANGE ADVENTURE
260 5-minute stories of interesting adventure

OR Custom-Built Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.

Phones:

CRestview 67238 • BRadshaw 21447

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks	25
AM	2,183
FM	370
TV	100
Short-Wave	4
Canada	150

TOTAL BMI LICENSEES . . . 2832*

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

*As of January 8, 1951

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

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

WMBG-AM
WCOD-FM
WTVR-TV

First Stations in Virginia

EXPERIENCE
 HELPS, TOO

COMPLETE
COVERAGE

Of Houston's entire market area from KATL's full-time 5 Kw. operation. And, too, the experienced "Know How" from 33 hard working "Cattle" broadcasters.

Houston's Oldest Independent

KATL
 HOUSTON, TEXAS

(just after World War II), does not stock the same records in their library as the parent Capitol Records. Artists do, however, often record different arrangements and tunes for both. Being a comparative new-comer, Capitol has found it desirable to stimulate rentals by adding new wrinkles to the library business (like the present attractive deal for just part of their library).

Sesac leans heavily toward religious and band music. It carries many public domain tunes and those which it licenses for music publishers, carries no popular music. Sesac, for whom the library service is a secondary operation, does its main business as a licensing agent for music publishers. Company collects fees from stations and others who play music it handles. Specializing as it does in "music of lasting interest" Sesac appeals strongly to religious and educational institutions too. Especially since its rates are the lowest in the field—from \$40 to \$57.50 per month. This rental fee includes use of several scripted shows, few high-pressure production aids, and no voice-tracks. Most stations consider Sesac a "supplementary"—excellent if a full range of music isn't necessary or to augment a larger library.

The M. M. Cole library, which sells heavily in the midwest, carries Sesac, BMI, and public domain selections, but no ASCAP tunes. There is no popular music included in subscriber's transcriptions and very little semi-classical. Its main emphasis rests on western, folk, religious, and novelty tunes—music popular in the area where Cole is strongest.

MacGregor is also considered a "supplementary" library because of its weak representation in several departments, though it claims to be first firm in business (1928). It does, however, service programs with regular script deliveries. MacGregor headquarters are in Hollywood, where they also transcribe many of their open-end dramatic and mystery programs. The strong trend toward selling programs for subscribers isn't as apparent with this company as it is with the big six. Its prices are lower, however, and this library may be owned after three years rental. In this outright sale feature the library is unique.

With so many companies, large and small, delivering sales pitches for their service the water is rather murky in the library service business. This murkiness is further deepened by some cur-

WABB

AM 5,000 Watts

ALABAMA'S
 BEST
 BUY

PROMOTION Plus!

WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion—immediate and continued acceptance of sponsor identification!

CHECK THESE FIGURES FOR A RECENT MONTH

- **32,858 Lines of Newspaper Advertising** (Sponsors were identified in about half)
- **8,915 Lines of Newspaper Editorial Mention** (The equal of about 4 full pages)
- **Regular Air Promotional Announcements** (Supplementing network build-ups)
- **PLUS** —Point of Sale Posters
- **PLUS** —Dealer letters galore
- **PLUS** —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.

AMERICAN BROADCASTING CO.

WABB

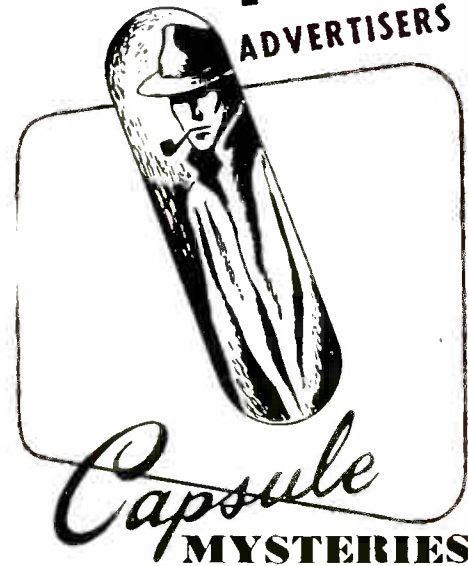
FM 50,000 Watts

Owned and Operated by the Mobile Press Register

Nationally Represented by The Branham Company

PRESCRIBED FOR

TV
 ADVERTISERS



Capsule
MYSTERIES

Five minute open end TV film series just completed in Hollywood, now available on a 3 or 5 weekly basis to regional and national advertisers only. For complete information, audition print and low per market rate,

