

SPONSOR

For buyers of broadcast advertising

- 25 page NAB evaluation—p. 57
- Secret life of a soap opera—p. 27
- The Happy Gang—p. 36
- The automotive story: part 3—p. 32
- A pup's role is important in a daytime serial—p. 27



BAND
THE BRIGHTER

SALLY-THE DOG
YOUNG DR. MALONE

Look for SPONSOR
every other
Monday



JACK BENNY



AMOS
'N'
ANDY



ARTHUR
GODFREY

GREAT SHOWS



BING CROSBY



MARIE WILSON



SPIKE JONES



LOWELL THOMAS

mean

GREAT AUDIENCES

over

Michigan's Greatest Advertising Medium

Call or write
your nearest
PETRY office

WJR

CBS

50,000 WATTS



FREE SPEECH MIKE

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Asst. to the Pres.



TS... SPONSOR REPORTS...

.. SPONSOR REPORT

11 April 1949

Independent TV first in Canada?

Behind scenes activity in Canada may result in Canadian Broadcasting Corporation licensing an independent TV station before it goes on visual air itself. It'll be window-dressing for governmental control. CBC now has \$4,000,000 for TV.

-SR-

PIB figures still give only part of ad picture

Publishers Information Bureau report on leading advertisers in magazines and radio continues to give unbalanced picture on both radio and black-and-white. Since selective broadcast advertising is ignored and newspapers not included, figures are far from accurate picture of today's ad expenditures. Only network gross time charges are included, sans program costs. Foods and cosmetics lead PIB lists.

-SR-

Ad detector now

Another attempt to sell sponsors on qualitative studies via psychograph (SPONSOR, October 1948) is being attempted. Same group with new money and new promotion is trying again. They call it ad detector instead of "arousal" now.

-SR-

Viewers become used to TV, too

Hofstra College research indicates TV set owners become reinterested in motion picture theater going after 1 year of owning a receiver. Decline first year in theater going was 36%. It dropped to 23% second year.

-SR-

Special month promotion being watched

WOR is trying out "special month" type of promotion with emphasis on home appliances. Sponsors haven't flocked in as yet, but industry is watching how great station like WOR affects market like New York.

-SR-

Auto co-op bankrolls being nursed

Dealer cooperative advertising money available at automobile companies runs up into multiple millions. One company has \$23,000,000 set aside for dealer co-op campaigns, which, it's holding until automobile market prospects are clearer.

-SR-

Chiquita gets around

Chiquita Banana will come back to air in many different forms, including a variation of icebox song. Even WQXR, which says "no" to singing commercials, will have Chiquita, but on good-music station she'll be hostess at "luncheon concert."

-SR-

More TV program producers

Television Digest's TV Directory No. 7, second quarterly edition this year, lists 376 firms syndicating films and programs to stations. This is increase of 30 over 1 January edition.

Stations look to new local business

Trend at many local stations is towards taking a crack at classified and other local advertising, until recently exclusive preserve of newspapers. Dr. Millard Faight, economist speaking at FMA meeting, stressed fact that only 1% of 4,000,000 U.S. businesses use radio, thus radio advertising prospects are 99% more than those using air presently.

-SR-

Dual web transmittal during summer

All networks again have made plans to serve stations which continue on standard time when rest of nation moves clocks ahead 1 hour. General relaxation of transcription rules makes it simpler to handle multiple transmission of programs, but it's still heavy expense item.

-SR-

Survey indicates ad budgets up

Association of National Advertisers recent survey indicates that only small minority of advertisers will spend less in 1949 than 1948. Consumer goods companies, to extent of 50%, expect to spend more, while industrial advertisers to extent of 51% expect to use more advertising. While not reported, consumer goods firms will use all media in increases.

-SR-

Broadcasting to report U.S. internal spending

While governmental spending for ECA may be less, more money will be plowed into housing and other internal activities. This is expected to help business conditions within U.S. Plans are for Bureaus to use broadcasting to tell listeners what is being done.

-SR-

TV and radio usage balanced, according to NRI

Nielsen (NRI) reports much more balanced viewing-listening in TV homes in which he has his audimeters than other researchers. In December, 1948, NRI TV sample viewed 3.90 hours daily, turned their radio sets 3.11 hours daily. His report on percentage of homes using television showed 90.9% used their sets day or night.

-SR-

Toni vs Beauty shops

Battle of beauty-shop vs. home permanents, which was reported practically ended as far legal action is concerned, has broken out again—this time in Massachusetts. Claim is that Toni is monopoly (because of wide radio advertising) which tends to eliminate small business. Thus far it's no-decision battle.

please turn to page 38

capsuled highlights

IN THIS ISSUE

- NAB Evaluation**, with 19 individual activities of the National Association of Broadcasters weighed by advertisers and agencies. **page 25 and 57**
- Automobile parts and accessories** are the real profitable items for dealers. **page 32**
- Outlook** is becoming more and more competitive in practically all consumer lines. **page 20**
- Daytime serials depend upon many things**, and in many cases the factors that appear to be most important aren't. This is the first of an important series. **page 27**

Studio audiences are neglected by most sponsors when they can be fountain heads of promotion for products. **page 35**

IN FUTURE ISSUES

- Summer selling** can be broadcast advertising keystone. **9 May**
- Folk music** is the most consistent audience producer of any music form. **25 April**
- TV Costs** as they are today. **25 April**
- Coverage reports**—and what they mean. **25 April**
- Daytime serials** (part two). **25 April**

NO SALT LAKE STATION SERVES THE INTERMOUNTAIN MARKET

In audience figures the 1947 Winter Hooper survey confirms what is obvious from geography — no Salt Lake City radio station serves the intermountain market. Intermountain Network stations have the king-size share of the audience. Look over these revealing statistics:

WINTER, 1947 — PERCENTAGE OF LISTENING

City and State	Approx. Airline Miles From Salt Lake	Local IMN Station	All Salt Lake City Stations***	
Price, Utah	105 miles	90.4%	8.5%	Daytime*
Rock Springs, Wyo.	162 miles	92.8%	5.4%	Daytime
Casper, Wyoming	330 miles	48.1%	0.0%	Daytime
Casper, Wyoming	330 miles	33.9%	0.0%	Night
Sheridan, Wyoming	375 miles	59.8%	0.0%	Daytime
Idaho Falls, Idaho	187 miles [†]	47.3%	5.3%	Daytime
Idaho Falls, Idaho	187 miles	45.2%	7.9%	Night
Powell, Wyoming	320 miles	51.2%	0.0%	Daytime
Billings, Montana	390 miles	33.7%	0.0%	Daytime
Billings, Montana	390 miles	23.0%	0.0%	Night
Miles City, Montana	500 miles	82.5%	0.0%	Daytime
Nampa-Caldwell, Ida.	310 miles	35.7%	0.0%	Daytime
Nampa-Caldwell, Ida.	310 miles	24.5%	2.8%	Night**

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

* Both day and night measurements are given where breakdowns are available from Hooper.

† Since Winter, of 1947, this area has new stations carrying network service, formerly available only from Salt Lake City.

** Combination of all stations showing 1% or more of audience.

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Published biweekly by SPONSOR PUBLICATIONS INC., Executive, Editorial, and Advertising Offices, 40 West 52 Street, New York 19, N. Y. Telephone: PLaza 3 6216. Chicago Office: 360 N. Michigan Avenue, Telephone: FIN and CH 1550. Publication Offices: 32nd and Elm, Baltimore, Md. Subscriptions: United States \$8 a year, Canada \$9, Single copies 50c. Printed in U. S. A. Copyright 1949 SPONSOR PUBLICATIONS INC.

President and Publisher: Norman H. Glenn, Secretary: Elaine Cooper Glenn, Editor: Joseph M. Kandler, Associate Editors: Frank Bannister, Charles Sinclair, Dan Richardson, Researcher: Stella Brauner, Art Director: Howard Wechsler, Advertising Director: Lester J. Bismontial, Advertising Department: M. H. LeBlang, Beatrice Turner, (Chicago Manager) Jerry Givon Jr., (Los Angeles) Duncan A. Scott & Co., 2978 Wilshire Blvd., (San Francisco) Duncan A. Scott & Co., 1114 Bldg. Circulation Manager: Milton Kaye, Circulation Department: Marsha Chidoltz, Emily Cutler.

COVER PICTURE: Dues and Imbles are integral parts of toasty daytime serial "There's a Treasure." Page 27

40 West 52nd

GREAT SOLACE

As one who long ago learned to appreciate BMB's basic value, and as one who looked with pained amazement on those who would tear the organization limb from limb, I found great solace in your March 28 description of how BMB has weathered the storm.

OLIVER B. CAPELLE
Sales Promotion Manager
Miles Laboratories, Inc.
Elkhart, Ind.

COMICS MISNAMED

Liked your October and November articles on Latin Radio, but there was one cut-line that bothered me a little bit, i.e., "Cuba likes Mexican comics Solinsky and Pedro" (p. 32, Nov. '48). The article is absolutely correct in that Cuba likes them, as do the people all over the rest of Spanish-speaking America, but the name of the team is "Manolin and Shilinsky" . . . to the Latins, misnaming their favorite funnymen would be just as if they were to review a Broadway comedy "starring America's beloved Alfred Lunch and his charming wife-leading lady, Lynn Glotz."

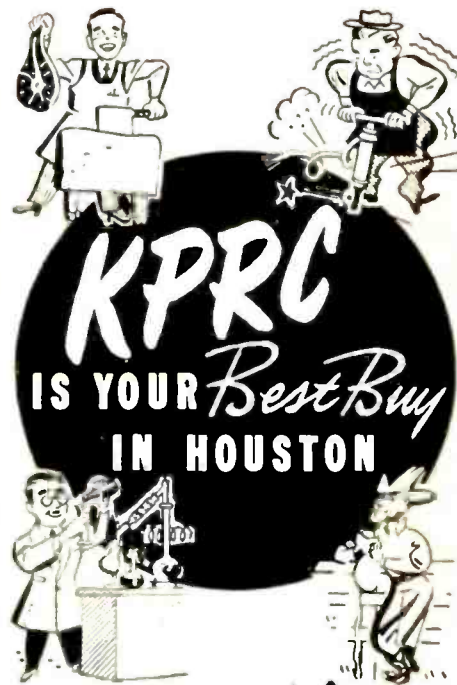
As a matter of curiosity . . . how many subscriptions go to Mexico and the rest of Latin-speaking America? I had an awful struggle on my hands with each new issue . . . it would be "borrowed" before I could finish reading it. By the time it made its way back to me, the copy was much in need of Scotch-tape . . . that is to say that my friends liked SPONSOR, all of them.

KEN BAKER
Bozell & Jacobs
Dallas

TAKE A BOW

Just a note of appreciation for the fine reporting job you did on the article about Speidel. As far as I know, there was no puffery that would cause me to blush before my friends, and you highlighted the significant and interesting points.

In fact, the only objection which I could find with the article is the "Jr." which you tagged on to the end of my name. While it is true that I have a (Please turn to page 8)



Here's Why...
FIRST IN BMB

FIRST IN HOOPER

FIRST IN THE SOUTH'S FIRST MARKET



To sell Houston and the great Gulf Coast area

Buy KPRC FIRST

in Everything that Counts

KPRC HOUSTON
950 KILOCYCLES • 5000 WATTS

NBC and TQN on the Gulf Coast
Jack Harris, General Manager
Represented Nationally by Edward Petry & Co.

KXEL

HAS

CHANGED

LISTENING

HABITS

IN

IOWA

1540 . . .

BY ACTUAL MEASUREMENT*

NORTHEAST IOWA'S MOST POPULAR FREQUENCY

Take Howard County, Iowa for example. This rich and prospering community has its borders 95 miles from KXEL's transmitter, yet here in this rich market area KXEL holds up to 54.3% of the listeners. This is three times as many listeners as WHO and up to nine times as many listeners as WMT.

Shown below are the distribution of listening homes among radio stations in Howard County from 7:00 A.M. to 12:00 Noon.

* Facts taken from Conlan's newest Comprehensive Study of Listening Habits.

	7:00 to 8:00 AM	8:00 to 10:00 AM	10:00 to 12:00 AM	TOTAL MORNING
KXEL	38.5%	54.3%	50.0%	50.0%
WHO	30.8%	14.3%	17.5%	18.2%
WMT	7.7%	5.7%	5.0%	5.7%

The fact the KXEL holds the lion's share of listeners in this rich Northeast Iowa market area during these hours is only half the story, for Howard County is only part of the great KXEL Northeast Iowa market audience. The most important half is the undisputed fact that KXEL does give *more listeners per dollar*. Look at these amazing cost figures.

During the 7:00 to 8:00 A.M. period, KXEL holds 38.5% of the listeners and costs only \$110.00 for this hour of time. WHO holds only 30.8% of the listeners—yet costs \$230.00 for this same amount of time. WMT holds 7.7% of the listeners and costs \$120.00 for this hour. (Cost figures taken from Standard Rate & Data.)

Here is the unvarnished truth. You are not getting your money's worth of listeners, if you are trying to cover Northeast Iowa, without KXEL.

Get the complete facts on Northeast Iowa's listening habits. Call your Avery-Knodel man or write direct to KXEL.

KXEL 50,000 WATTS ABC

JOSH HIGGINS BROADCASTING COMPANY
WATERLOO, IOWA

Represented by Avery-Knodel, Inc.
ABC OUTLET FOR CEDAR RAPIDS AND
WATERLOO, IOWA



WORLD'S Spectacular

pays off

AT THE CASINO

SALES MANAGER

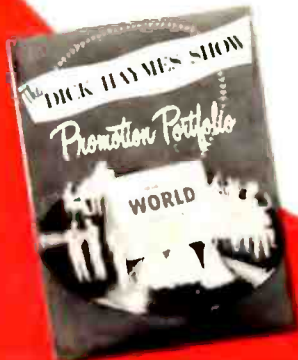
**SPECTACULAR NEW SHOWMANSHIP
THAT MEANS INCREASED SPONSORSHIP!**

We're showing WORLD subscribers the better way to increased sales and sponsor satisfaction. New stars . . . new shows . . . new scripts . . . new promotions . . . new ideas . . . that mean **NEW** sponsors and **MORE** sponsors for WORLD stations! New, bigger, better shows like "The Dick Haymes Show," "The David Rose Show," "The Lyn Murray Show," "The Carmen Cavallaro Show," "Eddy Howard" and many more—all planned for **COMMERCIAL SPONSORSHIP!**

HERE'S THE
1ST
OF THE
GREAT SHOWS IN
WORLD'S SENSATIONAL
COMMERCIAL PLAN!

THE DICK HAYMES SHOW!

Terrific, power-packed brochures—on "The DICK HAYMES SHOW"—have already been sent to WORLD stations. These brochures tell your prospective national, local or regional sponsor how he can put this great, tailor-made, selling program to work immediately!



This DICK HAYMES SHOW Promotional Portfolio shows your sponsor how he can make this program ring his cash register! It contains ad mats, star photos, newspaper articles, "teasers"—ready to go!

SEE WORLD'S GREAT EXHIBIT — N.A.B. CONVENTION — SUIT

New Commercial Plan

for you

REGISTER!



STATION MANAGER

COMMERCIAL ...on 8 Great Counts!

1. **COMMERCIAL TALENT** . . . Stars your sponsors like because they sell . . . Sell . . . SELL!
2. **COMMERCIAL TIMING** . . . Each show timed "commercially." Each number timed to fit into its proper place!
3. **COMMERCIAL SCRIPTS** . . . Written like custom-built shows: Commercial lead-ins; open and closing sponsor identification against theme; provision for two full-length commercials inside the show!
4. **COMMERCIAL PRODUCTION AIDS** . . . As in *The DICK HAYMES SHOW*: Opening and closing themes by Dick Hoymes; special voice tracks wherein Dick Hoymes ties in with sponsor, introduces Helen Forrest, etc.
5. **COMMERCIAL BROCHURES** . . . Specifically designed to convince sponsors.
6. **COMMERCIAL PROMOTION AIDS** . . . Three sizes of ad-mots, photos, newspaper articles, "teasers"—ready to go!
7. **COMMERCIAL AUDITION DISCS** . . . So your sponsor can hear his show as it will sound on the air!
8. **SPECIAL COMMERCIAL DEPARTMENT** . . . To tell you where *WORLD* programs are sold—types of sponsors—Hooper ratings—success stories—to make it easier to sell your sponsor and keep him sold.

"The Sponsored Library"

WORLD

PROGRAM SERVICE LIBRARY

WORLD BROADCASTING SYSTEM, INC.

An Affiliate of Frederic W. Ziv Company
501 MADISON AVE., NEW YORK 22, N. Y.
Cincinnati • Chicago • Hollywood

500-501, HOTEL STEVENS, CHICAGO

(Continued from page 4)

GENTLEMEN... *it's mighty like trying to paint a mural on a postage stamp!*

Seriously, we're not being facetious. To tell the entire amazing sales story of our food-quiz program, KITCHEN KAPERS, starring the nationally-known Tiny Ruffner in just a mere advertisement is utterly fantastic!

Why, the story of *mail* alone is a whopper... nearly 1000 pieces a week!

And the *sponsor* list! Pardon our pointing—but look over there to the right. You've looked? All right, now look again and note the "stars". Those stars denote *renewals*. Good, sound, firm renewals.

Live audiences? Well, there was that time last month when all Philadelphia had nary a trolley or bus or taxi... but 453 people arrived at KITCHEN KAPERS. Oh, yes... it was raining, too! But you see, they had their tickets!

And to those live audiences *all* the products are *displayed* by merchandiser Bob McKenna, lately of the Great Atlantic and Pacific. Bob is the busy "man in the field" whose waking hours are filled with arranging *point-of-sale displays* for KITCHEN KAPERS advertisers... and inclusions of *program mentions* in 87 newspapers in 77 cities within WIP's throaty voice.

Power? And power-selling is what's needed in the food field. And power-selling is what's in KITCHEN KAPERS' five half-hours a week... at the high-listening hour of 10:45 A.M.

The postage stamp is completely covered, but there's lots more to tell. Won't you let our sales rep "tell all"?

Edward Petry & Co.
represents us nationally.

WIP

PHILADELPHIA

35 S. 9th Street,
Phone Walnut 2-6800

- *J. W. BEARDSLEY
(Codfish Cakes & Shredded
Codfish)
- *THE BEST FOODS, INC.
(Presta, 2-in-1 Shoe Polish,
Hellmann's Mayonnaise)
- *THE BORDEN CHEESE CO.
(Cheese)
- H. C. BRILL CO.
(Brill's Spaghetti Sauce)
- CALIFORNIA LIMA BEAN
GROWERS ASS'N
- *CARR-CONSOLIDATED
BISCUIT CO.
- *DOYLE PACKING CO.
(Strongheart Dog Food)
- *DURKEE-MOWER, INC.
(Marshmallow Fluff)
- *I. J. GRASS NOODLE CO.
(Soup)
- HOYT BROS.
(Dumpling Mix)
- *ILLINOIS PACKING CO.
(Joan of Arc Kidney Beans)
- *MODERN FOOD SALES
(X-Pert Cake mixes, Instant
Icing)
- PLANTATION CHOCOLATE
CO.
(Candy)
- *SIMONIZ COMPANY
(Simoniz)
- J. STROMEYER CO.
(Syrup)
- WM. UNDERWOOD CO.
(Canned Foods)
- *WISE POTATO CHIP CO.

father, his name is not David. Your article leaves me no recourse except to sire a second son, which you have given such a propitious start in life.

DAVID G. LYON
Vice President
Cecil & Presbrey
New York

Would you please remove Mr. Nicholas Dreystadt's name from your records and substitute the name of Mr. W. F. Armstrong.

You are doing a good job with your magazine—in fact, it seems to be improving monthly.

C. J. FRENCH
Mgr., Adv. Dept.
General Motors (Chevrolet)
Detroit

• Thanks for the kind words, Mr. French. But don't you mean "biweekly?"

I rather like the personalized writing of your article on Gold Seal Glass Wax. I feel that you definitely have written some thoughts which might have value, if understood, that many articles about our business have missed.

HAROLD SCHAFER
President
Gold Seal Company
Bismarck, North Dakota

Congratulations on your two editorials in the 28 February SPONSOR. The one on BMB was sound and very well put. Your bouquet for *Sales Management's* population figures made a lot of sense, and I think the spirit behind it was excellent.

CHARLES P. HAMMOND
Vice President
ABC, N. Y.

I started to dictate a note of congratulation to you about the way you handled the BMB situation in your feature article, and to thank you for the nice mention of *Sales Management*.

Then someone called my attention to another page, where under the heading, "Applause," you wrote what I think is the finest tribute ever written

(Please turn to page 52)



Hail KCBS... Hail Columbia!



On April 3rd the call letters of KQW, San Francisco, were changed to KCBS. And that dotted the last "i" and crossed the last "t" to the fact that KCBS is now a Columbia-Owned Station.

Making our San Francisco outlet a Columbia-Owned Station and switching its call letters to KCBS means a lot of good things to a lot of good people. Including you.

FOR THE LISTENER—*KCBS now becomes unmistakably associated with CBS—today carrying the greatest schedule of entertainment ever concentrated on one network in the history of radio. And this star-studded CBS schedule is backed and blended with KCBS local originations which cater to Northern California listening likes.*

900 advertisements promoting KCBS-CBS programs are now appearing in every newspaper throughout the entire KCBS 50-100% BMB Audience Area.

A SIGNIFICANT "EXTRA"
KCBS is now represented nationally by Radio Sales... Radio and Television Stations Representative—CBS. Which means you now can get penetrating and resourceful data about the KCBS market and Northern California listening habits, plus complete and accurate information on how to get KCBS listeners to buy more of your product—faster.

ADVERTISERS, TOO—*local, national spot, and network—share new advantages from this reinforced identity between the network and its San Francisco outlet. For instance, more than*

Ask us or Radio Sales how KCBS—"Columbia's Key to the Golden Gate"—can be your key to greater profit.

"Columbia's Key to the Golden Gate" KCBS

5,000 watts, 740 kilocycles, Columbia Owned, Represented by Radio Sales



**for profitable
selling—
INVESTIGATE**

Represented by
ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Cloir R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

E. James McGookin*

Advertising and General Manager
Revere Camera Co., Chicago

Revere Camera is a firm that would very much like to be number one in its field. If its sales figures don't soon top those of Eastman Kodak and Bell & Howell, it won't be for lack of trying. The big Chicago firm is out to sell its line of 8 mm. and 16 mm. cameras, projectors, and accessories to the ardent hobbyists who make up the ranks of America's largest indoor-outdoor hobby, and to do it, is depending heavily on its aggressive merchandising and promotion efforts. This is James McGookin's department. The tall, deep-voiced ad executive directs the spending of a budget (nearly \$1,000,000 for 1949) that has already given a sizable jolt to much of the thinking in the camera-making industry regarding advertising.

Industry estimates show that more than \$11,000,000 will be spent this year by amateur and semi-pro moviemakers for cameras and gadgets.** Revere intends to continue building up its name within this lucrative market by using the *Jo Stafford Show*, a weekly 25-minute musical opus on 46 ABC stations, and by spending the remainder of the budget for magazine space and other forms of promotional activity. McGookin promotes the show heavily to Revere dealers as a big selling point in stocking Revere equipment, and recently took the entire show around to a banquet of the local chapter of the National Photo Finishers Association in Los Angeles to whoop things up a bit for Revere.

The fact that Revere is in radio at all puzzles not a few people, particularly some of those who feel that the printed page is the only way to sell movie cameras. In 1947, Revere took the plunge in network on Mutual with the *Jan August Show*, later switched it to *All Star Revue*, a show which became a sort of Revere family affair, inasmuch as Revere executive Ted Briskin is married to actress Betty Hutton whose sister Marion was starred on the show. With that straightened out, McGookin moved the show to ABC, hired in *Jo Stafford*, and looks to be set for awhile. McGookin is modest about the results obtained from his broadcast advertising, but the sales curve keeps going up.

*Seen right with *Jo Stafford*.
**Source: *Popular Photography Market Analysis*.

Big Aggie's CONCENTRATING ON GOOD LIVIN'!

Conceived by WNAX and conducted by WNAX in cooperation with Farm Extension Services in Minnesota, North Dakota, South Dakota, Nebraska and Iowa—the WNAX 5-state Farmstead Improvement Program is creating a better way of life for the Midwest farmer. For the past ten years emphasis has been on cropland improvement and increased production. The Farmstead Improvement Program is designed to improve the home itself—making possible a more comfortable and gracious life on the farm. During 1948 (the first year of the three year program) 1,044 farm families representing 203 counties participated in Farmstead Improvement. First year winners were selected from entries in each state. These state winners—the Bill Hendricks family of Brookings County, South Dakota—Emmet County, Iowa's, Sam Naas—the Ben Ludtke family, Blue Earth County, Minnesota—the Floyd Bosserman's of Golden Valley County, North Dakota—and the Fred Kriesel's of Cheyenne County, Nebraska—were honored at special celebrations. Each received a WNAX \$1,000.00 merchandise award. Inspired by the program, 1,039 other farm family entrants made substantial "farmstead improvements."

The vigorous growth of this ambitious campaign for better living has been given added impetus by increased merchandise awards made available for 1949. The WNAX Farmstead Improvement Program had definitely caught on. Hundreds of new entrants, fired with enthusiasm for the project, are submitting applications for 1949-1950 participation.

WNAX has been able to lead its farm families in this gigantic Farmstead Improvement Campaign because of the confidence Big Aggie folks have in the station. This unique broadcaster-listener relationship has been a large factor in the development of WNAX dominance in Big Aggie Land—a rich, 5-state major market.

WNAX continues—serving the Midwest Farmer.

A Cowles Station

570 KC • 5,000 WATTS

WNAX



Affiliated with the American Broadcasting Co.
Represented by the Katz Agency



© Kurt Schwitters




“Have a wonderful time”

TAKE 13 WEEKS WITH PAY...ON WCCO

Stay on wcco all year 'round—*without a Summer hiatus*—to have a wonderful time! Summertime in the Northwest is just what the doctor ordered.

BIG SALES! Throughout the 6-state wcco territory, retail sales are just about as high (\$699,000,000) in June, July and August as they are in any other season. Northwest farmers harvest cash crops of \$865,927,000 in these three months, and more than two million vacationists bring in (and gleefully spend) an additional \$212,000,000.



BIG LISTENING! WCCO delivers an average daytime Twin Cities Hooper of 6.0 in the Summer—58% better than any competing station. (Throughout the 6-state area surveyed by the CBS-WCCO Listener Diary,* WCCO averages 200% more listeners than any other Twin Cities station.)

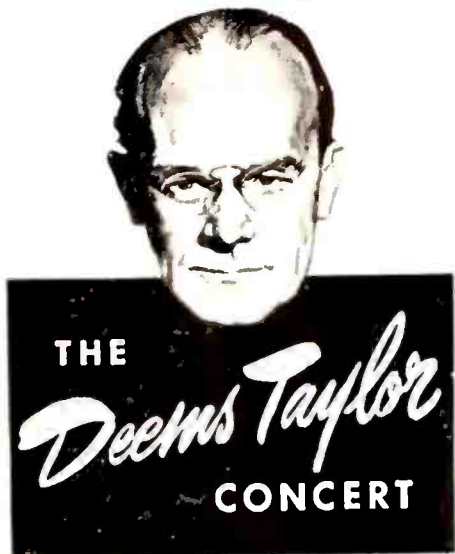
BIG PRECEDENT! Last year, 48 blue-chip local and national spot advertisers (30% more than the year before) stayed “on the job” all year 'round on 50,000-watt WCCO. As they'll do again this year...having a wonderful time, making sales while the sun shines.

You'll find, as they have found, that the 13 Summer weeks on WCCO are *13 weeks with pay*. For reservations, see us or Radio Sales.

50,000 watts **WCCO**
Minneapolis-St. Paul • CBS
Represented by **RADIO SALES**



**NOW
AVAILABLE
on
WWDC
in Washington**



Here's a new kind of disc show featuring the world's greatest music plus the sparkling comments of America's most distinguished music critic, Deems Taylor. Great guest stars are heard on each of the 30-minute programs, five times a week. It's a wonderful buy for participations or complete sponsorship. Ask your Forjoe man for details.

**7:30 to 8 P. M.
Monday through Friday**



New developments on SPONSOR stories

p.s.

See: "Making Good With a Specialty"

Issue: May 1948, page 38

Subject: The thinking back of Ronson's purchase of a second air show.

Ronson accessories (lighter fluid, wicks, flints, etc.) have played second fiddle to Ronson table and pocket lighters almost from the beginning. However, Ronson has been marketing them for years through a wider distribution system than that which sells the lighters, and their acceptance, backed by small-space magazine ads and e.t. announcements, has increased steadily. By January of this year, Ronson decided that the accessory business was a profitable one, and it was time for its own air show to do the selling job.

A lesser, but important reason for the Ronson purchase of the capsule (five-minute) *Johnny Desmond Show* on nearly 500 Mutual stations every Sunday night is the discount factor. Ronson is an important Mutual client, having sponsored *Twenty Questions* since mid-1946 on that network. Adding a new program put Ronson in a dollar-volume bracket that afforded it a real discount. With the increased sale of the accessories, the fact that Ronson has a new product (Penciliter) to plug on *Twenty Questions*, and the favorable dollar-volume discount, Ronson felt that the crowning of Johnny Desmond and the commercial pitches of Charlotte Manson could do a good, low-cost job in reaching new customers for Ronson accessories. Latest research figures bear this out, and show that Ronson's cost-per-thousand-homes-reached is a little more than a dollar.

Ronson didn't take any advertising dollars from its original \$2,250,000 advertising and promotion budgets. The Desmond show is an added starter with its own budget, and does not conflict with *Twenty Questions*, selective TV campaigns, and magazine advertising.

p.s.

See: "Crusading Poys Lee"

Issue: February 1947, p. 9

Subject: ABC outlets took Drew Pearson show off line and sell late repeat to local Lee dealers

Repeat broadcasts of Drew Pearson's 6 p.m. Sunday broadcasts have been sold by 22 local ABC stations in cities throughout the country, and the list is growing steadily. The Frank H. Lee Company, makers of Lee hats, sponsors Pearson's regular live broadcast. The program is taken off the line for the repeat later the same evening.

Strategists at William H. Weintraub & Company, Inc., Lee agency, came up with the idea. It is a further solution of the original situation in which Lee dealers, from the start of Lee's sponsorship, wanted to take advantage of the Pearson show by buying announcements just before or after it. The idea is paying off in the sale of more hats.

One men's shop wrote that its hat business was up 20% over last year in the period 7-19 March, and credits the increase largely to sponsoring Pearson. A large department store's sales in all departments were down in February, except the hat department, which was up. They also credited the new Pearson repeat.

The first three stations to sell the repeat were WJZ, New York, WENR, Chicago, and KECA, Los Angeles. As soon as other ABC managers heard about it, they wanted to get in on the deal. Lee submits a list of eligible dealers in each city where the original broadcast is heard, and reserves exclusive right to approve or reject any proposed local sponsor.

The show must be repeated on the same Sunday night as the
(Please turn to page 96)

We Pay Our Respects...

to all you station men whose confidence in us and an idea made the Syndicate success story possible.

WMBR
Jacksonville, Fla.

KWP
Muscatine, Iowa

KBMY
Billings, Mont.

CFMT
Montreal, Quebec

"...certainly pleased with the progress you are making. You can count on me to be an enthusiastic member of the Syndicate."

"...most pleased to join plan service that you are offering can be a lot of good broadcasting in this country."

KTSM
El Paso, Texas

WAPX
Montgomery, Ala.

"...just listened to 'Pat O'Brien', and 'Frontier Town'. They really sound good!"

"...well done. You can secure a notch show in producing something that radio needs for a long time."

"...most pleased with my membership. Believe you have a natural talent which means much to all of us. Don't believe I am a producer in Arizona. I will come a long way."

ZBM
Bermuda

"Your plan strikes us as the very thing we have been looking for."

WJW
Cleveland, Ohio

WINN
Louisville, Ky.

"Received the audition disc, and were quite impressed with the program quality and content."

"...station is happy over its membership. We are looking forward to the future of our organization."



BROADCASTERS PROGRAM SYNDICATE

Cooperative Program Syndication Plan — under direction of

BRUCE EELLS & ASSOCIATES

2217 Maravilla Drive • Hollywood 28, California • HOLLYWOOD 9-5869

KQW
San Francisco, Calif.

"...looking forward to a long and very profitable association."

For membership information — and "Pat O'Brien", "Frontier Town", and "Adventures of Frank Race" audition records — write, wire or phone. A total weekly fee equal to your one-time national class-A quarter-hour rate entitles you to all these and future Syndicate programs. ★ ★ ★ ★

KFH IS TOP'S

IN THE TOP KANSAS MARKET



Weigh these Yardsticks

TOP POWER

5,000 WATTS DAYTIME

5,000 WATTS NIGHTTIME

The most powerful full time station in Kansas.

TOP HOOPERATING

KFH has the TOP rating on listening audience.

TOP NETWORK—CBS

The only full time CBS station in Kansas. For 20 years KFH has broadcast CBS programs a large portion of every broadcast day.

KFH is TOPS in history too! Established in 1922, the first radio station in Kansas, KFH has consistently increased its power, its program quality and its audience to maintain leadership in its area through the years. KFH is backed by the Wichita Eagle, a leading Kansas newspaper, established in 1872.

• 5000 WATTS — ALL THE TIME . . .

the voice of the Wichita Eagle

KFH CBS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

WICHITA, KANSAS

SPONSOR**New and renew****New on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Doubleday & Co	Huber Hoge	MBS	58	Doubleday Quiz Club; MTWTF 11:45-12 noon; Mar 28; 1 wks
General Mills Inc	Knox Reeves	CBS	166	Bing Crosby's Wheaties Baseball; Su 10-11:00 pm; Apr 17
International Silver Co	Young & Rubicam	CBS	147	Adventures of Ozzie & Harriet; Sun 6:30-7 pm; Apr 3; 52 wks
P. Lorillard Co	Lennon & Mitchell	ABC	175	Stop the Music; Sun 8-8:15 pm; Apr 3; 52 wks
Perfect Circle Co	Henri Hurst & McDonald	MBS	494	Indianapolis Speedway Race; May 30
Quaker Oats Co	C. J. La Roche	ABC	186	Talk Your Way Out Of It; MWF 3-3:30 pm; Mar 30; 49 wks
Charles B. Silver Co	Brooks	MBS	23	Take A Break; Sat 10:15-11 am; Mar 12; 52 wks
William H. Wise & Co Inc	Twing & Altman	CBS	29	How To Get More Out of Life; Su 11:05-11:15 am; Mar 27; 4 wks

(Fifty-two weeks generally means a 15-week contract with options for 3 successive 15-week renewals. It's subject to cancellation at the end of any 15-week period)

**Renewals on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Equitable Life Assurance Society of the U.S.	Warwick & Legler	ABC	260	This Is Your FBI; Fri 8:30-9 pm; Apr 1; 52 wks
First Church of Christ Scientist	H. B. Humphrey	MBS	63	Healing Ministry of Christ Scientist; Sa 4:15-5 pm; Apr 2; 13 wks
General Foods Corp	Benton & Bowles	NBC	77	When A Girl Marries; MTWTF 5-5:15 pm; Mar 28; 52 wks
			89	Portia Faces Life; MTWTF 5:15-5:30 pm; Mar 28; 52 wks
S. C. Johnson & Sons Inc	Needham, Louis & Brorby	NBC	165	Fibber McGee & Molly; Tu 9:30-10 pm; Mar 29; 52 wks
Lever Bros Co	Ruthrauff & Ryan	CBS	87	Aunt Jenny; MTWTF 12:15-12:30 pm; Mar 21; 52 wks
Lever Bros Co	Young & Rubicam	CBS	150	Talent Scouts; Mon 8:30-9 pm; Apr 5; 52 wks
Manhattan Soap Co Inc	Duane Jones	NBC	162	We Love & Learn; MTWTF 11:15-11:30 am; Mar 28; 52 wks
Mars Inc	Grant	NBC	135	Dr. I.Q.; Mon 9:30-10 pm; Mar 27; 52 wks
Miles Labs Inc	Wado	NBC	152	News of the World; MTWTF 7:15-7:30, 11:15-11:30 pm; Mar 28; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS	114	Perry Mason; MTWTF 2:15-2:30 pm; Mar 28; 52 wks
Toni Co	Foote, Cone & Belding	CBS	149	Crime Photographer; Th 9:30-10 pm; Mar 23; 52 wks
William H. Wise & Co Inc	Twing & Altman	CBS	56	Handy Man's Guide; Sa 2-2:15 pm; Mar 5; 9 wks How To Get More Out of Life; Sa 2:15-2:30 pm; Mar 5; 9 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Guy Cunningham	WEEI, Boston, sls prom dir	Same, sls mgr
Jules Dundes	WCBS, N.Y., adv, sls prom mgr	KQW, S. F., sls, sls prom dir
Murray C. Evans		WGGB, Freeport N.Y., sls mgr
Robert Friedheim	NBC (radio recording div), N.Y., dir	World Broadcasting, N.Y., sls mgr
C. B. Heller	WJPA, Washington, Pa, mgr	WIMA, Lima O., sls dir
George Henderson	Citizen, Columbus O., adv sls dept	WLWC, Columbus O., sls mgr
Robert S. Hix	KFH, KFII-FM, Wichita Kans., sls staff	Same, sls mgr
Robert M. Richmond	May Co, Balto., publ dir	WCAO, Balto., asst mgr in chge natl sls, prom
Phil Wood	WFMJ, Youngstown O., sls mgr	WKOW, Madison Wis., sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul Christian	Consolidated Cigar Corp, N. Y., exec vp	Pal Blade Co Inc, N. Y., sls, adv dir
L. Russel Cook	W. A. Cleary Corp, New Brunswick N. J., vp	Wilbur-Suchard Chocolate Co, Lititz Pa., vp
John A. Crowe	American Tobacco Co, N. Y., asst chief of mfg	Same, vp
Harold R. F. Dietz	Emerson Radio & Phonograph Corp, N. Y., asst sls prom mgr	Same, sls prom mgr
Joseph V. Gettlin	Ralston Purina Co, St. L., cereal adv mgr	Same, sls, prom mgr cereal div
Arthur Grobart	Decca Records Inc, L. A., asst to Western div mgr	Same, N. Y., sls prom mgr
Charles J. Hajek		G. Heileman Brewing Co Inc, LaCrosse Wis., sls mgr
R. M. Hood		U. S. Rubber Co (Gillette Tires div), N. Y., adv, sls prom mgr

● In next issue: **New National Selective Business, New and Renewed on TV Advertising Agency Personnel Changes, Station Representative Changes**

Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Keller	—	Philadelphia Evening Bulletin, Phila., adv mgr
Ernest D. Kosting	Geyer, Newell & Gauger, N. Y., copywriter	Burlington Mills Corp, N. Y., adv mgr
Aaron Krochmal	—	Anchor Distributing Co, Pittsb., adv, sls prom mgr
Barbara A. Kross	Oppenheim, Collins, N. Y., fashion artist	Lane Bryant, N. Y., adv mgr
Edward D. Lane	Lamont, Corliss & Co, N. Y., sls mgr	Same, vp
Richard K. Law	American Hospital Supply Corp, Evanston Ill.	Tru-Ade Inc, Chi., adv, pub rel dir
Sydney Lowengerg	Esquire Inc, N. Y., sls prom, mdsg mgr	Champ Hats Inc, Phila., vp in chge adv, retail mdsg
C. L. McCall	G. Heileman Brewing Co, La Crosse Wis., gen sls, adv mgr	Jacob Schmidt Brewing Co, St. Paul Minn., gen sls, adv mgr
Frank Oxarart	CBS, Western div, transcontinental network sls mgr	Hunt Foods Inc, L. A., adv, mdsg mgr
Morris Pearlmuter	—	Fdi on Brothers Shoe Stores Inc, St. L., adv, prom dir
H. Kenneth Philips	Lamont, Corliss & Co, N. Y., mdse mgr	Same, vp
Jonas Rosenfield Jr	20th Century-Fox, N. Y., asst adv mgr	Same, adv mgr
Kay Smeya	Grant, Miami Fla.	Macfadden-Deauville Hotel, Miami Beach, adv, publ dir
Gail Smith	Procter & Gamble Co, Cinci., nighttime radio activities	Procter & Gamble Productions Inc, Cinci., dir in chge nighttime programs
Walter F. Spoerl	United States Rubber Co, N. Y., gen sls mgr mechanical goods div	Same, gen sls mgr all div
Alfred N. Steele	Coca-Cola Co, N. Y., vp in chge sls in U.S.	Pepsi-Cola Co, N. Y., first vp in chge sls operations in U.S., dir
Prescott A. Tolman	—	Eastern Air Lines Inc, N. Y., gen sls mgr
Frank M. Underwood	—	Petri Wine Co, S. F., gen sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adelphi Paint & Color Works, N.Y.	Adelphi's Redi-Blend	Gordon & Mottern, N.Y.
Allied Chemical & Dye Corp (General Chemical div), N.Y.	Baking mixes	Newell-Emmett, N.Y.
M. E. Bear Co, L. A.	Miller Retractable Ball Point Pen	Larry Pendleton, L. A.
Bishton-Wheeler Inc, Iliou N.Y.	Candy, confections	Moser & Cotins, Utica N.Y.
Blum's of San Francisco, S. F.	Vaseline Cream Hair Tonic	Monroe Greenthal, L. A.
Chesebrough Manufacturing Co, N.Y.	Beer	Cayton, N.Y., for TV
Chicago Laundry Owners Assn, Chi.	Krank's Shave Kreem, Mar O-Oil Shampoo	John W. Shaw, Chi.
Cleveland Sandusky Brewing Corp, Cleve.	—	Carpenter, Cleve.
Consolidated Royal Chemical Corp, Chi.	—	Ruthrauff & Ryan, Chi.
Delicia Chocolate & Candy Manufacturing Co Inc, N.Y.	Candy	Paris & Peart, N.Y.
Thomas Emery's Sons Inc, Cinci.	Netherland, Terrace Plaza Hotels	Ruthrauff & Ryan, Cinci.
Fairbanks-Lloyd Corp, N.Y.	Nodor household odor absorbent	Edwin Parkin, N.Y.
General Ice Cream Corp, Schenectady N.Y.	Ice Cream	Woodward & Fris, Albany N.Y.
Haley & Raskob Enterprises, Richmond Calif.	Glass cleaner	Botsford, Constantine & Gardner, S. F.
Juel Co, Chi.	Hair preparations	Walter L. Rubens, Chi.
La Regione Siciliana, Palermo Italy	Travel	Gotham, N.Y.
Los Angeles Mirror, L. A.	Newspaper	Smith, Bull & McCreery, H'wood.
Los Angeles Times, L. A.	Newspaper	Smalley, Levitt & Smith, L. A.
Nassour Studios, H'wood.	Africa Screams (Abbott & Costello film)	William Kester, H'wood.
Netherland Plaza Hotel, Cinci.	Hotel	Ruthrauff & Ryan, Cinci.
Victor Neustadt & Co Inc, N.Y.	Sweetop chocolate flavored creamed frosting	Paris & Peart, N.Y.
Old Judge Coffee Co, St. L.	Coffee	Gardner, St. L.
Philadelphia National League Baseball Club, Phila.	Baseball club	Weightman, Phila.
Pillsbury Mills Inc, Mapls.	Pillsbury's Best Flour, Sno Sheen cake flour, pancake mixes	Leo Burnett, Chi.
Polly Pritz Corp, N.Y.	Waterless household cleaner	H. W. Fairfax, N.Y.
Procter Electric Co, Phila.	Electric blanket	Gray & Rogers, Phila.
Procter & Gamble Co, N.Y.	Joy, liquid detergent	Biow, N.Y.
Procter & Gamble Co, Cinci.	Lilt (permanent wave kit)	Biow, N.Y.
Regal Amber Brewing Co, S. F.	Beer	Abbott Kimball, S. F.
Ritepoint Co, St. L.	Pens, pencils, lighters	Olian, St. L.
Ronsen Art Metal Works Inc, Newark N.J.	Pencil, cigarette lighter	Grey, N.Y.
Savoie Speedy Co, N.Y.	Hoerner's liquid shave	Edwin Parkin, N.Y.
Shymaker Locke Co Inc, Lancaster Pa.	Padlocks, locking devices, brass bronze hardware	Gray & Rogers, Phila.
Solvental Chemical Products Inc, Detroit	Cleaning compound	Luckoff, Wayburn & Frankel, Detroit
Southern Dairies Inc, Wash.	Dairy prods	Tucker Wayne, Atlanta
Stephen Product Co Inc, N.Y.	Auto Magic Picture Gun	Lewis, Newark N.J.
Sybul Co, N.Y.	Reducing salon	Edwin Parkin, N.Y.
Sunset Appliance Stores, N.Y.	Appliances	Bobley, N.Y.
Thorobred Dog Food Co, Cinci.	Dog food	Kammann-Nahan, Cinci.
Union Central Life Insurance Co, Cinci.	Insurance	Ralph H. Jones, Cinci.
Venus Foundation Garments, Chi.	Foundation garments	Edward A. Grossfeld, Chi.
V-Tone Products Ltd, Hamilton Ont.	Soft drink	J. J. Gibbons, Toronto
Whiting Milk Co, Charlestown Mass.	Dairy prods	Chambers & Wiswell, Boston

**MOVE
OVER,**
I've had listeners
in there for
YEARS!

Could be, but the war's
over, bub, Listeners don't
"fish" for out of towners
now a days. They listen
to their home stations.