WRITE OR PHONE NOW

Charles Michelson, Inc.
 Pioneer Program Producers Since 1934
 23 West 47th St., N. Y. 19 • PL 7-0695

rent problems. One is the problem of war production's effect on materials. Can the companies continue to get all the virgin vinylite they need? Maurice Mitchell, for one, thinks not and is saying so. He, and others in the field, expect vinylite and the precious metals used to make master records will become scarcer. That means fewer subscribers, possibly fewer new selections added each month.

The other problem is still the free record proposition. Unless these same material shortages clamp a lid on record company giveaways (another Capitol innovation), library services will have some hard work ahead. When service companies can ensure stations repayment of their rental fee by selling or helping to sell their programs to sponsors the problem (for libraries) will be licked. Progress in that direction so far is excellent. Eyes are still on Associated to see what new gimmicks Mitch will come up with.

There are other problems too. Serious ones that may well determine whether music libraries as they are now known will continue. But industry leaders are wide awake, willing to change their style if it will help. There are lots of innovations taking place among library services, many of them aimed at luring national and regional advertisers into the fold. It will pay them to keep an eye on what happens.

With this article on music libraries and related services, SPONSOR concludes its four-part series entitled "Spot programming status report." The first article in the series appeared in the 20 November, 1950 SPONSOR and concerned

network co-op shows; second appeared 4 December and covered transcribed shows; third ran 18 December, was a roundup of local live programming.

Together, these four articles constitute a valuable summary of spot radio

programming. Back copies are available for readers who may want to file all four articles together. (Address the Circulation Department, SPONSOR Publications, Inc., 510 Madison Avenue, New York 22.)

TOOLS available to sponsors

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A134 "Advertising Problems During Shortages," Schuyler Hopper Co., New York—is devoted to ad problems that confronted management in the economy of 1941-1945. Advertising's role in a seller's market is stressed.

A135 "Tele-Census," Woodbury College, Los Angeles—indicates cartoon advertising is preferred by TV viewers on West Coast. From 42% to 44% of 3,000 set owners checked made purchases as direct result of TV commercials. From 26% to 36% believed color was one to two years off.

A136 "What Every Advertiser Should Know When He Buys Radio Time in the Triple Cities Trading Area Which Includes Binghamton, Johnson City, and Endicott," WBNF, Binghamton, N. Y.—presents audience data on retail markets and coverage of WBNF, WKOP, WINR, and WENE.

A137 "The Big Plus In Little Rock," KARK, Little Rock—is a report on coverage, audience ratings of this station, average county penetration, cost per thousand families and impact on principal shopping radius.

A138 "KTTV Channel 11," KTTV, Los Angeles—pictorial record of first year's operation of this Los Angeles Times-CBS station.

A139 "A New Approach to the Buying of Radio Time," WOV, New York—is a description of the station's three evening programs sold to participants at a single rate.

A140 "Radio News Is Bigger Than You Think," Free and Peters, Inc., New York—is a 20-page booklet reporting the results of a survey among almost 3,000 radio families. One of the highlight findings in the survey is that "local" program ratings, obtained by research conducted only inside the station city, fail to measure the full size of the radio news program audiences.

A141 "Silver Anniversary," WRVA, Richmond—points out the progress made by the station over a 25-year period. The booklet includes information on the staff, promotion, programming and special events.