Timebuyers, like Frigidaire,
who are abreast of the times,
are realizing this change in
the trend of the post war
listening habits—and Frigid-
aire is doing something about
it.

B. CURTIS

KVOB

CENTRAL LOUISIANA'S
FASTEST GROWING STATION

Mutual Broadcasting System

NEXT MONTH 1000 w-970 kc

All programs duplicated over
KVOB-FM at no extra cost

W. H. Dick, Gen. Mgr.

National Representative—Continental Radio Sales

Outlook

Vacations up this year, but individual spending down

Vacationing will be at all-time high this year. Spending per individual two-weeks-with-pay will be lower, but the number will be up, many taking their first vacation in years. The lush spender isn't in abundance, and those making reservations are asking costs more frequently than since before the war. More hotels and resorts are on the air, or scheduled, than at any time during past seven years.

Retailers concentrating on price-appeal advertising

Retailers using the air throughout the nation find that most potent appeal is price, and 54% of all local-retail broadcast advertising was price-minded during January and February. There's no indication that there'll be any change before late May, when impending marriages of thousands will increase buying.

Corporations again research-conscious

Market research, which suffered along with all research from the Dewey error, is back in good graces again. A number of big consumer-product organizations have rehired researchers whose contracts they "forgot" to renew, and top-ten corporations' market research staffs are back to pre-Dewey level.

Piece goods sales to continue up

Piece goods and fabric business in general will continue to improve because women have returned to making their own. Individual dressmaking always means better yardage sales and at better prices than quantity sales to manufacturers. Already a number of fabric houses are planning sewing lessons on TV, and department stores are increasing their piece-goods departments.

Hollywood shooting pilot pictures for TV showing

End of Hollywood ostrich attitude towards TV is at hand. Every motion picture company in the nation has a pilot motion picture in the works that's planned for TV showing and maybe theater showing, as well. Bill Lodge, engineering v.p. at CBS, has been elected to Society of Motion Pictures Engineers (SMPE) board. First TV motion picture produced by majors will be sneak-previewed sometime during July. Objective is to see what can be done to bring Hollywood quality and TV price together.

Coal advertising to be heavy this Spring

Because it's expected that the coal miners will be called out on strike late this Spring or early Summer, big coal corporations will be spending more money on advertising than usual to get coal into the homes. Idea is that Lewis pressure will be less effective if in-bin supplies are adequate. Radio will receive about 50% of the extra advertising, with newspapers getting practically all the rest.

Failures up, but not among broadcast stations

Despite the enormous increase in station competition, the failures of broadcasting stations are currently less than any other form of business. While a number of consumer publications have failed, and the death rate among trade papers has been high, this isn't true of radio operations. It's expected, however, that a few broadcasters will call it quits this year but percentage-wise business reporters indicate, it's nothing to be disturbed about.

Over-planting by farmers disturbs economists

Despite warnings by economists, farm planting will be up this year in some cases as high as 50% more than the government desires. Government price support assures farmers of a reasonable profit, so farmers are letting Uncle Sam take the brunt of over-planting. Price supports are not expected to be dropped, despite some feeling in Washington that some ruralites are taking advantage of a good thing to the extent of some \$3,000,000,000. U. S. Department of Agriculture is expected to sponsor an intensive broadcast campaign to increase consumption of farm produce, but even it doesn't believe that the over-production can be consumed.

First quarter statements will be up, and advertising budgets increased

Most of the great food companies will show better earnings for the first quarter of 1949, but there are clear-cut indications that the second quarter won't look nearly as good for many corporations. General Foods' net is up, as are the nets of other multi-product organizations. First-quarter money set aside for advertising is up about 10%, much of it, however, won't get into print or on the air until this Fall.

Radio to be asked to prevent "slip" going too far

Radio will be called upon to prevent the "slip" in prices and employment from becoming a recession. Business feeling is that what's happening is "normal", but public opinion experts know that the "slip" can become a whopper of a depression, if consumer thinking starts in that direction. The 5,000,000 unemployment talk (it's only 3,200,000 now) already has wage-earners worried and buying only necessities. FCC realizes that TV can help cushion the slump, and is rushing its unfreeze as quickly as it can, while still trying to do right by broadcasters and listeners. Broadcasting will have to condition the public on the fact that what's ahead is good for it.



To WLS...

The du Pont Award

"for outstanding and meritorious service in encouraging, fostering, promoting and developing American ideals of freedom and for loyal and devoted service to the nation and to the communities served"

RADIO Station WLS has just received the 1948 Alfred I. du Pont Radio Award. From among all the nation's large radio stations, WLS was selected as the one best achieving the above objective.

This recognition was based principally upon "Adventures in Freedom," dramatic program presented each week as part of WLS "School Time," educational series heard daily in thousands of classrooms. "Adventures in Freedom" is designed to stimulate young listeners to an appreciation of our American heritage of freedom; to point out how that heritage applies to everyday living, and to awaken individual responsibility toward the preservation of the American way of life.

As early as 1925, WLS originated its "Little Red Schoolhouse" programs and since 1937, has broadcast "School Time," planned with the help of an advisory council of educational leaders, to supplement and enrich the regular classroom curriculum. A thoroughly outlined advance schedule for teachers, an annual award for the best scrap-books illustrating the programs, and regular publicity in *Prairie Farmer* all add to the effectiveness and value of "School Time."

Although education is only one of the many services we provide, of needs we fill, it typifies the reason why WLS is welcomed as a friend in millions of Middlewestern homes.

A Clear Channel Station



CHICAGO 7

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

P-r-r-rogramming



25 recorded packages wrapped in a record of sponsorship... designed for maximum listenership... and tied with YOUR purse strings in mind



AUNT MARY - One of radio's most successful daytime serial programs... sponsored "live" by a national advertiser over NBC Western Network... here's a heart-warming story of a woman's fight for human dignity and understanding with listening appeal for young and old alike.

60.5 quarter-hours for 5-a-week broadcast



THE HAUNTING HOUR - Original psychological mysteries, "whodunit" thrillers, crime crusade themes and scary tales by ace radio writers... enacted by radio-stage screen stars, including Betty Furness, Jed Prouty and Betty Kroeger.

52 half-hours for 1-a-week broadcast



THE PLAYHOUSE OF FAVORITES - The world's best-known and loved novels and plays in brilliantly dramatized editions... expertly adapted for radio—with all-star casts, including Wendy Barrie, Les Tremayne, John Garradine and Signe Hasso. Some of these prestige programs are "A Tale Of Two Cities," "Rip Van Winkle," "Little Women," "The House Of The Seven Gables," "Adventures Of Tom Sawyer," "Camille" and "Robin Hood."

52 half-hours for 1-a-week broadcast

FOR A ROOM WITH A VIEW... on complete NBC SYNDICATED PROGRAM details by "516" at the Stevens Hotel. We'll be happy to provide descriptive brochures, rates and audition records.



A Service of Radio Corporation of America

for the P-r-r-r-actical PURSE



A HOUSE IN THE COUNTRY—Roof-raising, hilarious situation-comedy and a closet full of fun . . . based on the trials of a young city-bred couple in their search for peaceful living in the country. A well-constructed program, featuring top network talent and family-styled for country-wide appeal.

52 half-hours for 1-a-week broadcast



REFLECTIONS—The brilliant color of music woven with the golden thread of words . . . supplying a long-standing demand for a program designed for relaxed meditative listening . . . featuring Canada's finest radio talent . . . NBC-produced for maximum commercial effect and entertainment value.

101 quarter-hours for 2-a-week broadcast



THE THREE SUNS AND A STARLET—Sun bright rhythm styled of sunlight and star-dust by America's shining exponents of subtle improvisation . . . further enhanced by the glowing warmth of guest vocalists Nan Wynn, Kay Armen, Irene Dave and Dorothy Claire.

78 quarter-hours for 3-a-week broadcast



ALLEN PRESCOTT . . . THE WIFE-SAVER—Household hints and mirth-spattered patter that attract fan mail by the carload and put the program on the "Missus" must list . . . mirthful nonsense that has placed Allen Prescott among network favorites and made sense to—and dollars for—many sponsors.

156 quarter-hours for 3-a-week broadcast

OTHER NBC LOW-BUDGET RECORDED PROGRAMS . . .



Adventure:

STAND BY FOR ADVENTURE—78 quarter-hours for 2-a-week broadcast

Romance:

MODERN ROMANCES—156 quarter-hours for 3-a-week broadcast

Hair-raisers:

THE WEIRD CIRCLE—78 half-hours for 1-or-more-weekly broadcast

MERCER McLEOD . . . THE MAN WITH THE STORY—52 quarter-hours for 1-a-week broadcast

FIVE-MINUTE MYSTERIES—260 five minute programs for 3-a-week broadcast

Human Interest:

BELLY AND BOB—390 quarter-hours for 5-a-week broadcast

Sports:

THROUGH THE SPORT GLASS with SAM HAYES—52 quarter-hours for 1-or-2-a-week broadcast

Juvenile:

HAPPY THE HUMBURG—51 quarter-hours (15 pre-Christmas, 39 post-Christmas) for 2-or-3-a-week broadcast

MAGIC CHRISTMAS WINDOW—25 quarter-hours for pre-Christmas broadcast

DESTINY TRAINS—156 quarter-hours for 3-a-week broadcast

Musical:

TIME TO SING—156 five-minute programs for 3-a-week broadcast

CARSON ROBINSON AND HIS BECKARDOOS—117 quarter-hours . . . frequency optional

TIME OUT FOR FUN AND MUSIC—65 quarter-hours for 1-or-more-weekly broadcast

ARE VAN DAMME QUINTE with LOUISE CARLYLE—117 quarter-hours for 3-a-week broadcast

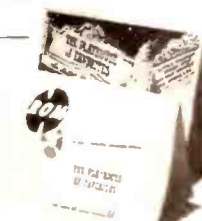
Especially for the Girls:

COME AND GET IT—156 quarter-hours for 3-a-week broadcast

Five-Minute Specialties:

THE NAME YOU WILL REMEMBER—260 five minute programs for 3-or-5-a-week broadcast

GIVING THE MOST OUT OF LIFE TODAY—117 five-minute programs for 3-a-week broadcast



and to make the package complete

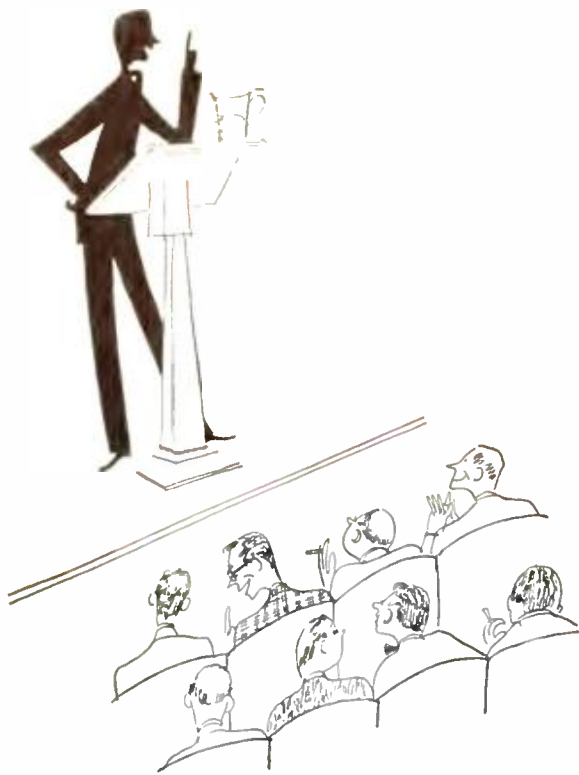
With each program series, NBC Radio-Recording supplies a complete audience promotion kit—glossy photos, mats, publicity releases and on-the-air announcements—designed to build a large following for your NBC Syndicated Programs.

This extra service—cheered by station men throughout the nation—is offered to Syndicated Program users at NO EXTRA COST.

Radio-Recording Division

CA Building, Radio City, New York • Chicago • Hollywood





Our Mr. Jamison sums it up...

Mr. Jamison (always a fine orator) was recently asked to make a short speech at a sales convention. Naturally the subject he chose was Spot Broadcasting and the function of the station representative in it.

"Gentlemen," said Jamison in part, "Spot Broadcasting is the form of advertising which should probably interest you the most. For it approaches the great American consumer in much the same way that you do...on a market-by-market basis, with the object of producing local sales. Because of this selectivity, Spot is surely one of the most profitable, flexible and economical media ever developed.

"I must tell you also that the correct use of Spot is a very complex proposition...with hundreds of markets throughout the country and thousands of stations that reach them. That is why firms of station representatives are in business.

"One of the most distinguished of these firms—I might add—is my own employer, Weed and Company. Today, through diligence, application and expert ability, we are doing more business for all of our clients...and helping them make more money...than ever before."

Mr. Jamison's remarks were so well received we thought we'd pass them along from one convention to another.



Weed
and company

*radio and television
station representatives*

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



NAB Evaluation: 1949

Digest

SUBJECT	DESCRIPTION	PAGE
Executives	General feeling is that Judge Miller has done a fine job, but that he's not commercial enough in his approach to broadcasting.	58
Broadcast Advertising	Need for an aggressive staff to assist director Mitchell is stressed by all sponsors and agencies who know of the operation of the department. Not enough know what is being done.	58
Standards of Practice	Code is being more abused than obeyed. Sponsors claim that regulations for broadcast advertising will not be obeyed without some form of sanctions. Feel Judge Miller can find some way towards enforcement.	60
All-Industry Promotion	It can't be done with \$125,000 when newspapers have a million or more. A motion picture is good, but it should be only part—not the entire promotion.	62
Public Relations	NAB has done a good consumer job, but its trade relations have been insufficient. Bob Richards is endorsed, but agencies and sponsors say top-drawer policy makers prevent good trade paper industry relations.	67
Local-retail Advertising	Local agencies feel that NAB has put too much emphasis on its department-store promotion and too little on the many other fields of retailing that should use the air. Most department-store business is placed direct and pays no agency discount.	68
Research	It's possible, the advertising industry believes, to have NAB set research standards without involving any restraint of trade. Plenty of respect for Ken Baker, but not too much for his operation.	71

Continued on next page 

Digest of N A B Evaluation: 1949 (Continued)

SUBJECT	DESCRIPTION	PAGE
Broadcast Measurement Bureau	Feeling is that NAB missed the boat on BMB and thus lost friends among stations and buyers of broadcast time. Sponsors want BMB to continue, and so do agencies.	72
Programing	Sponsors can't see the results of Harold Fair's department. They want intensive education for stations on basic programing facts. Agencies feel that a brief station seminar on scheduling would do a world of good for advertising.	74
Broadcast Music, Inc.	Broadcast industry music licensing organization has improved its acceptance at agencies and sponsors. There's still feeling that it ought to spawn more popular successes, but usefulness of its folk music and other catalogues is admitted. BMI TV music availability is widely endorsed.	75
Rate Cards	Agencies ask: "When will NAB get majority of the stations to use its approved rate card form? Also when will NAB sponsor a good TV rate card?"	76
International Relations	Export heads of great manufacturers and international managers of advertising agency departments contend that NAB's invasion of the international scene is good.	76
Labor	Labor relations within the broadcasting industry have been handled well, according to legalists at agencies and sponsors. However, advertisers still worry about fact that secondary boycotts loom every time there's a radio union problem.	78
Engineering	Little is known about engineering activities of NAB's Howard, but sponsors know that technical standards are improving all the time. Agencies feel that station logging appears to be more accurate, and credit NAB with this.	79
Television	It's time for NAB to get into the television field and work for a better understanding between radio and TV.	79
Frequency Modulation	"FM is part of radio broadcasting—why not recognize it as such, and try to get stations and agencies to understand its place in the business?" say most sponsors. They don't want to decide between FM or AM.	80
Storecasting	Regulate it, explain it, and promote storecasting. Many sponsors are certain it's a form of broadcast advertising that may be primary long after radio itself becomes a secondary medium.	82
Transitradio	Sponsors look at transitradio as one of radio's greatest promotional mediums. They also feel it's open to abuses and to attack from printed media . . . so why not include it within the province of the NAB?	82
FAX	It's not a current worry, but sponsors want all broadcast media within one association—and FAX is sent through the air.	82



The secret life of a soap opera

**The most important
requirement of all:
follow the formula**

Hummerts established serials fundamental. As in "When a Girl Marries," (above) it's suffering

Every writer and producer of a radio daytime serial has his own formula for keeping Ma Perkins, Portia Blake, and the rest of the fabulous fraternity of serial strips beloved of some 20,000,000 women. The basic formulas are all similar, and no new analysis of them would generate much light on how to make the serials sell more products.

It is the secrets *behind* the formulas that can pay off. They reveal new possibilities for adding impact and appeal to the programs as entertainment, and indicate ways to make the commercial itself more potent. Research by a number of independent sources now makes it possible to understand more clearly the facts behind the soap opera's power with its devotees, and how to increase and extend it.

To succeed as an advertising vehicle, the serial drama obviously must first deliver an audience of prospects, then the commercial must sell them. This report will consider both the editorial formulas and other factors that give the strips their phenomenal audiences of intense and faithful listeners.

as well as the factors that help the commercial turn them into sales.

In actual practice, of course, the commercial can't avoid being a part of the program, no matter how carefully it may be set apart from the dramatic elements by music, sound effects, and other devices. Each naturally affects the other. Considerable work has been done on this problem by various organizations. The radio research unit of McCann-Erickson, for example, has made important contributions to knowledge in this field.

Perhaps the most significant recent work on this question, however, is that done by the New York public relations firm, Attitudes, Inc. The Attitudes researchers have been working on a way to make the emotional content of the program *directly* reinforce the commercial.

As a general idea this, of course, is not new. But the specific application worked out by Attitudes is entirely new. It indicates the possibility for the first time of uniting the most potent features of the commercial and

the program on a scientifically-controlled basis.

A few agency executives who have had an advance look at the method have privately expressed the feeling it represents a revolutionary step in the practice of broadcast advertising. Details of the application to daytime serial commercials will be disclosed for the first time in the part of this report on what makes selling talk sell.

The remote origin of America's daily serial strips might possibly be traced back to the Greek bard Homer. James Thurber mentioned the theory in his very accurate series on the soap opera in *The New Yorker* last year. But the practical origin of daytime serials—very naturally overlooked by a consumer-slanted story—involved a person with quite a different kind of talent from that of the Greek teller of folklore.

The problem of filling this nation's air with a cycle of its own folk tales awaited not only several thousand years of technical progress, but also the advent in Chicago in circa 1928 of a salesman in the person of a brash

SOAP OPERA FORMULA

1. Get favorable time slot.
2. Allow sufficient time to build following.
3. Create noble female protagonists who suffer endlessly but win great moral victories.
4. Let characters opposing good and right eventually lose out or reform.
5. Avoid strength, initiative, masculinity in good male characters.

young NBC executive named Niles Trammell.

He first insisted on experiments with daytime programming three or four years before the actual birth of the soap opera as known today. The first of the serial strips that later were switched to daytime were then aired in the early evening and later at night. *The Goldbergs*, *Myrt and Marge*, *Vic and Sade*, *Betty and Bob*, and *Marie*, *The Little French Princess* were among the first of the typical strips to be developed.

Before this could happen it was necessary to overcome the extreme wariness of advertisers to put their dollars into daytime programming that

might or might not, as they saw it then, hold the ear of an ambulatory housewife long enough to put over a commercial.

This feat Trammell accomplished. Procter & Gamble, Colgate-Palmolive-Pect, Sterling Drug, American Home Products were some of the pioneer sponsors he induced to try daytime radio. Trammell's approach to building daylight programs was to use his own judgment on what looked most promising and try it out fast.

This approach wasn't long in getting repercussions. Back in New York one day, program director John Royal (now an NBC vice president) bounced into the office of Lenox Lohr,

then network president, and fumed, "Chicago is originating new programs without clearing with the program department." Lohr asked his secretary to find Mr. Trammell. "It just happens," he told Royal, "that Trammell is in from Chicago this morning. You can ask him about it."

Trammell's answer to the question when he walked in a few minutes later has the most practical bearing of all on the beginning of radio's soap opera: "Well," he snapped, "somebody around here has got to sell daytime programming!"

(Royal later confided to friends he knew right then who the future president of NBC was going to be.)

It's difficult to determine whether daytime serials came of commercial age out of Chicago, under the blessing of Niles Trammell, or at the Crosley radio station WLW in Cincinnati which sired a number of top writers of cliff hangers. Whether they became big business in the Queen or the Windy City first isn't important. They brought a new kind of actress to radio, the emoter who suffers and suffers and suffers. In each daytime serial she rehearses one hour, and is on mike in an episode that runs only a little over ten minutes. She's well paid (from \$500 a week up), and is generally a good craftsman.

One actress who plays the lead in a long-time popular strip used to attend with grim faithfulness rehearsals for even those episodes in which she did not appear. It was "her" program. She honestly believes she is the most important element in the program's success. She isn't. No performer is, in the field of daytime drama. It is true that good performances by the cast make a smoother production, a more listenable, believable show. But other things have much more to do with a program's pulling power.

Publicity like the recent *Look* magazine report on *Ma Perkins*' anniversary party naturally tries to foster the belief that Ma has been the same person for 15 years. It helps along the illusion of Ma as a real-life character. The fact is that a dozen different people, more or less, have played the role of Ma Perkins, with little or no effect on the show's popularity. The same thing has been true of other serials that have had changes in the actress (or actor) playing a leading part. Instances like the woman who wrote she couldn't bear to think of

This is the first of a series of articles on daytime serials and what makes them produce audiences and sales for the soap, drug, and food companies that use broadcasting advertising.



Every soap opera needs a heroine and it makes no difference if she's a lawyer, sob sister, grandmother or just wife, she always

has her problems. And they generally concern a man who is seldom what he should be. In latest Hooper (15-21 March) all above rated 6 or better

Mrs. Young in bed with another husband, because there was a change in the actor playing Pepper Young, are relatively rare. The woman forgot the existence of one of soap opera's firm rules of conduct—twin beds).

That most players of top roles seldom act in more than two strips at the most is seldom due to the sponsor's belief that the talent should be restricted to his own show, although this is true in some cases. Before Selena Royle, a former soap opera top-flight, top-salaried star, went to Hollywood, she played *Women of Courage*, a Benton & Bowles show. Her

contract forbade her appearing on another daytime show.

Another agency approached her about an additional show for a non-competitive product, offering terms that outshone her *Women of Courage* salary, and three weeks' paid vacation. But her soap sponsor said no. She quit. But she hadn't taken the precaution first to have her name on the dotted line of the contract for the new show, and the deal cooled. Selena was out of daytime radio. Daytime serials permit of very little artistic temperament.

More generally, however, the five-a-

week stint, including a usual hour's rehearsal for each show, is enough to make two strip shows the maximum a star player, who naturally appears in most episodes, cares to undertake. The most common limiting clause simply restricts the star from appearing for a competing product.

The daytime serial director doesn't have the kind of problems of a director of *Ford Theater, Suspense*, or other front-rank dramatic shows. The situation with a new play each week, or both a new play and new stars, calls for highly-skilled direction to bring

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Margarine makes good

Broadcast advertising leads fight for nationwide consumer acceptance and removal of tax discrimination

over-all Undoubtedly the most maligned and persecuted food product on record, margarine is again going through a crisis which may change the whole complexion of margarine manufacture, sale—and advertising. A bill was passed by the House on 1 April to abolish all Federal taxes which have been levied against margarine for 63 years. The measure had included a clause which would have restricted the interstate shipment of butter's competitor, but this clause was eliminated on the floor of the House. The bill now goes to the Senate, which killed a similar measure at the end of the regular session last year.

Margarine has had a stormy career since its introduction into the United States in 1874. Originally made largely from beef fat (oleo oil), the product was named oleomargarine; although now manufactured almost entirely from vegetable oils, modern margarine, under existing restrictive law, must still be labelled oleomargarine. In its early days there was a stigma attached to margarine that stemmed from the thought that it was an unhealthful product; with the switch of its principal ingredient from meat to vegetable oil, the stigma evaporated into a feeling that margarine was only the "poor man's butter."

When food prices were much lower, few consumers knew or cared about the actual qualifications of margarine for cooking and as a table spread. But the war, with its butter shortage, introduced margarine to more and more American kitchens and dinner tables. Cooking experts began to agree that it was as palatable as butter; medical associations claimed it to be as nourishing. With rising food prices, the

35-50-cents-a-pound difference between margarine and butter began to be an important factor in public acceptance of the cheaper product. The butter interests had growing competition on their hands.

Radio and other advertising media had been helping to establish in the public's mind that margarine had as many nutritional advantages as any other table spread. Radio was also being used by the margarine firms to

do another, more subtle promotional job—to attempt to create a national "consumer's lobby" for margarine. By nationally advertising on the air a product unobtainable in one-third of the country—and advertising it without calling attention to the restrictions on the product, just as if none existed and margarine could be bought anywhere the same as any other advertised product—the margarine manufacturers were hoping to educate the

KRAFT'S SEARCH FOR A NAME FOR THE BABY ON "THE GREAT GILDERSLEEVE" WAS U D

WIN A NEW IN PARKAY MARGARINE'S

20 FORDS—721 prizes in all!

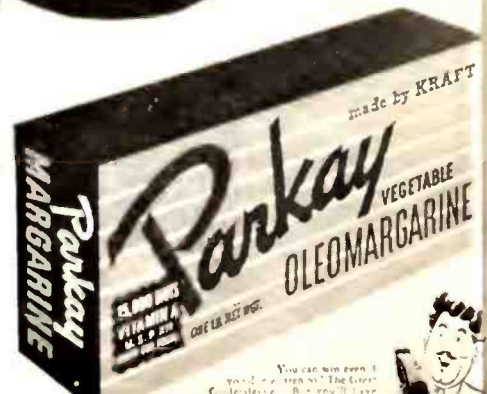


Help! Send a winning name for this baby girl—and I'll put a new Ford in your future!

Send Red End-Flap

HELPFUL HINTS to help you win!

1. The name must be a girl's name.
2. The name must be a first name.
3. The name must be a name that you would use for a baby girl.
4. The name must be a name that you would use for a baby girl.
5. The name must be a name that you would use for a baby girl.
6. The name must be a name that you would use for a baby girl.
7. The name must be a name that you would use for a baby girl.
8. The name must be a name that you would use for a baby girl.
9. The name must be a name that you would use for a baby girl.
10. The name must be a name that you would use for a baby girl.





"Queen for a Day" is being used by Miami Margarine over MBS The Barbour's ("One Man's Family") advertised Blue Bonnet Margarine

public to the inequities of the prohibitions on the product. The theory was that a radio listener, sold on trying margarine, would be outraged to learn that he couldn't buy it because of those rules and regulations (in those states, of course, prohibiting its sale). Most of the top margarine producers have used radio, probably for the first and only time in its history, to sell a

product that can't be bought universally—and to do the selling as though it can. The John F. Jelke Company used broadcasting to sell its Good Luck margarine as early as 1932. Nucoa, margarine brand name of Best Foods, Inc., had been advertised on the old NBC Red network in 1935-36 and 1941. Periodically, from 1941 through

part of 1948, Kraft Foods Company plugged its Parkay margarine via *The Great Gildersleeve*, while Blue Bonnet margarine shared commercials with other Standard Brands products on *One Man's Family* through 1945-48. Cudahy Packing Company did some of its selling of Delrich margarine on the *Nick Carter* program. Swift & Company's Allsweet found *Meet the Meeks* on NBC a good sales-message deliverer. Miami margarine uses two half-hours weekly of the across-the-board *Queen For a Day* MBS show. All these programs, plus selective radio, have been applying the drop-of-water-on-a-rock principle to the problem of making the average consumer margarine-conscious.

But to do that, what with the prohibitions and restrictions placed on margarine, even a water cascade of Niagara-like proportions would have an extremely difficult job. If left to develop normally, through intensive advertising and merchandising methods, margarine would unquestionably eventuate into a formidable rival of butter. But not even the most astute use of broadcasting or any other advertising media can elevate margarine to that position as long as it is saddled with the taxes and restraints currently handicapping it.

Since 1866 margarine has never been free of Federal laws regulating its manufacture and sale. It is the only food taxed for containing harmless artificial coloring (cheese, candy, ice cream, and many other foods are artificially colored, yet not subject to extra taxes), despite the paradoxical facts that (1) margarine made with

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TO SELL LISTENERS ON PARKAY MARGARINE ON AIR AND IN TWO-PAGE MAGAZINE ADS

'49 FORD

\$50,000.00 CONTEST



\$1000
jackpot for
final
winner!

20 FORDS! 4 every week for 5 weeks!

OR CASH (RETAIL VALUE) IF YOU PREFER

How to win your new '49 FORD!

The Great Gildersleeve... Mystery Baby...
The Great Gildersleeve... Mystery Baby...
The Great Gildersleeve... Mystery Baby...

20 Cars to be given away! Yes, 20 Luckiest listeners can win a new Ford! The Car...
20 Cars to be given away! Yes, 20 Luckiest listeners can win a new Ford! The Car...

Think of it: 20 new cars! 4 every week for 5 weeks! In addition, the final winner...
Think of it: 20 new cars! 4 every week for 5 weeks! In addition, the final winner...

Easy to win—here's all you do! Just name the Great Gildersleeve Mystery Baby...
Easy to win—here's all you do! Just name the Great Gildersleeve Mystery Baby...

20 weekly contests every October 21, 28, Nov. 4, 11, 18, 25, Dec. 2, 9, 16, 23, 30...
20 weekly contests every October 21, 28, Nov. 4, 11, 18, 25, Dec. 2, 9, 16, 23, 30...

4 weekly prizes every week for 5 weeks plus \$1,000.00 jackpot for final winner...
4 weekly prizes every week for 5 weeks plus \$1,000.00 jackpot for final winner...

20 weekly contests every October 21, 28, Nov. 4, 11, 18, 25, Dec. 2, 9, 16, 23, 30...
20 weekly contests every October 21, 28, Nov. 4, 11, 18, 25, Dec. 2, 9, 16, 23, 30...

721 WONDERFUL PRIZES IN ALL!

- Every week 4 \$1000.00
- Every week 20 City Coffee Makers
- Every week 20 Toastmasters
- Every week 40 C & T Table Radios
- Every week 60 Crisp new \$10 bills

5 Big Weekly Contests
Four '49 Fords...
140 other prizes every week for 5 weeks plus \$1,000.00 jackpot for final winner...
140 other prizes every week for 5 weeks plus \$1,000.00 jackpot for final winner...

SO EASY! SUCH FUN! FOLLOW THESE SIMPLE RULES TO WIN!
1. Buy a package of Parkay Margarine...
2. Name the Mystery Baby...
3. Enter name in contest...
4. Prizes will be awarded...
5. Contest ends...
6. Winner...
7. Prizes...
8. Contest...
9. Winner...
10. Prizes...

Clip coupon now... get additional entry blanks from your dealer

Clip coupon now... get additional entry blanks from your dealer. Enclose the card and flap from a package of Parkay Margarine with each entry. Send to Parkay Margarine, Box 734—Chicago 77, Illinois.

Name: "The Great Gildersleeve" Mystery Baby.....
 My name is.....
 My address.....
 City.....

Auto-Lite employs three broadcast media

Gasoline Alley
ON THE AIR

Featuring
SKEEZIX · SARGE · WILMER
NINA · CORKY · CHIPPER · HACK · BIX · RUFUS
JESSICA · AVERY · PHYLIS · DOC AND WALT

Sponsored by
YOUR NAME HERE

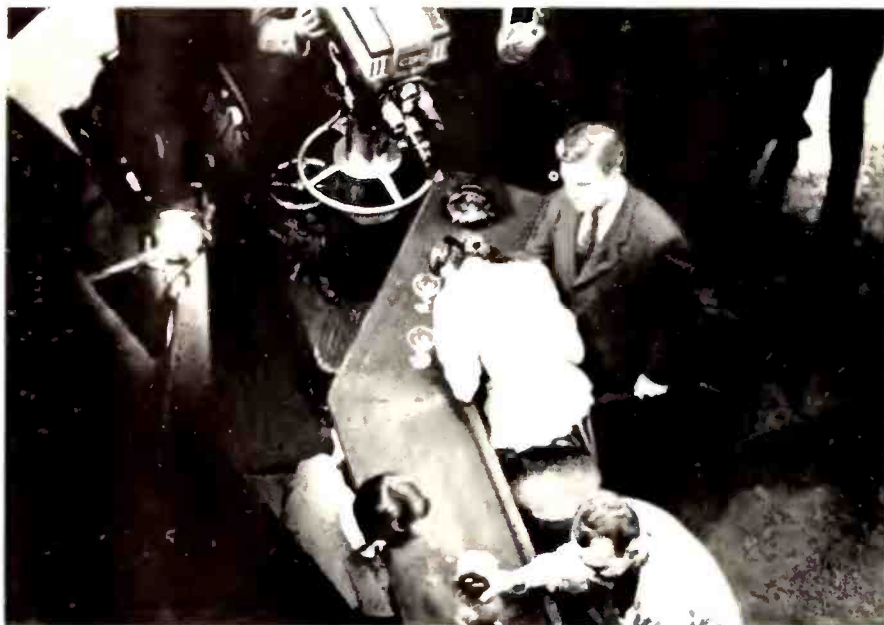
To be inserted by Auto-Lite for cost at no charge

Distributor of **AUTO-LITE** Products

THIS LETTER OF YOUR LOCAL STATION AND BROADCAST TIME APPEARED HERE BY AUTO-LITE AND YOU

READ IT IN THE DAILY TIMES

1. Selective plays important part in Auto-Lite advertising. Dealers share costs
2. Television helps demonstrate accessories on "Suspense" for Auto-Lite



3. NETWORK RADIO IS

The automotive picture

PART THREE
OF A SERIES

**Sale of tires, radios,
and accessories has grown
with broadcast advertising**

Over-all The eye-catching glitter of 1949's new crop of motor vehicles looks great in a dealer's showroom. It gives the dealer the same sort of window-dressed prestige in his community that lavish film spectacles give a producer in Hollywood. But, just as movie companies are usually lucky to break even on celluloid extravaganzas, and in almost every case make their money out of modest "B" pictures and "oaters", the bulk of the cash business at the auto-dealer level is done in the back of the shop—in auto repair parts and accessories.

Nowhere in the automotive field is the profit factor more alluring, the



NOW USED TO ESTABLISH THE AUTO-LITE TRADE NAME VIA CBS, WITH MYSTERY THRILLER "SUSPENSE" AS THE CURRENT ATTRACTION

competition tougher, or the local-level advertising geared more directly to sales. Auto dealers have sourly watched a large part of the lucrative repair business (more than 42% today) go to separate repair shops, and where the repair business goes you'll generally find the companion business in auto parts and accessories going, too. This situation is largely a Frankenstein monster of the dealer's own making. The most frequently-heard reasons as to why car owners don't take their vehicles back to the original dealer for major and minor repairs are that "the price is too high," or "the service is unsatisfactory." During the

war, many dealers billed customers with \$10 charges for what was actually 50¢ worth of labor and copper wire in the ignition system. Since the repair business was all that was keeping most of these dealers alive at the time, it might be understood. Motorists might have understood—but they weren't appreciative. The general bad feeling that such practices aroused reflected then, and still does today, on much of the truly honest work and sales efforts of dealers. The auto dealer today who wants to keep up his profit figures with his parts-and-accessories business—and four out of six dealers are in this category—has

to overcome, largely by advertising, not only a good deal of prejudice on the part of auto owners, but also a highly competitive situation with his fellow merchants down the street.

Drive into any good-sized American city today, and you'll find that the day of the "specialized" auto service center is about over, except for a few big machine-and-body shops. Firestone's tire-and-supply stores now sell gasoline and Firestone auto accessories as well. Gulf service stations and Mobil stations, to mention just two, sell Gulf tires and Mobil tires and auto supplies, as well as petroleum products. Independent repair shops

Tires give TV a big play



firestone associates itself with American tradition and history through its sponsorship of "Americana" on NBC-TV. Commercials use give-aways to bring customers to stores



gulf sponsors two TV network airings: "We the People" on CBS-TV and the "Gulf Show" on NBC-TV. Programs have commercials for Gulf Tires showing auto rubber used roughly



u. s. rubber is a pioneer on visual air, buying time when other tire manufacturers looked at TV as a toy. They've sponsored everything from air races to bobby sox parties

and chain-store operations in the auto supply field sell nationally-branded auto parts and supplies. Even mail-order houses, like Sears-Roebuck and Montgomery Ward, are in the act with service stations carrying a complete line of parts and supplies, with order desks for things not on the shelf. In every case, the parent company has decided to broaden its line in order to gain higher profits for itself and for its retailers.

To meet the demands of new-car dealers for something to combat the inroads into dealer business, most auto makers today stock wide lines of parts and accessories, in addition to basic repair parts, that dealers can promote to their customers after having sold a new car. Since dealer profits on new cars are largely nullified in normal times by the losses sustained in tying up capital in a stock of traded-in used cars, the situation is a serious one for the automakers' sales channels, and automakers are pushing their parts and accessories in advertising at the national level and engaging in dealer co-op advertising to push them at the local level.

Caught somewhere in the middle of this fiscal merry-go-round are the manufacturers of auto parts and accessories who depend on the auto industry proper for a living. Many of them do a multi-million-dollar business with such firms as General Motors and Chrysler, selling parts and accessories to be used as original equipment for cars. Many a manufacturer of auto parts and supplies sells a sizable amount of his output to be sold as replacement parts under the house brands of automakers, oil firms, tire companies, and mail-order houses. These same manufacturers are selling their auto products under their own labels through the usual distribution channels of jobbers and owned warehouses to independent dealers, garages, and service stations. Not a few manufacturers find that they are competing with themselves in three or more ways at once.

The problem of keeping their brand names alive and of staying out of the category of being just another major supplier in the automotive field is extremely important to these manufacturers. The problems of maintaining their share of the business are vital to auto dealers. The high profits and steady business aspect of parts and accessories appeal to petroleum market-

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CAMPBELL SOUP BEING SERVED BEFORE "DOUBLE OR NOTHING" BROADCASTS BY WALTER O'KEEFE, MC AND CHEF

Is your radio audience neglected?

Borden's and General Foods, among others, have learned that pre-broadcast product promotions pay

over-all It's a curious commentary on the thinking—or lack of it—on the part of broadcast advertisers and their agencies that, while millions are spent to promote a product to unseen radio listeners, the opportunity of selling the sizable live studio and theatre audiences present at a broadcast is surprisingly neglected during the warm-up period before a show goes on the air.

A ready-made sales prospect is set up for an advertiser every time a listener writes to a sponsor or a network for a ticket to a broadcast. People who want to be part of the live audience at a program can be divided roughly into two categories—those who

go because it's a chance to see a show, any show, for free, and those who desire to be present at a particular program because they like it on the air and want to see it in person.

But, for whatever reason a person may attend a broadcast, he or she is a natural recipient for a strong pitch from an advertiser. People with any degree of sensitivity recognize the fact that they are guests of the sponsor from the moment they enter the studio or theatre until the time they leave, and as such owe their "host" the courtesy of undivided attention to anything he may say to them. And those who may not look at it that way are in the minority and are nevertheless

exposed to a sales pitch whether they like it or not.

Yet with approximately 8,000,000 people attending network studio and theatre broadcasts yearly and a similar number making up local station live audiences, all of them wide open to simple but effective merchandising tricks, sponsors on the whole ignore the possibilities inherent in selling the live audiences in their "clutches". There are, of course, exceptions who give away samples of their products and obviously sponsors like Philco or Ford could hardly go in for that sort of merchandising—but in general the pre-broadcast warm-up period is


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THE "GANG" ACTUALLY ENJOY THEMSELVES ON THE AIR AND THIS GETS THROUGH TO LISTENERS WHO LOVE THE RIBBING

The Happy Gang gets around

Zany humor of Canada's leading daytime program sells Colgate-Palmolive-Peet products coast to coast

 Canada's *The Happy Gang* is successful because it's broadcasting as it used to be before it became "big business". There were a number of happy gangs back in the thirties when *The Nitwits*, *Sisters of the Skillet*, and Ray Knight's *Cuckoos* agitated the ether without benefit of script, stopwatch-holding, or advertising agency production men in the control rooms.

It's nothing unusual for the entire team to become convulsed at a comedy routine of two of the *Gang*, because until the routine is aired the rest of the *Gang* hasn't heard it. Bert Pearl, who leads the *Gang*, explains that he feels they ought to react about the way their audiences are supposed to. "The *Gang* doesn't think its humor is anything but corny, and there are plenty

who proclaim that *Happy Gang* gags are "moldy around the edges". Despite this, at 1:15-1:45 p.m., the program pulled a 19.2 Elliott-Haynes rating (Canada's Hooperating) in Montreal, and in the middle of the Commonwealth in Winnipeg a 16.2. These ratings were for February, 1949, just 12 years and nine months after *The Happy Gang* was born at CRCT. Three years and seven months later (1 January, 1940), Colgate-Palmolive-Peet Company, Limited, decided to sponsor the program. It wasn't without some trepidation, for, to quote Charles R. Vint, president of the company, "being broadcast five half-hours each week makes *The Happy Gang* the most expensive radio property in Canada."

Colgate-Palmolive-Peet found out in

the first few months that it had bought not only a program but a Canadian institution. Vint was amazed at the letters that came across his desk attesting to the appeal of the *Gang* and each member in it. There were times during World War II when the demand so exceeded what was available from soap companies that Colgate was frequently moved to drop advertising. No matter how moved it was, however, it never considered eliminating *The Happy Gang*. In a nation like Canada, prone as it is towards public ownership and "agin" American-owned corporations, *The Happy Gang* has continued to make Colgate part of the Canadian family.

All through the war, *The Happy Gang* made Canada's war effort their effort. They didn't "give time" to serv-

ice appeals but made them part of the program. Typically, The Optimist Club's Creed was offered during a broadcast and a special postal box was arranged for by the Club. When, after the first offer, the official of the club went for the mail, he found a single card asking him to call at a special window (wicket, to use the Canadian expression). When he arrived at the wicket, he was handed seven mail bags full of requests. That might not have been surprising in the U.S., with 150-station networks and a 150,000,000 population. It is in Canada where *The Happy Gang* is heard over the complete network of the Canadian Broadcast Corporation—a network of 33 stations. Canada's population was 11,000,000 when this offer was made.

Every Canadian organization interested in the war effort and in maintaining the home front took part in the *Gang* broadcasts, and the sponsor, Colgate, wanted it so.

The Happy Gang decided upon a song book of war tunes. They received \$1,000 advance from the publishers, and donated that and all subsequent royalties to Canada's Navy League, which saw to it that the Merchant Navy was equipped with phonographs and records. *The Gang* didn't stop at getting the war songs published. They sold the book on practically every broadcast, so that royalties continued to roll in for the League.

What the *Gang* did for the Navy League it also did for the Red Cross, War Bond drives, and the many other causes that were part and parcel of the Canadian war effort. Every time they made a contribution, Colgate-Palmolive-Peet became more and more a part of Canada.

Since Colgate spends a sizable part of its budget for *The Happy Gang*, the program has to continually carry its weight in direct sales impact. Princess Soap Flakes (a Palmolive product) was marketed only through *The Happy Gang*. It's a leader among soap flakes in the provinces. Commercials on the product were withdrawn from the program due to C-P-P's inability to supply consumer and dealer demand. The cosmetic line, Cashmere Bouquet, was substituted, and these commercials also paid off with direct results.

In 1947 Colgate Toothpaste needed a pickup, and C-P-P decided that a contest tied into the program would do the job. There were no great prizes, the first awards being \$500 and the (Please turn to page 100)

Ratings of happy gang in Canada and U.S.

CANADA*		UNITED STATES†	
City	Rating	City	Rating
Halifax	16.3	Cincinnati	2.8
Montreal	19.2	Detroit	1.6
Toronto	12.5	Rochester	2.2
Vancouver	6.0	Salt Lake City	2.7
Winnipeg	16.2		

*February 1949 Elliott-Haynes
 †October-February 1948 Hooperatings

The happy gang is strong on promotions

\$1000.00 CASH
149 OTHER GRAND PRIZES
 in "NAME MY PUPPY" Contest
Bert Pearl
 M.C. OF THE HAPPY GANG

To Enter—
 From the puppy corner below, pick the one you think is most popular. Print that name, your name and address, and the name and address of your dealer on any piece of paper and send it to me in a long envelope (with a Detroit Postal Green return or other receipt for Colgate Tooth Powder) to (obviously) tomorrow.

Address: **BERT PEARL, "From My Puppy" Contest**
 BOX 242, TORONTO

DOG TAG: **TOPONTO** **HAPPY SPOT** **LASSIE**
LASSIE **GREETER** **PAL**
PRINCE **SMILEY** **TENNY**

And in **BERT PEARL, "I AM IN PUPPY" CONTEST**
 BOX 242, TORONTO
 Dear Bert: The "Puppy" name I pick is
 PRINCE GREETER LASSIE
 SMILEY HAPPY TOPONTO PAL

By name in addition:
 My address is:
 The name address you send, the name address of sending to me to receive with each name a Colgate Tooth Powder box to be used in the contest.