A142 "Lourenco Marques Means Business," Lourenco Marques Radio, Johannesburg—reports present and probable future cost-per-thousand listeners to Lourenco Marques. The booklet points out that a very large Union-wide audience can be had at low cost.

A143 "WMAR-TV," WMAR-TV, Baltimore—is a descriptive and pictorial record on the station's third anniversary. The brochure contains information on remote operations, station personalities, and public service awards.

A144 "Eat at Joe's," Westinghouse Radio Stations, Inc., Washington, D. C.—gives facts, figures, and success stories on advertisers who have used radio stations KDKA, KYW, WBZ, WBZA, KEX, WOWO, and WPZ-TV.

A145 "Sales Don't Stop at the City Limits . . . and Neither Does WWL," WWL, New Orleans—is an eight-page, two-color booklet emphasizing how much territory outside New Orleans is covered by 50,000-watt, clear-channel WWL.

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
46.0 HOOPER
AVG. 5 PERIODS. WIN. 1950
ABC STATION
WBTM
HOLLINGBERRY

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

To obtain any of the tools listed, place check in boxes to right.

<input type="checkbox"/> A134	<input type="checkbox"/> A140
<input type="checkbox"/> A135	<input type="checkbox"/> A141
<input type="checkbox"/> A136	<input type="checkbox"/> A142
<input type="checkbox"/> A137	<input type="checkbox"/> A143
<input type="checkbox"/> A138	<input type="checkbox"/> A144
<input type="checkbox"/> A139	<input type="checkbox"/> A145

NAME _____
 COMPANY _____
 ADDRESS _____
 CITY & STATE _____



510 MADISON

(Continued from page 16)

daytime rate at 6:00 p.m., was necessarily representative of the value delivered by the station. In some cases, the station's nighttime rate should be lower than their daytime rate due to the audience delivered at the various times. Our continuing charts of the various rating services make us feel more and more that tuning habits are governed by programs rather than by stations. Therefore, it is highly possible that moving fifteen minutes either way, from a high rated program, would not necessarily deliver a good buy. Of course, as you point out, most of the rating services which we have are a "crystal ball" from the standpoint of the actual measurement. However, we do not feel that the addition of another rating service would be of any great help. Isn't it possible that within the framework of one of the existing services an answer can be found to both quantitative and qualitative measurement of audience?

There seems to be little doubt that we greatly need a measurement of *who* is listening rather than how many. For example, suppose I placed in front of you three bottles—a magnum, a fifth, and a pint. On these bottles are no labels. Your natural reaction would be to pick up the biggest bottle if they were all about the same color. That big bottle might be filled with poison, for all you know. If proper labels were applied, the fine Scotch label applied on the pint bottle and a skull and cross bones on the big bottle, you would certainly choose the smaller bottle. In the same way, a highly rated program containing few of an advertiser's most likely prospects can be more wasteful of his advertising dollar than a lower

rated program of concentrated audience of prospects. At least, that is our theory and it has proved successful for advertisers who have gone along with us on it.

Another theory which we have been working on is the effective use of secondary stations to develop impact for a given sum of money, through a larger number of spots than could be bought on a high rate station. This is merely the theory of saturating a smaller audience and making a sale rather than making a weak pass at big audience. The two or three times that we've used this technique, the results have been quite amazing.

There's little doubt that networks need to do a selling job for radio and that the radio stations themselves must join in with it. Many of us who saw the BAB film, "Lightning That Talks," were quite disappointed. There were so many positive things to say about radio that the negative and highly competitive approach to other media seemed to us to be unnecessary and ineffective.

Of course, the stations have a big point on their side in that their national spot business, which brings them an even greater revenue than network business, had an all time high even in television markets.

I hope that you will pardon this rather rambling letter, but your editorial is definitely thought-provoking. I hope that it will create some "action," preferably on a shirt sleeves selling basis, rather than strictly at "Policy Level."