COLGATE
TOOTH POWDER
Banishes Bad Breath
COLGATE
RIBBON DENTAL CREAM



puppy contest to increase sales of Colgate toothpaste didn't have huge prizes but it was Bert Pearl's puppy and "The Happy Gang" was judging entries so it was a success

WHAT FOLKS THINK ABOUT
THE HAPPY GANG

HAPPY GANG
FUN BOOK

The Happy Gang
 Book of
COMIC SONGS
 COMPILED BY
Bert Pearl
 COMPLETE WITH WORDS & MUSIC
 REALITY
The Happy Gang's
 SONGS - PICTURES - STORIES
 AND JOKES

\$1.00

book promotions are a regular part of "The Happy Gang" continuing exploitation and are proof of the pull of all the members of the Gang. Thousands are sold

continued from page 2

"...the answer to a broadcaster's dream. You should have little difficulty securing 500 subscriber stations. Success in this program means success to us."

WFUR
Grand Rapids, Mich.

**FOR
DETAILS SEE
PAGE 15**

**WE
CAN'T
GET LYRICAL
ABOUT
MIRACLE (Ky.)!**

No, Sir, there's no magic in Miracle (Ky.). Despite its mystic name, this little rural town can't heal the lame or blind—or even a sales-curvature!

For supernatural results in Kentucky, you've got to rely on the Louisville Trading Area. With Retail Sales over \$640,000,000, this Area is far and away the most important market in our State. WAVE works wonders in this Area because practically the entire shooting match is on our 50% BMB map!

Yes, you'd better skip the Miracles, and just use WAVE! Ask us—or Free & Peters—today!

**LOUISVILLE'S
WAVE**

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



**U.S. World's Fair To Get
continuous broadcast needling**

Many business organizations feel that it's time for U.S. to plan World's Fair, despite New York's failure not too long ago. Result is that newscasts will carry information on Fair plans continuously without traceable sponsorship.

**Battle for coaxial cable
time starts all over again**

1 May will see another conflict on coaxial cable time. This is day when 2 more nighttime cables go into operation. It's still not enough for all 4 networks, and time sharing is going to be big ache.

**Mail-order business via
broadcasting increasing**

Mail-order business being offered stations is increasing by leaps and bounds. Few stations, like WNEW, N.Y., have decided to say "no" to all direct air selling efforts. Even many 50,000-watt outlets are accepting direct-mail business. Most TV stations have thus far ducked mail business, not because of policy, but because they don't think that medium is ready for it.

**Monitoring services adding
TV services for clients**

Radio Reports (commercial monitoring service) is checking TV as well as radio in New York, Detroit, and Los Angeles. TV checking is 10 times as difficult as radio, monitors claim.

**"TV to pass radio
in 1955"—Duffy**

Ben Duffy, president of BBD&O, stated in recent speech that his researchers indicate that TV will pass radio in broadcast advertising importance by 1955. Only 11% of the Duffy sample stated that they thought that TV would replace radio entirely.

**NBC M&O stations' income
at all time high**

While NBC network business isn't at its all-time high, same isn't true at NBC managed-and-operated stations. Even WRC in Washington, which was off in November-December, has snapped back and joined its sister stations in lush black ledger reports.

.....COMING ... *very soon!*

A GREATER VOICE

and

A GREATER BUY!

in the Detroit area



**50,000 WATTS
at 800 kc.**

JUNE 1949

*T*HE "Good Neighbor Station" has continuously fostered Good Will on both sides of the border. And now, the Detroit Area's best radio buy will hit a new high in effectiveness. From 5,000 to 50,000 watts **in the middle of the dial** . . . at the lowest rate of any major station in this region!

CKLW

*Guardian Building, Detroit 26
Adam J. Young, Jr., Inc., Nat'l Rep.*



J. E. Campeau, President



H. N. Stovin & Co., Canadian Rep.

MUTUAL BROADCASTING SYSTEM

our ear is tuned to music . . .



OVER 1,200 ADVERTISERS DO BUY THESE



THE CAVALCADE OF MUSIC

The glamorous Cavalcade orchestra and chorus (40 pieces, 16 voices), directed by D'Artega, with top guest talent, viz. Dorsey, Anita Ellis, Carle, The Modernaires, Monroe, Tito Guizar, The Four Knights and others. A Lang-Worth "Production" show
30 minutes—once weekly



MIKE MYSTERIES

A smart musical show, incorporating a 2-minute mystery gimmick, written especially for Lang-Worth by Hollywood's John Evans ("HALO FOR SATAN", "HALO IN BLOOD", etc.) Music by Al "You Call Everybody Darling" Trace. A Lang-Worth "Production" show **15 minutes—5 weekly.**



THROUGH THE LISTENING GLASS

"A Wonderland of Music," enchanted by the dynamic performance of Lang Worth's "Silver Strings" in direction, Jack Shaindlin. The world's finest music—interpreted with grace and charm. Guest stars Johnny Thompson, Joan Brooks, Eva Garza. A Lang-Worth "Production" show
30 minutes—once weekly.



EMILE COTE GLEE CLUB

One of the most commercial units in radio today. . . 16 male voices and soloists . . . with a repertory of more than 200 selections of the world's best-loved songs. A Lang-Worth "Production" show.
15 minutes—5 weekly.



DRIFTING ON A CLOUD

Dream weaving by Lang Worth's Specialists in mellow-mooded music. The Modes Moderne string orchestra, Lang Worth Dinger Music and the Salon Orchestra. Scripts written with easy lyric grace.
15 minutes—3 weekly.



THE FOUR KNIGHTS

Radio's latest "network" success (on regular cast "Red Skelton Show"). Negro vocal quartette in a program of intimate memory tunes, current hits, novelty harmonies and rock rhythm spirituals.
15 minutes—3 weekly.



THE CONCERT HOUR

Its universal appeal is enhanced by the dignified interpretations of the celebrated Lang Worth Symphony and Concert orchestras directed by such outstanding conductors as Howard Barlow, Erno Rapee and D'Artega. **30 minutes—once weekly.**



AIRLANE MELODIES

"Luring" music of the Airline Melodists. High fidelity on accordion, Al Yungo on harmonica, and the boy himself, Tony Lang. **15 minutes—3 weekly.**



BLUE BARRON PRESENTS

One of radio's favorite dance bands, with the light hearted "businessman's bounce" in a trim well balanced program package. A show that cuddles commercials like a mother's arms. **15 minutes—3 weekly.**



KEYNOTES BY CARLE

Presenting . . . Frankie Carle's inimitable finger-tip magic in a couplet of old favorites. **5 minutes.**

but our eye is on the sponsor

it registers!

1. Good music captures listeners. 2. Listeners are potential buyers. Therefore . . .

Lang-Worth Musical Shows do hypo sales!

Over 1200 Advertisers endorse the Lang-Worth Service. 118 artists and groups provide more than 6000* musical selections, along with special programs based on smart ideas, and produced with know-how and showmanship.

Whether it's for the masses or the classes, Lang-Worth has the talent to put your product over...with sales-tested "network calibre programs at local station cost."

**The 6000 selections cover every classification of musical entertainment necessary for good radio programming; mood music and special production aids in abundance—name dance bands—symphony, light concert and salon music—mixed chorus, male glee club, novelty vocal groups—instrumental novelties—pipe organ—military bands—church music—Hawaiian, Latin-American, Hill-billy and Western groups—song stylists and instrumental soloists—a total of 118 artists and groups.*

**LANG-WORTH NAB Convention Headquarters:
Rooms 512A-513A**

LANG-WORTH SHOWS EVERY DAY—EVERY WEEK!



MEET THE BAND

The cream of the Lang-Worth Dance Band section: Dorsey, Monroe, Carle, Barnet, Morgan, Basie, Fields, Clinton, Pastor, Mooney, Thornhill and others. Includes entertaining information on the "lives and works" of America's leading bandsmen.
30 minutes—5 weekly.



RIDERS OF THE PURPLE SAGE

A quarter-hour in the cowboy's West... with radio's top saddle-singers and Republic picture stars, Foy Willing and the Riders of the Purple Sage. Homespun copy in a musical setting of wide open spaces.
15 minutes—3 weekly.



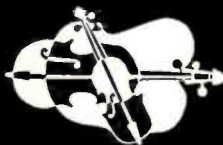
YOUR COMMUNITY CHAPEL

Leonard Stokes, the surpliced choir, and pipe organ offering the ageless songs of the Church, with appropriate script.
15 minutes—once weekly.



REMEMBER WHEN

On a memory trail—with music... picturesque, post-card glimpses of the past. Features The Ambassadors, a "D'Artega-directed" unit with vocals by Dick "Stop The Music" Brown. A Lang-Worth "Production" show.
15 minutes—5 weekly.



SALON SERENADE

Strictly for listening, day-dreaming or background for the dinner table. Features all Lang-Worth string ensembles in smooth-flowing music that lends friendly atmosphere to any scene.
30 minutes—5 weekly.



ORGAN INTERLUDES

A brief interlude at the organ...with Hugh Waddill... favorite of thousands of listeners.
5 minutes.



TIME FOR 3/4 TIME

Yesterday and today, translated into three-quarter time via the loveliest waltzes in the Lang-Worth Library
15 minutes—3 weekly.



PIPES OF MELODY

The famous Lew White, performing at New York's Paramount Theatre pipe organ and Bertrand Hirsch and his Magic Violin—in a program of relaxing melodies... current and memory.
15 minutes—3 weekly.

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL • 113 WEST 57th STREET • NEW YORK 19, N. Y.



Mr. Sponsor asks...

"What is the function of a trade association in the field of broadcasting?"

Alden James | Advertising Director
P. Lorillard Co., New York

The Picked Panel answers Mr. James



The function of a trade association in the field of broadcasting is to perform those services for the industry which are designed to perpetuate its usefulness to the people whom it

serves. That is the acid test which should be applied to any association activity, whether it be in the field of legislation, promotion, engineering, or public relations. In pursuit of the objective to perpetuate the usefulness of the medium, the association will, of necessity, be aggressive in protecting the legitimate interests of the broadcasters from unfair assaults, crippling restraints, or other attacks.

Accordingly, it may be an advocate for corrective legislation or an opponent of proposed laws which would stifle the industry and rob it of its freedom to function as do other business organizations. The association should exercise all ingenuity at its command to insure the economic strength of the broadcasting industry. This may entail promotional effort in behalf of broadcasting as an advertising medium. It may involve research surveys and polls. The association must be alert to new developments, not only in the field of broad-

casting, but in other media which may have an effect upon the future course of broadcasting. Such developments may be purely technical. On the other hand, there may be new methods or practices adopted by other media. It must be prepared to represent the industry as a whole in dealing with copyright pools, labor organizations, and other groups whose interests are sufficiently broad to make them matters of concern to the entire broadcasting industry. In such representation, however, the association should refrain from binding any of its members to any contractual agreement. This must remain a matter of self-determination by each member.

In perpetuating the usefulness of broadcasting to the people whom it serves, it will be necessary for the association to foster standards of practice and operating codes which will reflect the decent intent of the members of the association to serve the public interest in their administration of the industry.

WILLIAM S. HEDGES
V. p., NBC, New York



A trade association, such as the Radio Manufacturers Association, has a dual function: (1) to serve its members, and (2) to safeguard public interests. Fortunately, these

functions are usually parallel, as any industry that depends upon public favor prospers only as long as it serves the public interest.

In carrying out its dual function RMA strives to keep its members informed of all government actions affecting the industry, and to keep the appropriate government officials informed of industry activities and problems. It thus acts in a liaison capacity between government and industry.

Perhaps no industry today affects the lives and habits of more people than does the radio and television industry. Radio and television invade the privacy of the home as does no other medium of entertainment, but it is always by invitation of the host or hostess. This invitation will remain cordial only as long as the product—both the receiver and the broadcast—provides pleasure for the listener or the viewer.

BOND GEDDES
Executive V. p.
RMA, Washington



The broadcasting trade association is confronted with peculiar problems. As a business affected with the public interest, broadcasting has more intimate relations with the public

and government than other businesses except public utilities. Broadcasting is composed of elements, the economic interests of which are at times in irreconcilable conflict and which can reach unanimity of thought and action only as to issues affecting them all in a somewhat similar way.

It is certainly not a function of the trade association to act as arbiter, nor

to maintain uncertain peace among these various groups. No more can it apply its energies and resources to the specific interests of any particular class of members, however strong, nor assume the role of guardian and nursemaid for its least effectual members.

I believe the primary function of the broadcasting trade association is:

- (1) To establish and maintain a wholesome relationship and understanding between the industry and the public and its government representatives.
- (2) To disseminate information to its members on subjects of common interest calculated to assist them to render a more efficient performance.
- (3) To advise its members of present and imminent problems affecting their common interests, and to make specific recommendations for treatment.
- (4) To formulate and project insofar as possible a comprehensible long-range plan for the protection and betterment of the industry.

ROBERT SWEZEY
Exec. V.p., Gen. Mgr.
WDSU, New Orleans



There is a line in Chaucer which says: "The lyf so short, the craft so long to lerne". This is a good motto for any trade association. It points up the fact that the purpose of a trade

association is to improve the art, the craft, or the business. It may be that the association states its purpose more specifically.

For example, the purpose of NARSR is promotion of the current volume and lasting health of spot (selective) broadcasting business. Our art is selling and service. The more we improve that art, the better we will promote the use of spot broadcasting to sell the advertisers' products and services in top volume and at lowest cost, to the financial benefit of the stations we represent.

Trade associations blanket the broadcasting business just as they do most industries, but there are two



and Satisfied Clients!

- 8:00- 9:00 p.m. **Chicago Symphony Orchestra**
 (Wednesday) for Chicago Title & Trust Co.
- 9:00- 9:30 p.m. **Treasury of Music for**
 Chicago Federal Savings & Loan
- 10:15-11:00 p.m. **Music Lovers Hour for**
 Goldenrod Ice Cream
- 11:00-11:30 p.m. **Community Concert for**
 Community Builders

and now available...

The Deems Taylor Show

Fine Music plus Authoritative Commentary

9:30—10:00 p.m. 5 Days a Week

Fine music is enjoyed by 29 million concertgoers in America each year. This Deems Taylor Show on WCFL—Chicago's fine-music station—offers an excellent means of reaching the vast audience of music lovers in the Chicago area. It's a most attractive buy budget-wise, too, thanks to WCFL's economical rates. Contact WCFL in Chicago or your nearest Bolling Company representative.

WCFL

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.



IN EASTERN NORTH CAROLINA TOBACCO IS KING

WGTM

**Covers This Rich
Market... with a
King-Size Voice!**

**Write or phone us or our
National Representative**



**"THE VOICE OF
THE GOLDEN PLAIN"**

WILSON, N. C.

**5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People**

**NATIONALLY REPRESENTED
BY WEED AND COMPANY**

MUTUAL EXCLUSIVE IN THIS AREA

special reasons for the trade associations in the broadcasting business. One reason is the youth of the art and science, and the long road ahead of it to work out high quality programs, engineering, advertising techniques, etc. The second reason resides in the complications of the business. Broadcasting is a communications business, an advertising medium, an entertainment medium, and a science. Also, it is branching out into new paths at a killing pace—television, transiradio, ultrafax, facsimile, FM.

In addition to all the special reasons for trade associations in broadcasting, we have the usual reasons why businesses tend to form trade associations, a trend now almost universal. Trade associations exist so that the members may do together the things that each member finds it impossible to do alone. That includes certain standardizations, a minimum of standardization, enough to prevent waste, to simplify, to save money for the consumer, but not enough to destroy the initiative and enterprise that have made America great.

Trade associations exist because the members, meeting in committees and at general meetings, usually learn enough and are sufficiently stimulated by what they hear to more than pay for the time and expense involved.

The social purposes are not the least value in trade associations. Mostly, we make our friends in our own business, and the social meetings in our trade build, widen and cement friendships.

What a wonderful development we have seen in ANA, AAAA, RMA and NAB!

TOM FLANAGAN
*Managing Director
NARSR, New York*

• • •

THE AUTOMOTIVE PICTURE

(Continued from page 34)

ing companies, rubber manufacturers, and mail-order houses. The result: some of the keenest competition in American business.

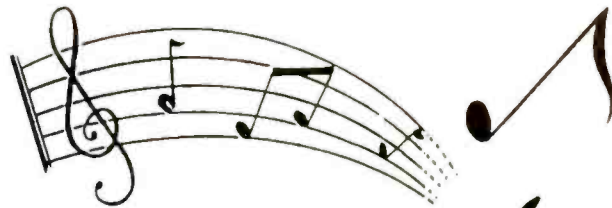
It is no surprise, therefore, that the auto-parts-and-accessories field is the scene of some of the heaviest advertising spending in the U.S. economic structure. And the keystone of much of the spending today is broadcast advertising.

Nearly \$12,000,000 will be spent in network radio and network TV, national selective radio and TV, and dealer co-op broadcasting during 1949 to promote the sale of everything from spark plugs to inner tubes. Nearly every form of broadcasting and program type will be included. At the local retail level, slightly more than \$22,750,000—nearly twice the national spending—will be spent for broadcast advertising by auto dealers, service station operators, auto stores, tire service stores, and mail-order houses. Very little of the advertising is of the institutional variety (with the exception of some of the national-level selling of the big rubber companies); the bulk of it is geared strictly to produce dollars-and-cents sales.

This reliance upon advertising to stimulate sales in the auto parts and accessories field is not a new concept. Advertising (of which more than 30% was on the air) has increased the percentage of family cars equipped with heaters from 31% in 1930 to nearly 60% in 1949. Broadcast advertising has also done its share in promoting the use of automobile radios. In 1931, only one car in every 200 had a radio in it. Today, the ratio is one car out of four. The Phileo Corporation's lead in the field (nearly 40% of all radio-equipped cars have Phileos) can be traced to years of consistent advertising and promotion, with radio and TV playing an increasingly important part in holding that lead over other radio brands such as Majestic, Deleo (General Motors), and Motorola. Broadcast advertising has done the same job for many auto-parts-and-accessory concerns that it has done for the makers of greeting cards, fabrics, shirts, dresses, etc.: it has established brand-name buying in fields where little or none existed, such as spark plugs, oil filters, car polishes, seat covers, and other auto accessories, for such firms as Electric Auto-Lite, Fram, S. C. Johnson and du Pont, and Glostex.

The biggest single category of American industry, apart from petroleum products, that depends upon the making and selling of new cars for its living is the tire-and-tube business.

The rubber industry is big. The annual value of its products is over \$1,000,000,000. The bulk of the business (64%) is in tires and tubes, with much of the remainder in secondary auto items. The growth of the rubber industry is not a direct effect of the rise of the auto industry. It



There's no place like
WRNL'S NEW Home!

Yes! After many long months our great "RADIO CENTER" of the South is open and in operation.

WE just can't help singing! The contractors are through and we're all settled in our magnificent new home. It's a dream come true . . . a dream of modern architectural design and radio engineering. Functional, as well as beautiful, it encompasses all that is the very last word in technical equipment and construction, planned for the highest quality of broadcasting.

Everything, from WRNL'S new 250-seat theater, to its staff of competent, trained personnel has been planned to give both listener and advertiser the finest in quality of broadcast, plus simultaneous programming on WRNL-FM. Thus WRNL dedicates its continued efforts and modern facilities to better serve a greater Richmond.

• WRNL is a steady, GROWING station centered in this rich Richmond, Virginia, marketing area. For over ten years it has served its listeners with the top-most local and network entertainment. And, WRNL has served advertisers with the market from which they could gain the full effectiveness of their radio advertising budget. Is YOUR product on WRNL?

P. S. Be sure to visit us on your next trip south.

Represented by
EDWARD PETRY & CO., Inc.

5,000 Watt ABC Affiliate

RICHMOND, VIRGINIA

WRNL **WRNL**
FM

Products

~~PEOPLE~~ are known
by the company they keep



Yes, products are also known by the company they keep. It's NBC, No Better Company, when you buy WMC in the more than \$2,400,000,000 Memphis market. Since 1923, "the station most people listen to most" in Memphis and the Mid-South has been first choice with the Nation's leading advertisers.

*Sales Management, 1948



NBC • 5000 Watts • 790



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

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

began with Charles Goodyear's invention of vulcanized rubber in 1839, and grew to an annual volume of \$100,000,000 in 1899. But it was not until 1918, and the heavy demands of a mechanized U.S. Army, that the rubber industry hit the billion mark in sales. The growth of the rubber industry since World War I has been one of concentration. The bulk of the tire-and-tube business in 1918 was spread over 66 firms. Today, it is concentrated largely among four firms—Firestone, Goodyear, Goodrich, and U. S. Rubber, all of which have been broadcast advertisers in varying degrees from the early days of radio, and even today (with the exception of Goodrich) rank high on the list of spenders in the various broadcast media.

The tire-and-tube business takes two different directions at the shipping department of these manufacturers. About one out of every three tires and tubes is sold directly to automakers for mounting as original equipment on cars, trucks, buses, tractors, and other motor vehicles. The bulk of the business, however, is done through channels which aim to sell the tires as replacements.

In recent years, tire-and-tube manufacturers have been paying more attention to the sales potential of the rich farm market. There, the consumption of all sorts of consumer products has shown the greatest rise as farm income soared from the low levels of depression days. Even where the total yearly value of products sold per farm is only \$2,500 to \$4,000, 25% of the farms have trucks and 77% have automobiles. When the yearly value hits the \$10,000-and-up class (and a number of Midwest farms today top the \$500,000 mark), 87% have trucks, 92% have one or more automobiles.*

This assures the tire-and-tube makers of a ready-made market for their product, since automobiles rank second only to radio sets in polls of what farmers want most to buy. In addition to this, farmers use up more tires in the course of a year than do their city cousins. Among city drivers, 43% of the tires on the road came with the car, and 57% are replacements. Among rural drivers, 31% of the tires are original equipment, and 66%

*Source: U. S. Census of Agriculture.

have been bought as replacements.† However, the buying of new tires for replacement purposes by farmers does not follow the same ratio in buying nationally advertised brands, principally because the mail-order houses (led by Sears with its *Allstate* and Ward with its *Riverside* tires) have made big inroads.

The auto-parts-and-accessories industry, paced by the major rubber manufacturers, has not been slow in going after the lucrative farm market, as well as the urban markets, through advertising. In the past decade, expenditures for broadcast advertising to do this job have been increasing more rapidly than for any other ad media. Since farmers do not change their brand preferences quickly, unless persuaded by a terrific prestige or a "nuts-and-bolts" campaign, the air-selling of the big tire-and-tube manufacturers, followed closely by the remainder of the auto-parts-and-accessories field, has on the whole been a blend of both.

The Firestone Tire & Rubber Co., which leads the rubber field in earnings with a current yearly net income of almost \$28,000,000, has been a one-program radio advertiser since 1928. *The Voice of Firestone*, which varies between being a prestige-builder at times and at others purely a selling vehicle for car, truck, and tractor tires, and Firestone accessories, helped Firestone into the number one spot in the farm picture which it held for years, losing it only in the past five years or so to Goodyear. Firestone is credited with being the first major rubber manufacturer to go after the farm market in a big way. During the 1930's, when business was slow in the tire industry, Firestone started up a series of plowing contests, mailed out 5,000,000 circulars every few months to R.F.D. addresses, placed c.t. farm programs on key farm stations all over the country, and generally whooped it up in rural areas. Firestone found early in the game that radio was unexcelled at reaching into farm communities. When followed up and promoted aggressively, Firestone radio farm sales shot up to first place.

In addition to *The Voice Of Firestone*, the Firestone firm also sponsors a new network TV show, *Americana*, on seven NBC-TV stations, and spends the remainder of a \$3,000,000 budget in magazines and farm papers, with

†Source: *Crowell-Collier 1948 Tire Survey*.

WFBL

SYRACUSE, N. Y.

SELLS for YOU

...with Music!



WFBL's MUSICAL CLOCK

MON. thru SAT.

7:30 to

9:30 a. m.

Featuring eleven professional radio artists, The Clock includes eight musicians, two vocalists, and is led by the most popular Master of Ceremonies in Syracuse, Jim Deline.

The Musical Clock this month celebrates its 10th anniversary on the air. 3120 consecutive broadcasts prove that the Musical Clock is doing a sound selling job for participating sponsors.

One sponsor has been selling with The Clock for over seven years. Another sponsor has used over 2200 consecutive broadcasts to sell his merchandise.

The Musical Clock Can Sell for You!

From hams to greeting cards to house-trailers, the Musical Clock has shown outstanding sales results for every kind of merchandise.

Ask **FREE & PETERS** for the **WFBL Musical Clock Booklet and Availabilities**



WFBL

BASIC
CBS

IN SYRACUSE . . . THE NO. 1 STATION
WITH THE TOP SHARE OF AUDIENCE
MORNING, AFTERNOON OR EVENING

CHICAGO AUDIENCE FACTS

Saturday 3 to 6 PM

WIND	19.3
Network A	15.5
Network B	10.6
Network C	17.0
Network D	10.1

HOOPER INDEX
Jan. 1949

WIND 560 KC
24 hours a day



occasional selective announcement campaigns in radio.

Closely behind Firestone in net income is the Goodyear Tire & Rubber Co. with a yearly net of some \$26,000,000. Like Firestone, Goodyear has been in and out of radio since the beginning of the 1930's, and is currently sponsoring, at the national level, the prestige-building *The Greatest Story Ever Told*. Goodyear is the largest auto-parts-and-accessories advertiser in dollar volume, having a 1949 budget of nearly \$4,000,000. *The Greatest Story* is the extreme of institutional advertising, confining itself to the barest mention of the sponsor. Goodyear dealers and Goodyear-owned stores are not even permitted to buy spots adjacent to it nor to engage in any heavy point-of-sale or newspaper promotions based around the show. The tremendous good will and high listening to the fine biblical presentation in farm areas pay off. Goodyear runs frequent selective radio campaigns, and encourages Goodyear dealers (and Goodyear-owned stores, too) to run extensive radio campaigns locally under a cooperative advertising deal that works up on a sliding scale from a 50-50 basis. At least one of the Goodyear Service Stores (in Memphis, Tenn.) is on the visual air, buying TV spots on WMCT.

The B. F. Goodrich Co., number three in net income among the rubber companies with a current figure of some \$23,000,000, spends a sizable ad budget of some \$2,250,000, with 30% of it going into magazine advertising, and the balance to newspapers, farm papers, outdoor advertising, and dealer co-op advertising. Little or none of the budget is channelled into broadcast advertising. Goodrich's efforts in radio, partly because of unfortunate program choices in the early 1930's and partly because of a feeling at Goodrich that visual advertising is their answer, have not met with success, and the medium is seldom used.

Fourth on the list of the leading tire-and-tube manufacturers is the U. S. Rubber Co., with current net income figures of nearly \$22,000,000. U. S. Rubber has been in and out of network radio for years, most recently sponsoring the *New York Philharmonic* on CBS. Like Goodrich, U. S. Rubber feels that a visual medium works best in the advertising of tire-and-tube products, and currently 60% of its \$2,000,000 budget goes into magazines, farm papers, and news-

papers. Unlike Goodrich, U. S. Rubber has been a pioneer in the auto parts and accessories industry in the use of the visual air to do a selling job. U. S. Rubber has been a TV sponsor since the days when TV sponsors were looked upon as being slightly daft, and has bankrolled sports and special events (both film and live, using the films for the secondary purposes of sales promotion, thus reducing the over-all costs), as well as nighttime variety shows, quiz shows, and a little of everything.

U. S. Rubber's current campaign in TV is film spots that reach every TV market, selling U. S. Royal Air Ride Tires to city and farm TV audiences. U. S. Rubber may drop this heavy campaign in favor of a TV program this Fall, providing the firm can find the format it thinks will do the job. U. S. Royal dealers (the firm, unlike Goodyear, et al., has no stores of its own) are offered dealer aids for radio under the dealer co-op plan, and a sizable number of U. S. Rubber dealers are on the air locally with announcements and programs.

The remaining tire firms, like Atlas, Armstrong, Federal, General, Kelly, Sehenit, etc., do little or no air advertising. Their sales are by no means in the same brackets as the "Big Four" of the tire-and-tube industry.

Firms that sell tires as part of a line of auto parts and accessories do a certain amount of advertising. The Gulf Oil Co., which sells its own tires and auto accessories through Gulf stations, promotes them heavily on a new TV program, *The Gulf Road Show*, on seven NBC-TV stations. The tire-and-auto products, apart from Gulf's petroleum line, also come in for frequent plugging on Gulf's AM-TV show, *We The People*, on CBS and in Gulf's selective radio announcement campaigns, farm paper, and newspaper advertising. Altogether, about 20% of Gulf's \$2,250,000 budget is spent to promote its tire and auto-accessory line.

The Phillips Petroleum Co. plugs Lee Tires (with which it has a contractual arrangement on behalf of Phillips service stations), along with Phillips petroleum products, on 31 Central, Mountain, and Pacific region stations with 10-15-and-30-minute news and music programs. This radio selling, which accounts for some 50% of the Phillips budget of nearly \$400,000, has been a fixture of Phillips advertising for years and has proved the



Are you one of the folks who've been buying Pacific Coast Network coverage on the basis of a plus market that—in reality—doesn't exist at all? Isn't it a little like paying for the hole in the doughnut... and isn't it time you asked yourself how much that hole is costing you?



Broadcast Measurement Bureau studies—on a highly impartial basis—prove that each of the four networks on the Pacific Coast has at least 90% coverage of the *entire* market (ABC has 95%)... whether it's little Lemoncove in the Sequoias' shadow, or big Long Beach.



Call in an ABC representative who has the **WHOLE** story on Pacific Coast network coverage... because we think it's a darned shame for anyone to pay extra for the hole in the doughnut. You'll learn some astonishing truths on the complete picture.

On the coast you can't get away from ABC

FOR COVERAGE... ABC's booming Pacific network delivers 227,500 watts of power—53,500 more than the second-place network. This power spells coverage—ABC reaches 95.4% of all Pacific Coast radio families in counties where BMB penetration is 50% or better. And ABC's Coast Hooper for 1948's first 11 months is up 10% or more both day and night.

FOR COST... a half hour on ABC's full 21-station Pacific network costs only \$1.275. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network
or intend to be—talk to ABC

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700

DETROIT: 1700 Stroh Building • CHerry 8321

CHICAGO: 20 North Wacker Drive • DElaware 1900

LOS ANGELES: 6363 Sunset Boulevard • HUdson 2-3141

SAN FRANCISCO: 155 Montgomery Street • EXbrook 2-6544



BIG FOR HER AGE!

BIG is right! She has MORE local advertisers than any other Little Rock station. And watch 'er shine in '49.

FM is coming!

KVLC

1000 WATTS
Clear Channel

She's BIG, too, in coverage, in new accounts, in audience response and in News, Sports and Entertainment! All this has day long influence on Arkansas billion plus \$\$ income from cash crops, livestock dairy products, lumber and ever-increasing manufacturing facilities. KVLC reaches ALL!

Offices and studios
SOUTHERN NAT. INS. CO. BLDG., LITTLE ROCK

KVLC

1000 WATTS: CLEAR CHANNEL
FOR JOE & COMPANY
NATIONAL REPRESENTATIVES

flexibility of selective broadcasting for a petroleum marketing operation of the regional variety.

The Electric Auto-Lite Co., makers of spark plugs, batteries, and other auto parts, is the pace-setter, spending a budget of some \$2,000,000, with the majority of it going into separate radio and TV versions of its CBS-built show, *Suspense*. The remainder goes into magazines, newspapers, and farm papers, as well as direct mail, trade advertising, etc. *Suspense* followed an unsuccessful run of the *Dick Haynes Show* on CBS, and is doing a much better job for Auto-Lite. Auto feels it is "raising the national level of visibility of our name and the understanding of our products and services", as well as "helping us to extend our distribution, the primary answer to sales in the automotive parts business." Co-op advertising sells for Auto-Lite, too; more than 100 dealers have been sponsoring the company-produced *Gasoline Alley* 15-minute c.t.'s with good results.

Four other large parts-and-accessories firms spend sizable amounts in broadcast advertising. The Fram Corp., makers of oil and air fuel filters, made its air debut recently with a once-weekly five-minute show, *Fram Sports Thrill of the Week* on Mutual, which it merchandises aggressively to dealers, jobbers, and consumers. The Champion Spark Plug Co. sponsors a similar (and older) show, *Champion Roll Call*, once weekly on ABC, in addition to heavy magazine and newspaper advertising. Also sponsoring a five-minute network show is John-Manville, which periodically plugs its brake linings on its Monday-through-Friday *Bill Henry and the News* on Mutual, along with a wide line of other J-M products. The Western Auto Stores, for several years one of the country's outstanding regional sponsors, uses the *Circle Arrow Show* on 59 NBC stations in the Mountain and Pacific regions.

At the local level, auto-parts-and-accessories dealers (most with co-op assistance) are an increasingly important segment of local broadcasting.

Auto parts and accessories dealers are on the air in eight of the 29 TV markets in the country, and the list is growing. More and more of these dealers are discovering, as are national firms in the field of auto parts and accessories, that broadcast advertising, properly used, can do the selling job needed in a buyer's market. * * *

97,410 Radio Homes in the area served by **KMLB**

— the station with more listeners than all other stations combined —

IN N.E. LOUISIANA

Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB's milevald cantaur. Sell it an KMLB!



KMLB

MONROE, LOUISIANA

★ TAYLOR-BORROFF & CO., Inc.
National Representatives

★ AMERICAN BROADCASTING CO.
5000 Watts Day • 1000 Watts Night

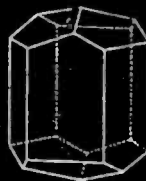
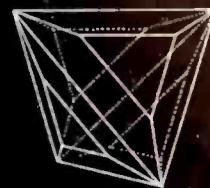
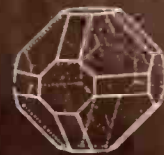
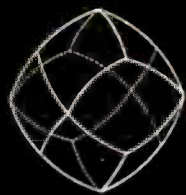
CHICAGO AUDIENCE FACTS

Saturday 3 to 4 PM

WIND	19%
Network A	14%
Network B	12%
Network C	12%
Network D	6%

PULSE
Jan.-Feb. '49

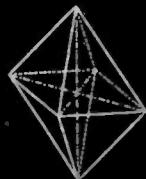
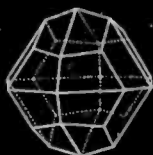
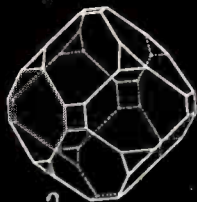
WIND 560 KC
24 hours a day



want to sparkle?



Every facet of WEEI local programming shines brightly in Boston. Take women's programs. All five of the top-rated shows for women are on "Columbia's friendly voice in Boston."^{*} And in all program categories, WEEI delivers the biggest rating more often than all other Boston stations combined! Let us or Radio Sales show you how you can make a brilliant showing in Boston, on WEEI.



^{*}Pulse of Boston, January-February, 1949



YOU MIGHT CLEAR

14' 3¹/₄" * —



BUT...

YOU CAN'T VAULT INTO

WESTERN MICHIGAN WITHOUT WKZO-WJEF!

The peculiar "wall of fading" that surrounds Western Michigan makes it imperative for radio advertisers to use stations *within* our region. . . . Outside stations simply don't get through consistently; hence Western Michigan folks seldom even *try* to get faraway stations.

Within the area, WKZO, Kalamazoo, and WJEF, Grand Rapids, combine to give time-buyers everything they want, and at a price they can afford to pay. Project our Hooper ratings and you'll find that WKZO-WJEF have about 23% more city listeners than the next-best two-station combination. Study our BMB figures and you'll see even more evidence of our rural superiority. Finally, look at our combination rate and you'll discover a 30% saving over the next-best two-station combination!

Don't be fooled about Western Michigan. Ask us or Avery-Knodel, Inc. for all the really interesting facts.

* Earl Meadows of the U.S. did it at the 1936 Olympics.



**BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY**

Avery-Knodel, Inc., Exclusive National Representatives

40 West 52nd

(Continued from page 8)

by one business publication to another. What you said was particularly pleasant to our ears, but I'm glad to note you angled it so as to make it a tribute to all good business papers which try to give valuable and accurate information to their readers.

PHILIP SALISBURY
Editor
Sales Management, N. Y.

OVERSEAS DEPARTMENT

I am interested in American advertising methods for use in my firm's radio and press advertising. We are primarily in our infancy regarding advertising in New Zealand, so consequently, in addition to subscribing to your worthy magazine, I would be grateful for any advertising data or information you can grant me.

H. E. HOWARD
Newtown, Wellington
New Zealand

We are highly interested in your publication for the mutual benefit in establishing best contacts with your advertisers.

DHOOMI MAL DHARAM DAS
Chauri Bazar
Delhi, India

BACK COPIES

In a recent issue of SPONSOR you had a very excellent article concerning the General Baking Company's use of radio. Will you please send two copies of this issue of SPONSOR to J. A. Reed, General Baking Company, Steubenville, Ohio?

GEORGE H. WILSON, JR.
Program Director
WSTV
Steubenville, O.

We're joining the ranks of the mislayers of SPONSOR's farm-research-series; and we would certainly appreciate it if you could send us the five back copies in which those articles appeared.

MARJORIE E. SHELDON
Script and Media Director
Agricultural Broadcasting
and Television Service Inc.
Fort Wayne, Ind.

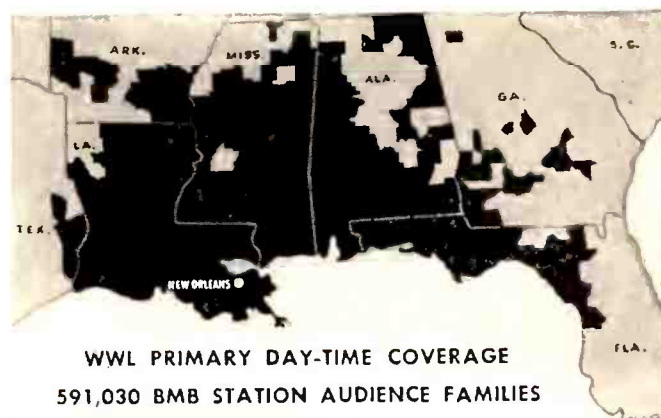


3 Beauties
of the Deep South

1. HOUMAS HOUSE, Burnside, Louisiana — a manor house in the grand tradition. Once occupied by the wealthiest planter in America, it is rich in romantic history.



2. J. ARON SUGAR REFINERY, White Castle, La. In 1948, nearly 5½ million tons of sugar cane were produced in Louisiana, which also leads the nation in cane sugar refining. Another reason why WWL-land exceeds national average in increased income, buying power, general prosperity.



3. WWL'S COVERAGE OF THE DEEP SOUTH 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

Note: Coverage mapped by Broadcast Measurement Bureau. Some scattered counties, covered by WWL, are not shown.

**The greatest selling power
in the South's greatest city**
50,000 WATTS CLEAR CHANNEL CBS AFFILIATE



Represented nationally by The Katz Agency, Inc.
11 APRIL 1949

Buy National Selective

SELECT YOUR PROGRAM

SELECT YOUR MARKET

SELECT YOUR STATIONS

SELECT YOUR TIMES

SELECT YOUR AUDIENCE

*Whether you use live programs, spots, transcriptions,
tape or film, buy national selective.*

Paul H. Raymer Company, Inc.



lective

WHKK	Akron.....	MBS	KTAR	Phoenix.....	NBC
KERN	Bakersfield.....	CBS	WGAN	Portland, Me.....	CBS
WCAO	Baltimore.....	CBS	WPRO	Providence.....	CBS
WGUY	Bangor.....	ABC	KOH	Reno.....	NBC
WBRC	Birmingham.....	NBC	KFBK	Sacramento.....	ABC
WDOD	Chattanooga.....	CBS	WAPA	San Juan... MBS & ABC	
WHK	Cleveland.....	MBS	KFSD	San Diego.....	NBC
WHKC	Columbus.....	MBS	KTMS	Santa Barbara.....	ABC
KIOA	Des Moines.....	MBS	KCOY	Santa Maria.....	ABC
WDNC	Durham.....	CBS	KWK	St. Louis.....	MBS
KXO	El Centro.....	MBS	KIHO	Sioux Falls, S. D....	MBS
KFGO	Fargo, N. D.....	ABC	WSBT	South Bend.....	CBS
WTAC	Flint.....	NBC	KWG	Stockton.....	ABC
WKJG	Fort Wayne.....	MBS	WNDR	Syracuse.....	MBS
KMJ	Fresno.....	NBC	WTOL	Toledo.....	ABC
WDRC	Hartford.....	CBS	KVOA	Tucson.....	NBC
WLAW	Lawrence.....	ABC	WTAG	Worcester.....	CBS
KMPC	Los Angeles.....	IND	WKBN	Youngstown.....	CBS
WLAC	Nashville.....	CBS			
WQXR	New York.....	IND			
WLOF	Orlando, Fla.....	MBS			

The McClatchy Beeline
Arizona Broadcasting System

Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

It takes a lot to cost so little!



A spot announcement on 50,000-watt WBBM delivers many more listeners than an announcement on any other major station in Chicago. And at far less cost!

A LOT: WBBM commands an average daytime Pulse rating of 6.7 . . . a 52% higher average rating than any competitor.*

FOR LESS: Because it reaches so many more of your customers, the average WBBM daytime announcement delivers a bigger share of Chicago's radio homes at 37% less cost per thousand than such a spot on any other major Chicago station.

If you're looking for a much better Chicago buy, use WBBM — Chicago's most sponsored station for 23 consecutive years.

*Pulse of Chicago, Jan.-Feb. 1949 6:00 a.m.-6:00 p.m., Monday thru Friday.

WBBM Columbia Owned — 50,000 watts
Chicago's Showmanship Station

N A B faces a big job

The time has come for the NAB to help increase audiences.

To enhance the public acceptance of advertising on the air.

To adjust its structure and correlate its activities so that all phases of commercial broadcasting—AM, TV, FM, FAX, Transitradio, Storecasting—are given their just due. Maybe this calls for a federated NAB.

To stabilize coverage data and ride herd on commercial research.

To aggressively pitch in and help sponsors understand broadcast advertising.

To devise machinery which will sell broadcast advertising as effectively as black and white media are being sold.

There's nothing small about the air. But the NAB, despite its recent growth, is still smaller by far than the remarkable media it represents. It's time for the NAB to grow up . . . and it will take station dollars to help do it.

Norman R. Glenn

Publisher

SPONSOR

Executives**A good job would be better if broadcast advertising were given top priority**

Within the field of broadcast advertising, the stature of Justin Miller, president of the National Association of Broadcasters, hasn't grown during the past 18 months (since SPONSOR's first *NAB Evaluation*. Outside of the circle of those directly concerned with the commercial side of broadcasting, Judge Miller has assumed the mantle of spokesman for radio—for a free radio, in which he believes. Most advertising and agency executives feel that the Judge is not too conscious of the sponsor's problems, nor does he appear to the ad men to be too concerned with their ability to sell via the air. As one account executive at an agency phrased it, "he reminds us of an editor rather than a publisher, somewhat in the clouds about facts."

Justin Miller has changed, beyond the shadow of a doubt, the attitude of the Congress towards the broadcast industry. This has highlighted the multi-headed character of the Association, which frequently finds itself walking half-a-dozen tight-ropes at the same time—trying to be fair to clear channel stations, to regional channel stations, and to local channel operators all at the same time. It's an association of station owners who cannot delegate any operating authority to an association—or to anyone, for that matter. NAB has to speak for broadcasting as a public-service, government-licensed disseminator of news and entertainment. It's also an association of station owners who live from advertising and stay in business only because of broadcast advertising.

The multitudinous problems of broadcasting make it impossible for any one man to be completely informed on all sides of the industry. As one advertising director of a multi-million-dollar advertiser expresses it, "Judge Miller has chosen, as we see it, to be broadcasting's champion astride a white charger. Someone has to stand up for God and country, and the Judge fills the bill very well."

Since the NAB cannot be a one-man organization, the advertising industry looks to other executives and Judge Miller's staff to represent the commercial side of the business. They do not feel that A.D. Willard, Jr., has lived

up to their expectations. "We expected that Willard would represent the business side of broadcasting in the NAB, but we haven't noted any evidence of his functioning in that capacity recently," is the way one national advertising executive expressed himself. A divisional manager of a big drug corporation opined, "Jess Willard seems to have settled in the shadows, neither seeking nor gaining much notice in the past few months. From where I sit, I have no information of anything for which he has been personally responsible. . . . and I'll admit that I've been very surprised."

C. E. (Bee) Arney, Jr., is known as a name by most agency executives and sponsor radio-minded ad men. His job of secretary-treasurer doesn't require him to be in the spotlight, except at conventions when he runs the show. Comment was refused on Arney for the simple reason that too little is known personally about him at advertising agencies and advertisers.

Broadcast advertising**NAB has a ball of fire in Mitchell. But he's only one man. He needs a bureau**

Broadcast advertising isn't just a matter that can be handled by a department of the NAB, no matter how fine a commercial-minded director heads up the operation. It must be the total interest of an entire organization. Maybe the organization can be part of the NAB, and maybe it will have to be a corporation organized and operated for the sole purpose of promoting advertising on the air and of bringing the news of broadcast advertising to non-radio users. This is how a vast majority of sponsors and agency executives feel about NAB's Department of Broadcast Advertising.