GENE M. LIGHTFOOT
Radio & Television Director
Evans & Associates
Ft. Worth

I read your 1 January editorial with interest. Most broadcasters will, or should agree with its premise.

The difficulty, as I see it, is to find *one* method of *circulation* analysis which is acceptable to broadcaster, agency, and advertiser. Specific *program* audience analysis can and must be supplemental.

It will be difficult to sell old BMB subscribers on another circulation survey. We were among the first to subscribe to both BMB surveys. We listened with rapt attention to the pleas, and the threats of agency executives for enthusiastic financial backing of this much needed measurement. Agencies—timebuyers—had to have a standard form of circulation measure-

ment—they "would be forced to favor the stations which subscribed—etc."

So what happened. The results of both surveys were hailed by Agency executives as indispensable aids—until the latest Hooper came out! Apologetically (in some instances) timebuyers could only buy time in, or adjacent to, the highest Hooperated period. These same timebuyers privately admitted the incompleteness of Hooper reports—admitted that the small samples in many instances "indicated" practically nothing. Yet they had to have an alibi for their choice. What about BMB? "We've looked it over—you look swell—but really now, the figures are a bit old, aren't they?" (We have some good Hooper periods ourselves.)

I believe every thoughtful person in the station and of the broadcasting business knows the need for a sound realistic measurement of station audience, but most of us do not want to throw hard-earned money down any more "indispensable" drains.

JIM LEGATE
General Manager
WIOD
Miami

WMT Memo:

FROM: Bill Quarton, general manager
TO: WMT sales staff
RE: Radio: Guesswork Medium,
SPONSOR, 1 January, p. 64

"A good many of us recognize that radio must do a better job of selling AND make available more and better facts and figures if we are to get the most out of radio. That is why I have been willing to spend so much time on the organization of BAB. There isn't a great deal the individual station can do but there is ONE thing, for sure, and that is to prove to our clients and prospects that WMT is one hell of a good buy! Don't let them forget it. You believe it and I believe it, so tell them over and over. The Hooper is sensational but we also have 27 years of experience and case histories, BMB, and stacks of additional data."

Letters appearing on this page are in response to last issue's editorial entitled: "Radio: guesswork medium." These are but a few of the dozens received thus far. Other letters will appear in the next issue.

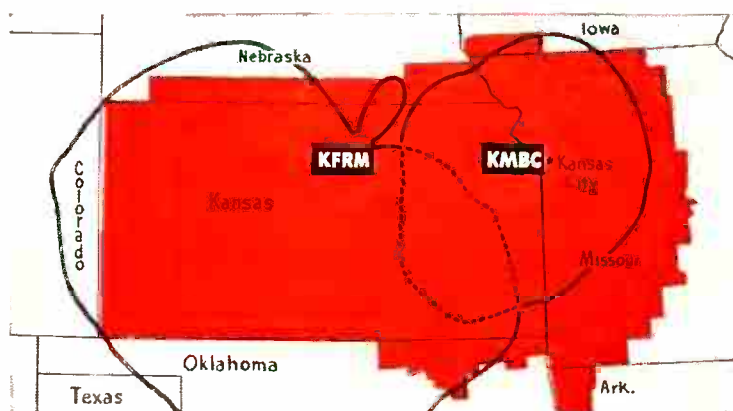
THE KANSAS CITY MARKET

Does Not Run in Circles!



It's a Rectangle...

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



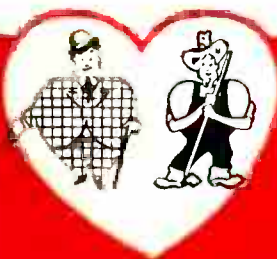
Daytime half-millivolt contours shown in black.

Conlan's 1950 coincidental survey of 146,000 calls in the Kansas City Primary Trade Territory reveals The KMBC-KFRM Team in the lead by a wide margin over all other broadcasters.

In addition, the September-October Hooper report for Metropolitan Kansas City shows KMBC in first place in

morning, afternoon and nighttime periods!

The KMBC-KFRM Team provides advertisers with complete, effective and economical coverage of Kansas City's Primary Trade area—without waste circulation. For full information on your best buy in the Heart of America, call KMBC-KFRM, or any Free & Peters "Colonel."



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

Looks like somebody needs a new calendar...

1951

S	M	T	W	T	F	S
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

CBS prints this calendar for the benefit of those people in radio who are obliged to reach back into 1948 and 1949 to find figures that will support their claims for circulation, audience, billings, cost-per-thousand, or whatever. Fellows, while your backs were turned, it became 1950. And after a while, even 1951. And as of 1951, it's like this:

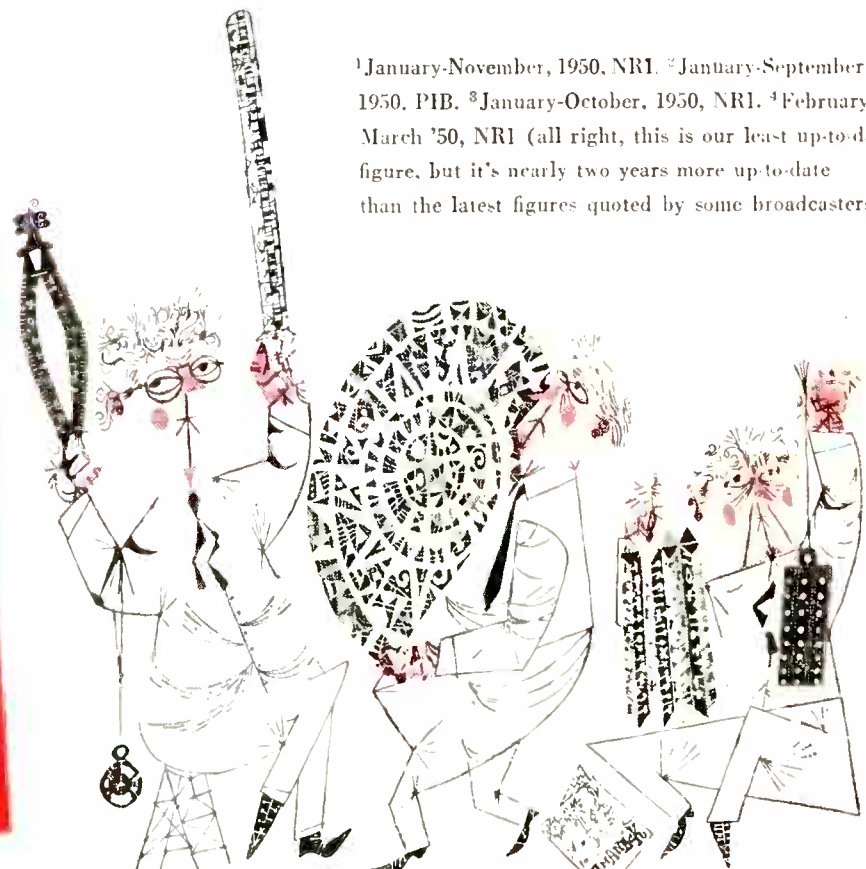
CBS starts 1951 with the highest average ratings in network radio: 26% higher than the second-place network.¹

CBS starts 1951 with the highest billings in network radio: 11% above 1949, 13% above the second-place network.²

CBS starts 1951 with the lowest cost-per-thousand homes reached in network radio: 33% lower than the second thriftiest network.³

CBS starts 1951 with the largest circulation in network radio: 895,000 more homes than the second-place network.⁴

¹January-November, 1950, NRI. ²January-September, 1950, PIB. ³January-October, 1950, NRI. ⁴February-March '50, NRI (all right, this is our least up-to-date figure, but it's nearly two years more up-to-date than the latest figures quoted by some broadcasters.)



Columbia Broadcasting System