Agencymen point to the fact that just as it was found necessary for the NAB finally to organize the *All Radio Presentation* into a separate corporation to control and spend the \$125,000 collected for this particular promotion, just so is it necessary for the department of broadcast advertising to op-

NAB staffers directly concerned with a specific side of broadcasting such as engineering, etc., are evaluated in the section of this *NAB Evaluation* issue devoted to their specialities.

Quotes:

"Judge Miller has increased broadcasting's stature during his tenure of office, even if he hasn't done too much to help broadcast advertising."—Divisional advertising manager of a Midwest soap manufacturer.

"We've judged Judge Miller and not found him wanting."—V.p. of a top-ten advertising agency in New York.

"It's time for Judge Miller to go commercial. He's been sustaining long enough."—President of a gas and oil firm.

"I'd like to know just what niche the president of the NAB should fill. Only then will I be able to judge if its present incumbent fills it adequately."—Radio director of a Midwest food manufacturer.

erate as the newspaper promotional activity does—as an organization with only one purpose, the promotion of all phases of broadcast advertising. Advertising men generally feel that the tempo of NAB's Department of Broadcast Advertising has been stepped up since Maurice Mitchell took over the reins. The department was without a director from February to October, 1943.

Several in SPONSOR's panel have heard at least one of Mitchell's talks at Memphis or Jamestown (N.Y.) and feel that he's an aggressive proponent of advertising on the air. The only fault they find with the operation of his department is that he is practically unstaffed. Up to recently Miss Lee Hart, NAB's retail radio authority was the entire staff. Now Charles Batson is moving up to work with Mitchell and this will help, but it will still leave the department one man short of what

Standard's SENSATIONAL "Extra Value"

THE *New*
STANDARD RADIO
STAR SHOWS

*An Integral Part of the
Standard Program Library*

"THE LIBRARY WITH THE COMMERCIAL TOUCH"

Standard Radio does it again . . . tops its long-standing record of showmanship with a group of brilliantly written and professionally produced programs which take their musical content from the massive Standard Program Library itself . . . and are available for immediate and continuous sponsorship! Come in and hear the special audition discs . . . see the impressive literature which we have created to describe these shows . . . and let us tell you how these and other selling aids can help you make the most of "the library with the commercial touch!"

Standard Radio

TRANSCRIPTION SERVICES, INC.

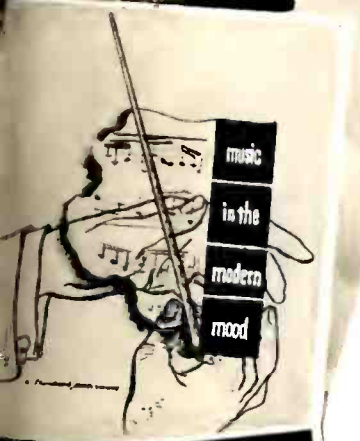
HOLLYWOOD • CHICAGO

NEW YORK

Listen!
to the
AUDITION
DISCS
in

Suite
556-7
of the
STEVENS
HOTEL

NAB CONVENTION
APRIL 6-13



*budget-wise
time buyers*



**BRINGS YOU
MORE
LISTENERS
PER
DOLLAR
IN
HOUSTON**



**MORE BUYERS
FOR
YOUR PRODUCTS
AT
LOWER
COST**



... for proof write
for Hooper and
other marketing
data ...

**NATIONAL REP. FOR JOE & CO.
Dave Morris, Gen. Mgr.**

k-nuz

"Your Good News Station"

**9th Floor Scanlan Bldg.
HOUSTON 2, TEXAS**

it was when Frank Pellegrin (now with Transradio) headed the operation.

"Broadcast advertising must be sold every day of the year, 24 hours a day, and in all 48 states of the Union." is the way one pro-radio president of a wax concern put his reaction to the job that awaits an all-out sales promotional effort for radio, television, storecasting, and transradio, not to mention FAX.

Selling broadcast advertising is not alone selling radio at a national, regional, and local-retail level, but it is making certain that it's implemented by aggressive publicity and promotion. No form of entertainment exists by itself. Without glamorization, spotlighting, and being placed in a proper setting broadcast advertising is forced to make its way—the hard way. Promotion of broadcast advertising not only means selling broadcasting as a medium, but also selling the medium itself.

Sponsors and agencies that know what Maurice Mitchell has done, regard it as a good job. They object only to the fact that it's a good one-man job, whereas it should be a good multi-man effort. They feel that Mitchell ought to be directing a great team made up of a man from each of the hundreds of successful broadcast-

ing outlets in the United States. They feel that the coordinated efforts of hundreds of promotion men directed by a realist like Mitchell could be a major factor in educating thousands of prospective advertisers on the impact of the air. Even with a budget as big as that made available by newspapers for promotion (over \$1,000,000), it wouldn't be possible to do the job without the army at the local level.

NAB's Department of Broadcast Advertising has an open door to the business of America. Its great fault is that it doesn't use it often or consistently enough.

Quotes:

"I haven't had a promotional piece of literature on broadcasting come across my desk in nearly two years. Everything I see about radio has either a network or station byline. It's time for some real industry promotion, and I don't think that a motion picture is more than an attempt to sell the medium."—Advertising manager of a far-West soap manufacturer.

"Let's not talk about broadcast advertising. Let's sell it."—Sales manager of an advertiser with a \$10,000,000-plus budget.

Code

Is there any point to standards without enforcement ask advertisers, agencies

The NAB Code, or, as Justin Miller prefers to have it called, NAB's *Standards of Practice*, will not be lived up to by members of the Association. That summarizes the reactions of both advertisers and agency-men checked by SPONSOR. Both groups are not against the SOP, but they are of the opinion that there is only one way to make advertisers and agencies live up to rules and regulations, and that is by putting teeth in them.

As the Standards now exist, it is the NAB stand, as stated by Judge Miller, that "our problem is to find ways and means to go as far as we can in securing implementation of the standards without inviting prosecution under the anti-trust laws for operations in the restraint of trade."

Politely, agency-men and advertising

executives say that Judge Miller's standards statement doesn't mean a thing. States one copy man. "We're certain that no advertising man worth his salt is going to be guided by standards of practice which aren't practiced. You either enforce a code or you don't. It doesn't matter if one publication permits you to make any claims you want to, as long as the publications in which you're placing your copy insist on their own rules and regulations. You abide by the dictums laid down by each individual publication, station, or network. It would be easier to have a set of rules that all would observe, but in the current competitive era that's not the way it's going to be. It's my feeling that on an industry-wide basis you either enforce standards or forget them.

The **BILL ELLIOTT SHOW**

GOES ON THE AIR...



MAY 1

**THIS
TRANSCRIBED SHOW
AND
PROMOTIONAL PACKAGE
BEING SOLD DIRECTLY TO
BAKERS ONLY.**

Here's a radio show that is for bakers only. Produced by "Wild Bill" Elliott, America's Number one cowboy star and Al M. Cadwell, past president of the Tri-State Bakers Association the package includes newspaper mats, point of purchase material, 24-sheet posters, etc. Because it is a complete promotional package and not just a transcribed radio show, it is being sold to bakers direct. This merchandising plan means quick time sales, satisfied sponsors and trouble free supporting promotion. If you know of a baker in your territory who is looking for an outstanding radio show and promotional package, please advise us. Many territories being closed daily, don't delay!

WRITE • WIRE • PHONE

**BILL ELLIOTT ENTERPRISES, INC.
9165 SUNSET BLVD., HOLLYWOOD 46, CALIF.**

"Judge Landis didn't just happen in baseball, and neither did the Hays office in Hollywood. Motion picture rules and baseball regulations aren't observed voluntarily, and I don't think broadcast advertising standards are going to be upheld without sanctions."

Sponsors would prefer a well-defined set of rules and regulations so that they'd have a clear idea of how they must use the medium. To have each station or network decide upon its own standards can lead, they feel, only to chaos. That it hasn't thus far is attributed to the fact that selling pressure hasn't been turned on yet.

Quotes:

"An advertising medium without enforceable standards can soon be no medium at all—at least no medium that we'd care to use."—**Advertising manager of a leading low-priced automobile line.**

"Nobody loves a code, but I'd hate to operate in our business without one, and I don't see how broadcasting can function effectively without putting it on the line."—**Merchandising manager of a cosmetic company.**

"If the NAB doesn't come up with a *Standards of Practice* that adequate-

ly cope with the problems presented by bad broadcast advertising. I feel that the AAAA will have to develop its own enforceable code of good taste. Television is at least twice as open

to advertising and advertising malpractices as all other forms of selling and must be regulated."—**President of a Madison Avenue agency and member of AAAA Board of Directors.**

All-Industry promotion

\$125,000 for film is a good start, but it can't be construed adequate education

"I have been hearing about broadcasting's all-industry promotion for so long that by the time I see or hear it in action, I'll be bored with it all," states a timebuyer of a Madison Avenue (N.Y.) advertising agency who adds "Let radio put up or shut up."

"While the NAB has been talking about promoting broadcast advertising through an All-Industry promotion, newspapers have been taking money away from radio by actually promoting their medium," explains a media man. This executive pointed to five specific campaigns that he feels should have gone to radio but which have been shifted to black and white. His job, as he explains it, is not to

fight a client who is sold on using a specific medium but to get the most out of the medium the advertiser wants to use. "Of course," he says, "if a client wanted to use a medium that I knew couldn't produce for him, I'd fight like hell to get him on the lucky side. In most cases however newspapers well used can do effective advertising for most mass products, although I personally feel that broadcast advertising can do it better."

Sponsors and agencies generally have their fingers crossed on any industry-wide promotion of an advertising medium that costs only \$125,000.

"Even if Victor Ratner, CBS v.p. who is writing and directing the all-industry motion picture is a genius, and there are some who swear he is, I still feel he'll come out only with a picture that cost \$125,000," emphatically states an advertising manager who spends nearly a third of a million on commercial motion pictures each year. This ad manager also pointed out, "I'd be the last man in the world to stake all my promotional dollars on a motion picture, even if I had all the TV stations in the United States show it once a week."

A large number of agency men are of the opinion that you just can't promote an advertising medium through a motion picture. One expressed himself this way: "Promoting an advertising medium is a continuous job. A motion picture may be part of the campaign but that is all. It must never be the heart of the promotion because at the best it's window dressing."

Another advertising executive in the same vein stated, "Show me a product that was put over by a motion picture and I'll admit that perhaps a motion picture can sell an advertising medium. I don't know of a single product that has ever used the screen as a basic advertising medium."

Some sponsor and agency officials (Please turn to page 66)



**NOW SERVING SOUTHERN AND CENTRAL INDIANA
1000 WATTS DAY • 500 WATTS NIGHT
1370 K. C.**

GLENN VAN HORN, General Manager

**IT'S
BRAND
NEW!**

(A REGIONAL STATION)

And coming soon
STATION WTTV
Television

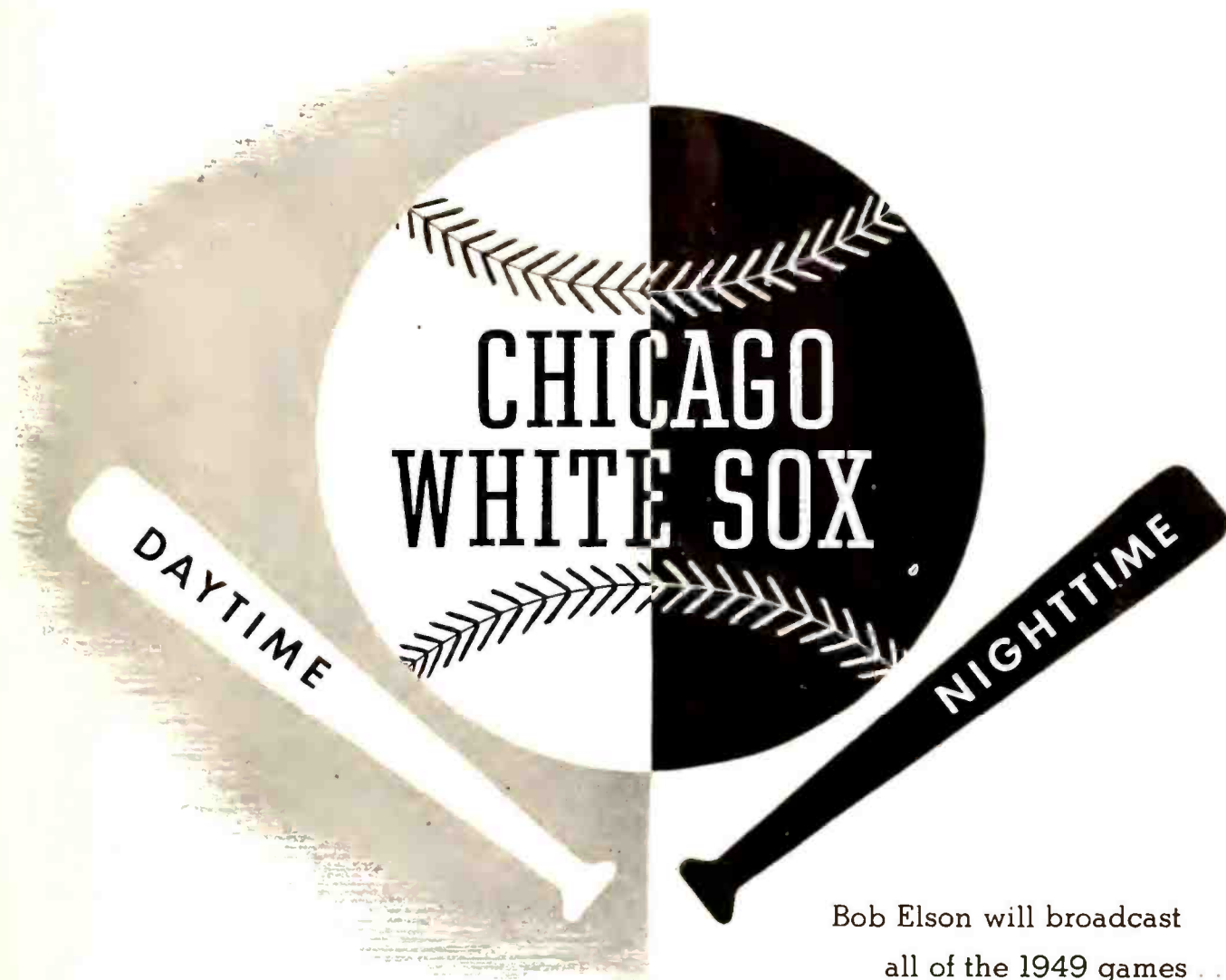
Until our National Representative is announced write direct for rates and further information



**RADIO & TELEVISION CENTER
BLOOMINGTON, INDIANA**

OWNED AND OPERATED BY SARKES and MARY TARZIAN

EXCLUSIVE BROADCASTS OF THE



WITH

BOB ELSON

AMERICA'S LEADING
BASEBALL ANNOUNCER

Bob Elson will broadcast
all of the 1949 games . . .
both home and away . . . of the
Chicago White Sox *exclusively* on
Stations WJJD and WFMF. All
afternoon games will be heard
on WJJD and the night games will
be heard on WFMF.

WJJD

50,000 WATTS

WFMF

33,000 WATTS

MARSHALL FIELD STATIONS, REPRESENTED NATIONALLY BY AVERY-KNODEL

11 APRIL 1949

63

NOW! ZIV PRESENTS AN EXCITING NEW DRAMATIC PROGRAM WITH A SENSATIONAL

A TERRIFIC HIGH-HOOPER HALF-HOUR SHOW THAT YOUR SPONSORS WILL LOVE!

O. Henry has created one of the most loved and most feared heroes of American literature—famous on the screen—in books—on the air!

IN MOVIES! The only Western ever to win the Motion Picture Academy Award! Six big-budget pictures released each year by United Artists.

ON THE AIR! Cisco has everything: Adventure—humor—drama—romance—heart appeal. Every member of the family loves CISCO!

MOST SENSATIONAL SUCCESS STORY EVER OFFERED FOR LOCAL SPONSORSHIP!

Interstate Bakeries (1948 gross: \$58,724,649) say: "The CISCO KID has certainly sold a lot of bread for us. We have never seen our sales force more enthusiastic. This applies to our grocers also. Enclosed find our renewal for six additional years."

SENSATIONAL HOOPERS! January, 1949, Pacific Hooper: 8.6. Consistently averages higher than any show primarily designed for children. "THE CISCO KID appeals to a tremendous adult audience"...say Interstate Bakeries.

SENSATIONAL PROMOTIONS! Buttons, masks, truck posters, membership cards, teaser ads, sombreros, neckerchiefs, store displays, letters, post cards—complete localized campaigns.

LONG-RUN GUARANTEED!

Three years of CISCO KID half-hours have already been produced on a 3-per-week basis.

Duncan Renaldo plays the "Cisco Kid" in movies that are regularly released by United Artists Pictures.



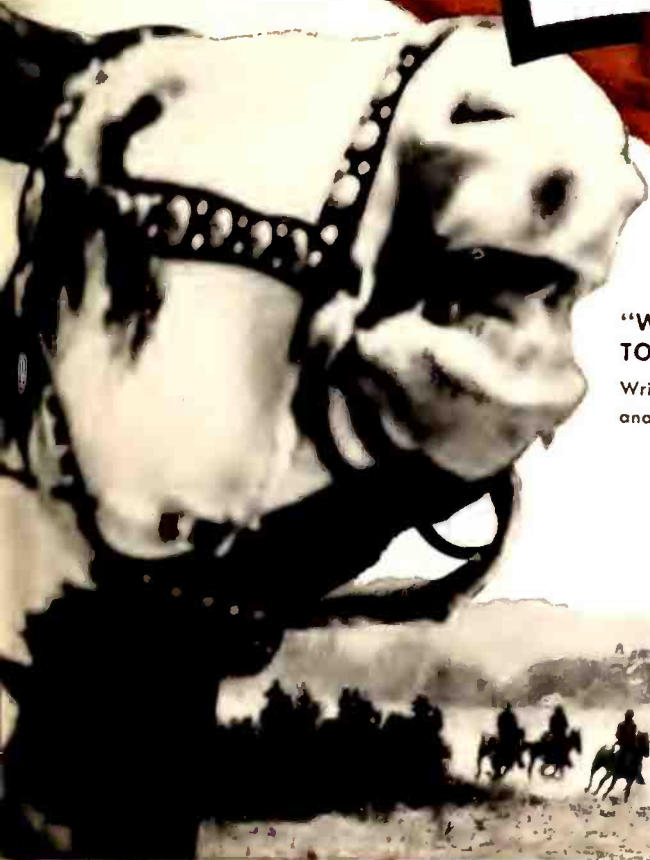
SENSATIONAL RECORD OF SALES!

THE CISCO KID

*O. Henry's Famous
Robin Hood of the Range*

"WHAT IS HAPPENING
TO KID SHOWS?"

Write for this sensational
analysis. It's an eye-opener!



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

501-501A, HOTEL STEVENS, CHICAGO



He Mows Dull Moments With a Sharp Eye

Something's always popping when he sharpens his weapons, rolls up his voice, and goes to work. His pointed remarks about the top of the news from Washington are heard by a loyal coast-to-coast audience five nights a week. His listeners love to hear him "mow 'em down."

His whetstone is a powerful urge to get to the bottom of things—and he cuts a wide swath through the underbrush of fancy to get at the facts behind the news. Whether farming in Maryland or tilling his Washington newsbeat, his down-to-earth approach reaps a rich harvest.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program is the original news "co-op." It offers local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet or the Co-operative Program Department, **Mutual Broadcasting System**, 1410 Broadway, NYC 18 (or Tribune Tower, Chicago, Ill).

ALL-INDUSTRY PROMOTION

(Continued from page 62)

have concrete suggestions on how radio could do an all-industry promotion using its own medium as the keystone of the promotion. They insist that any promotion of broadcasting which does not include broadcasting just doesn't make sense to an advertiser who is being asked to use the medium.

Other promotion men insist on asking "What can you do with \$125,000 aside from making a good motion picture?" They answer their own question by saying "nothing."

While most agency and sponsor executives are not basically interested in radio's All-Industry promotion they will discuss at the drop of a hat—or even without the drop of a hat—what the industry should do to promote itself. There's universal agreement in the need for broadcasting to re-sell itself as the low-cost advertising medium—to show how great industries have developed through the air.

Agency executives particularly want broadcast advertising promoted so that their recommendations to clients will fall upon fallow ground. The objective of the All-Industry promotion is endorsed by all pro-radio agency executives. This objective, it hasn't been restated recently, is to condition the policy executives of great corporations to what broadcast advertising can do. The man at the top is seldom an advertising man and less frequently a radio trained executive. If he isn't sold, radio just doesn't get its share of the advertising dollar.

Quotes:

"Start raising more money at once, that what the NAB ought to do for the All-Industry promotion." **Automobile advertising director.**

"Since the industry is committed to a motion picture, make it, use it, but have it part of the campaign not the campaign." **Advertising manager of a big regional soft drink manufacturer.**

"Will someone define 'All-Industry' for me. Will it include FM, TV, FAX, storecasting and transiradio?"

President of New York-Chicago and Hollywood advertising agency.

"Promotion is effective only when it's done not talked about." **Business manager of a top advertising agency.**

Public relations

Consumer concept of industry better. Agency and sponsor relations sketchy

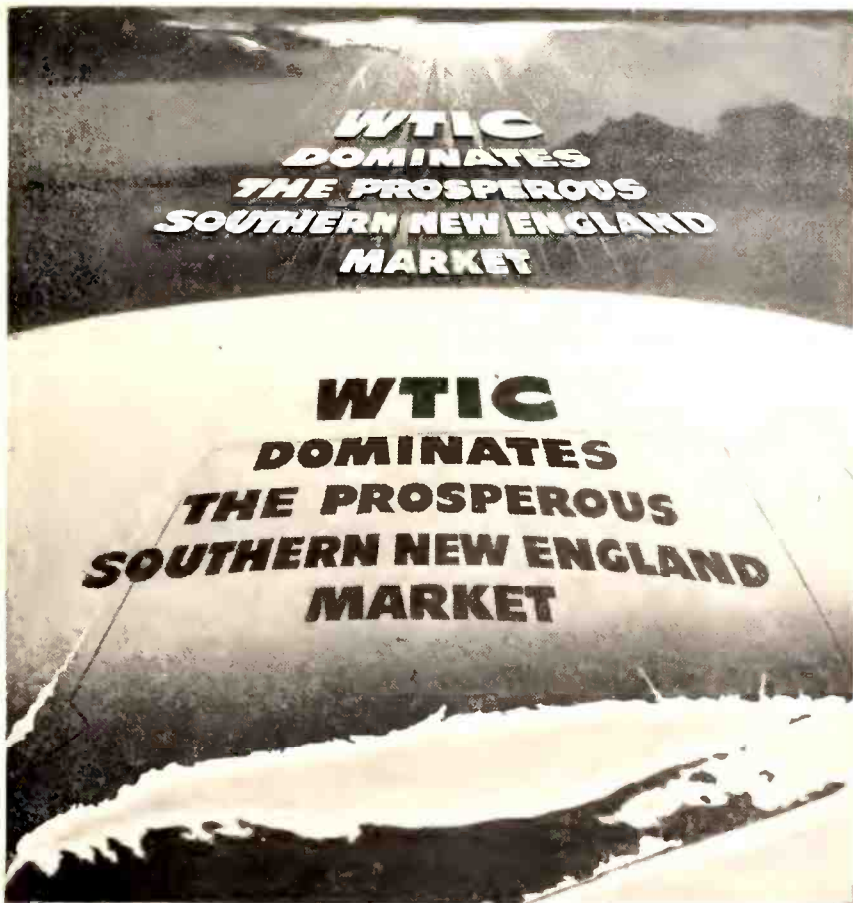
The consumer has had his ideas of the broadcasters' association developed on the favorable side. They have had little time to trace reasons but men at sponsors and agencies state that they find men and women, with whom they come in contact outside the trade, feel that the National Association of Broadcasters is an honest and progressive coalition of station owners. Advertising men frankly state they do not know the reasons for the favorable public reaction to the NAB but they know it's there.

"The NAB, in the public mind, seems to have traveled a long, long road from the days when James Lawrence Fly built a picture in the consumer mind of the NAB as a stagnant body of putrid water," points out the public relations head of one of the nation's greatest food corporations. "This," he continues, "in turn makes the listener more favorably disposed towards broadcasting stations and

that's all to the good."

Just as there is almost universal agreement on the improved public acceptance which the NAB has achieved, there is the opposite reaction to the NAB's trade relations and its trade paper relations. Apparently the advertising trade press has been open in its objection to the "pipe-line" which one or two trade papers have had into NAB confidential meetings and this has reached advertising managers and agency radio personnel.

"I don't think that the NAB has done a good trade relations job with agencies and advertisers," explains a West Coast agency official. "I for one seldom take at its face value any statement released by an NAB official. I even look a Judge Miller statement between the lines, wondering what he's trying to peddle. And I'm fairly certain that I'm not alone in this. I think that Robert K. Richards has more to do than he can handle but



Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

Looking for Something... Outstanding?

program type voted

60.8% LISTENER PREFERENCE!



ANNOUNCING NEW, LIVE, 1/2 HR. AUDIENCE APPEAL PRODUCTION

"RAINBOW POINT" presenting HOMER RODEHEAVER in person

Unbiased, independent survey shows 60.8% of listeners choose this style program—magnificently interpreted sacred music, nerve soothing philosophy and hearty chuckles.

This production features renowned artists, and stars one of the greatest personalities ever known to attract gigantic audiences... the man who jams America's auditoriums to overflowing... **HOMER RODEHEAVER.**

The magic of Homer Rodeheaver's deep rich speaking voice, his natural ability to portray the full gamut of emotions in but a sentence... the great variety of sacred music and different types of melodic interpretation, the quick movement of the production... the escape, relaxation the program offers the listener... all this encourages vast audiences... favors your message.

The Rodeheaver audience has buying power! Their loyalty, their consistent support gave Homer Rodeheaver substantial lead-rating the only other time he consented to do a live broadcast. His esteemed reputation enhances buyer confidence.

Priced for a reasonable budget. Write...

Spire Productions

3640 Lake Shore Dr.
Chicago 13, Ill.

he ought to sell his superiors that a good trade press is just as important as a good consumer press."

Another agency executive, this man from Detroit, pointed to what he called the "inept" handling of the Broadcast Measurement Bureau publicity as an example of how the NAB is failing in its trade relations. "I know that it was not the responsibility of the NAB to handle the press relations of the BMB since the latter had its own publicity director," he stated, "but even if Bob Richards had to protect the association through a back door handling of BMB trade-paper relations routine, I still think he ought to have done it."

"The publicity director of a trade association takes the short end of everything. That we all know," explains the v.p. in charge of public relations of a leading agency. "When the association has a good press, it's the result of master-minding by the president or executive v.p. When the association is being tarred and feathered, it's all the fault of the press agent. I hope they're paying publicity director Richards enough to make the abuse he has to take worth while."

This v.p. reflected the feelings of many agency executives in the public relations end of the business. Said another leader in the field, "The NAB should have, just as the networks have, a man whose job it is to handle trade relations exclusively. I know he'd have to be a more experienced trade publicity man than most of those at the networks currently but a good man would help Bob Richards."

Quotes:

"Less 'closed meetings' would make for a better trade press I'm certain."
A tobacco publicity director.

"Doing publicity for a trade association is a thankless job and always will be." An ex-association press agent now with a flour corporation.

"The fact that listeners are favorably inclined to stations and the NAB is indicative of a job well done. You can't do everything." A public opinion analyst.

"Tell me how much money he has to spend and I'll then tell you if Bob Richards is doing a good job. I haven't seen any advertising being placed for the Association." An ex-trade paper executive now with a great national advertiser.

Local-retail advertising

Local agencies hope NAB can serve as clearing-house for factual data

While the NAB has passed on to its members countless success stories of local-retail advertising, local agencies and those handling a number of local accounts feel that too much emphasis has been placed upon radio selling by department stores. One local agency, whose billing has passed the half-million mark, explains its feeling by saying, "Many department stores are part of syndicates. They have the assistance of great buying offices and promotional experts. If they haven't been sold on broadcast advertising, it's no doubt due, at least in part, to the fact that the New York office hasn't been sold. On the other hand, there are literally thousands of retail merchants who are 100% on their own and who could use any broadcast advertising information about their own business that a station could pass on to them.

"They're not getting this information, and I feel that one of the reasons is because the NAB has a department-store fixation. It's also true that agencies in small towns can't become excited about department-store advertising. Most of the time it's placed direct or on a 'net' basis, which doesn't give an agency a break. The reason that more retail business hasn't gone to radio stations is because we make a profit on newspaper advertising and seldom do on broadcasting. I don't want to chisel. I think it would be wise for the NAB to educate its stations to the retail facts of life."

Another agency executive wondered why the NAB didn't record some retail success stories along with all the facts, and make them available on disk to stations. "All that has to be done," claims the ad-man, "is for the station with an unusually good retail job to record it off the air and send the recording and the sales story to NAB. Lee Hart (NAB retail director) could then check the story and do an oral presentation together with a dub of the program. Pressings could then be sent to stations at a nominal cost, and all the station would have to do is to trot the disk and playback into prospects' offices or stores."

That's the type of service agency men know would be a great help for stations at a minimum cost. It also

would help the small agency that wants to get more clients on the air.

Most advertising men do not feel that the Joske department store experiment has produced as it should for radio. They don't understand why a controlled test like this didn't convince countless stores to come to the air. What they fail to appreciate is that most department-store promotion men and women are black-and-white trained. What's needed, explains an outstanding authority in the retail advertising field, is "some way to train the young man or woman who is going to make retailing a career, in department-store broadcasting. It's a long-term operation, but it would result in more intelligent use of radio by store men. I'm certain," he continued, "that several of the schools of retailing could be inspired to add a radio-advertising course."

"One of the great faults of broadcasting," explained one owner of a chain of 100 retail stores, "is that it's afraid to accept advertising that's placed on a result basis. For some reason, during the early days of radio broadcasters got the idea that the air wasn't a good selling medium—that it was best as an advertising medium that produced over a long stretch. That's not the truth, radio can produce as quickly as an ad in any newspaper—but it must be used correctly to do it."

This retailer, with tough competition, wasn't interested in telling how he did it.

Quotes:

"No one has yet proved to me that broadcasting is a good retail advertising medium. That's a reflection on someone, isn't it?" A specialty shop owner in up-state New York.

"Until the NAB has helped enough stations sell department stores to make a good case, I'll stand by and buy newspaper space." Giant market-owner on Long Island.

"NAB's failure in the local-retail advertising promotion field is because it's far removed from actual retail merchandising. They've never helped Sam sell a pair of pants." Advertising agency executive from Birmingham.

RENDEZVOUS WITH

David Ross

STORIES
ANECDOTES
POEMS
MUSIC



TRANSCRIBED FOR
LOCAL OR REGIONAL
SPONSORSHIP.
QUARTER OR HALF-
HOUR PROGRAMS
FOR BROADCAST
ONE TO FIVE TIMES
WEEKLY.

CONVENTION HEADQUARTERS
STEVENS HOTEL 512-513

David Ross' brilliant narration of stories and poems leads into beautiful music from the pens of such masters as Gershwin, Hammerstein, Berlin, Porter, Youmans, Victor Herbert, etc., to create a mood of heart-warming remembrances.

Let the distinguished David Ross, with his warm personality go to work for you. He will deliver the audience with his friendly, jovial, soothing manner . . . provide better listening and better entertainment.

NOW on the air in:

New York - WOR

Boston - WNAC

Toronto - CFRB

Exclusive rights granted.

For full information and an audition disc, Write, Wire or Phone today.

19 EAST 53rd STREET
at Madison Avenue

Harry S. Goodman

NEW YORK, N.Y.

RADIO PRODUCTIONS



Best in 1941 . . . and *still* best in 1949.
 Eight years ago, WFAA pioneered a new type sound-diffusing
 wall and ceiling construction for broadcasting studios.
 Many stations have followed WFAA's leadership . . .
 but in studio design, as in broadcasting, WFAA is *still* leading.
 In the Southwest, WFAA facilities, staff
 and over-all ability to get results are incomparable
 . . . any way you look at it!



DALLAS and
WFAA
FM

820 KC • NBC • 570 KC • ABC
 TEXAS QUALITY NETWORK
 Radio Service of the DALLAS MORNING NEWS

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

Research

NAB is being judged by its BMB works rather than by its other research efforts

Interest in the Broadcast Measurement Bureau has so obscured the regular reasearch operations of the NAB that all sponsor and agency reaction to Ken Baker's operation for the association is colored by what they think of BMB. And most of them don't like the way the NAB has handled its BMB operation. This isn't fair to Baker since until lately he has been just one voice of many. In actual practice he was an advisor to the NAB members of the board rather than an actual voting member. How Study #2 of the BMB comes out may be credited to Baker, but not what has gone before. He is the BMB acting president now.

The NAB research budget has been very small, and Baker has had to perform miracles on short-order rations. His function to a large degree has been to do research for other departments of the NAB, rather than to function as a individual entity.

Agencies and sponsors feel that the NAB could perform a much-needed service by eliminating duplication of research services which they have to buy. Several research executives at agencies feel that it is within the function of the NAB to set research standards for its stations. They point out that at least one research organization continues to function with stations, despite the fact that too few sponsors or agencies lend credence to its findings. This same research group is not permitted to operate in certain states, it's claimed, because of unfair labor practices. These agency men state logically that this firm couldn't be in radio if the NAB set research standards.

A seal stating that a research study was conducted under standards approved by the NAB would go a long way towards improving agency respect for station-inspired studies. Even some formulas of the top researchers for

stations are open to question and the stations' use of the figures is questioned even more by timebuyers.

"Ken Baker knows most of the answers," explains one agency man. "If he were given free rein, I'm certain that station research would be improved over night."

"Put Ken Baker to work on research studies to help broadcast advertising," stated another agency researcher. "and I'm certain there would be more broadcast advertising on the air, that's part of NAB's job."

Because Baker has such a small budget, another agency research man pointed out, his studies tend to become old before they're released. "I'd be interested," says this researcher, "in a current station program log analysis, but I won't be interested in Baker's report on the logs of November, 1948, when it's released. It'll be old hat, and won't mean a thing because so many changes will have taken place during the months it has taken him to prepare the findings. Research is new and fresh, or it isn't worth doing."

The fact that Baker is currently doubling in brass between the job of NAB research director and acting president of the BMB makes most

A Name to Remember...

And A Program That Keeps Merchandise Moving

KENNY SARGENT'S Platter Chatter

11 to 11:30 a.m. segment CST* Saturdays only now available

WHHM	Sta. B.	Sta. C.	Sta. D.	Sta. E.	Sta. F.	Sta. G.
7.3	6.5	4.1	2.0	1.2	0.8	0.8

Source: Latest Hooper Continuing Measurement

Patt McDonald, manager

Member Association of Independent Metropolitan Stations

*Ask your Forjoe & Co. man about this program and others

W H H M

*Independent—but not Aloof
Memphis, Tennessee*

agency men wonder how he will be able to pay any attention to NAB research at all. They admit, however, that for them BMB is more important than anything else that NAB has done researchwise, and so they're willing to forget any standards setting by NAB for the time being.

They hope that Baker will be able to keep BMB alive, and that he'll fight it being sold to any commercial research outfit, no matter how good the outfit.

Ken Baker is on the BMB spot with agencies and sponsors.

Quotes:

"Reestablish the BMB with stations, and I'll credit Ken Baker with saving millions in advertising for stations."—**Research head of a soap firm.**

"Without well-seated research, broadcast advertising must flounder around. When the NAB gets BMB going, or finds another way out, I hope it will turn to setting industry-wide coverage research standards." **Research head of a Midwest cereal company.**

"I think the NAB could well get back of what N. C. Rorabaugh is doing in reporting (spot) selective broadcasting so that we'd have the facts to place market-by-market broadcast advertising on a plane with network operations." **Media director of one of the top three agencies in New York.**

"...personally think your idea is one of the best cooperative plans the industry has yet to conceive. Would like very much to be a part of it."
WROL
Knoxville, Tenn.

[FOR
DETAILS SEE
PAGE 15

BMB

Buyers need it, want it, are willing to assist in financing it, if necessary

Advertisers generally feel that the NAB has not been too forthright in its handling of the Broadcast Measurement Bureau and station coverage research in general.

"It has tried to satisfy everyone, and has succeeded in making nobody really happy." is the way one agency research department manager paraphrased his own organization's thinking on how the industry's association has supervised the tripartite circulation-checking organization.

Both sponsors and agency men fear the possible void which might occur if BMB were permitted to pass from the research scene and not be replaced by another cooperative research enterprise of like complexion. They know that there are powerful forces at work within NAB to permit BMB to die a natural death. While they want to keep the measurement bureau alive, agencies fear that they will be asked to become one of the tripartite contributors, as well as a tripartite sponsor and director. This, as reported previously in SPONSOR, might mean that the advertising agency would not only be paying its share of BMB expense, but the share of its clients as well. This is because most important advertisers feel that media research expense is logically the burden of their agency. While many agencies fight this pass-along-the-expense routine, the biggest advertisers on the air have been forcing their agencies to pay not only straight media research costs, but also, in some cases, marketing research expenses where the marketing information is tied up with ad buying.

Agencies and advertisers without exception want the BMB to be a station-and-network-supported research operation, but they will, if pressed, kick in to the kitty. The research echelon of the advertising profession does not feel that broadcasting obtained value received for the million-dollar-plus which it paid for BMB Study #1, and hopes for the research validity of Survey #2, at least the more definitive sections of the report.

States the research director of a Rockefeller Plaza advertising agency, "People like to be part of a radio study. I feel certain that much more

information can be obtained from a 'ballot type' of survey than is asked for in a BMB survey. This extra information might be made available to agencies and sponsors at a special fee. Thus the operating costs of BMB could be met in part from byproducts of its annual circulation reports. It makes little sense to maintain a year-round organization to make a bi-annual survey. BMB should be a permanent research establishment.

It's difficult to gauge the real enthusiasm of sponsors and agencies for the continuance of BMB. Ad men are notoriously cynical about any service—research or otherwise. Yet there are very few timebuyers who don't want it known that without BMB figures selective radio must suffer. "If we go back to crystal-ball time buying there will be a great deal less of it," is the belligerent comment of more than one media man.

There is no constant threat in radio research like ASCAP in the musical end of broadcasting. Thus, while BMI goes along its merry way with over 2,000 subscribers, BMB hasn't had the same "smooth" sailing. If every station had to have coverage research, and there was only one other source of this service, NAB would have an easy time keeping BMB going.

Quotes:

"Circulation figures are as important to broadcasting as they are to publications. Let's keep BMB alive some way or another." **Media director of a mid-west soap firm.**

"Let's not dodge the issue, NAB must keep the objective of BMB alive." **Time-buyer who spends over \$10,000,000 in selective radio.**

"Who's on first' circulation-wise is a constant question. BMB can be an effective umpire, and NAB can contribute effectively towards keeping the flame burning."—**Meat advertiser in Chicago.**

"Death will come to many a time salesman, if BMB is permitted by the NAB to be buried." **V.p. of one of the first ten billing advertising agencies.**

few

except Westerners brought up on the Coast have mastered the Saturday sport of surf-riding. Required are a beach which slopes gently into shallow Pacific waters. The swimmer starts as far as 800 feet out, springs into a breaker at just the right second, lies flat on the crest, and skims back to shore, balanced perfectly, face over the roll of the wave, heels in its flying spindrift.



many

have mastered the ten-State Western Saturday sport of gathering around their radios—28% more than on other weekdays, specifically. The average number of listeners per set, Monday through Friday, is 1.68—but on Saturday, it's 2.12 persons. Other points: the sets are blanketed by the 33 stations of the NBC Western Network . . . and there are a few available Saturday periods on the No. 1 Network in that West.

The conclusion is obvious to an advertiser who wants his message heard most by most of the people as it rides the airwaves.

listening's first on a western saturday over

NBC WESTERN NETWORK

HOLLYWOOD • SAN FRANCISCO a service of Radio Corporation of America



Despite clinics and talks, NAB's service on improved programing remains small

Sponsors and agencies look to the NAB to improve local programing. This, after all, isn't the province of the association. It's a trade association of stations, not a group of owned or controlled stations. A timebuyer recently checked the ownership of a large number of stations, and discovered that more than half of them were controlled by men who knew nothing at all about showmanship. They were real estate executives, insurance men in fact, everything but men who were sired in the theater or newspaper business. That's what's wrong with broadcasting, these timebuyers contend. Actually, ownership of a station has nothing to do with the showmanship or promotional savvy of the operation. Good program men can be employed—and frequently are—by station owners.

Among the questions asked by sponsors and agencies is why there isn't a more active barter of program

ideas by stations—and why NAB doesn't establish a program exchange. Since many stations are in the same town, it's questionable that a program exchange would work.

Harold Fair has gone further than previous directors of NAB's program operations in that he has issued a listing of available transcribed program material to stations, and has further plans to service program needs of members. His recognition of the stations' need of program assistance is best evidenced by the fact that the NAB under his direction is holding a three-day program clinic at Northwestern University in June. Program directors are usually left at home at convention time, and a special meet for them is as unusual as it is necessary.

Agencies particularly want the NAB to spread the good word about what has been learned about program sche-

duling. They complain that station after station continues to destroy program mood sequences by inserting shows that don't fit into a block sequence.

"You would think," explains one agency radio director, "that by this time a station would realize that putting a disk jockey in the midst of a block of daytime serials is a certain way to chase an audience. Nevertheless, we have constant battles with commercial managers of stations to persuade them not to put our daytime cliff hanger with a disk jockey skein."

A station answer to this came from a Denver manager who had to fight with an agency six months before he was permitted to record a soap opera off the line in order to air it in a dramatic block instead of in a musical sequence in which it fell when it reached him from the network. Program-smart agency executives want stations educated to good programing practices, which they claim isn't being done. Harold Fair goes along with the idea, but for each station mishandling of programs he can quote five examples of agencies forcing bad programing on stations on an "or else" basis.

It's true that stations by and large are not too program-conscious, but that's frequently as much the fault of advertisers as it is of the stations. The NAB has a big job ahead of it—pacing the programing of the nation's stations, and it is true that thus far the pacing hasn't produced results that agencies can applaud.

Quotes:

"I know that stations feel that we want good programs, and then buy announcements, but we've found it too tough to find enough good shows. Maybe the NAB program department can list program availabilities for us."
— Radio director of medium-size advertising agency in Philadelphia.

"As far as I can see, the NAB hasn't helped station programing."
— Timebuyer of a large Chicago agency.

"Most clinics are attended by the wrong people. I fear that's what happens with NAB's program sessions at the district meetings."
— Media man of New Orleans agency.

"I'll be frank. I don't think the NAB can do a darned thing about station programing. Networks can't even do it with their own stations."
— President of an advertising agency who's radio minded.



SEEING IS BELIEVING! Above you see part of the 88,342 pieces of mail Ralph Powers received between January 17 and February 26, 1949—in just six weeks! Why don't you take advantage of this huge, responsive audience?

Call Joseph Hershey McGillvra, Inc. now!

WBMD—BALTIMORE 750 Kc. 1000 Watts
Non-Directional

BMI

The industry's music licensing set-up is building stature, both in radio and TV

Sponsors and agencies have a little more respect for Broadcast Music, Inc., than they had 18 months ago. This doesn't mean that they are happy with the number of popular successes which the industry's music corporation has uncovered or developed during the period. There is, however, a growing realization that a substantial part of the music on the air is in the form of "standards," "folk music," and the classics. Thus, advertising men, in spite of themselves, are impressed by the more than 7,000 local airings per year per station (1948) of BMI licensed musical selections and the over 14,000,000 performances during 1948 of BMI music.

Recently a number of agencies and several networks programed "dry runs" of BMI-only musical shows to see if they could be made entertaining. The results of the "dry runs" are said to have been "entirely satisfactory." The same tests have been made for TV, for it is anticipated that ASCAP and the broadcast industry may not arrive at satisfactory terms on "grand rights," which type of rights are said to be necessary whenever a television camera scans anything beyond the straight singing of a song. If a song's acted out, that's an ASCAP "grand" right. If someone dances to music, that also may be construed as a "grand" right. BMI contracts (and credit for this goes to legalist Sydney Kaye, who devised contracts that give BMI both radio and television licensing rights) include the rights for visual as well as oral presentations on the air, and thus broadcasting has a hedge against TV license trouble with ASCAP.

BMI's television department is helping a number of small agencies in their musical production problems, and most commercial producers of broadcast musical programs admit that BMI's indexing and cross-indexing of music is a great help in building programs which call for a substantial amount of music.

Quotes:

"BMI is one of NAB's most effective instruments. It's saving us money. Now if it only can produce real hits

everyone should be happy." Radio director of an agency producing five network musical programs.

"I use a great deal of folk music, and I love BMI."—Assistant radio director of an advertising agency with clients appealing to rural areas.

"Let's face it, BMI is here to stay." —Sponsor president who is musical-minded.

"Any association activity that actually makes money for an industry is worthy of nothing but commendation. If I understand the facts correctly, BMI is receiving money from non-broadcast licensing of its catalogues, as well as from radio. That's good."—Former association executive, now advertising manager of a large food company.

Oklahoma City's Only 50,000 Watt Station

KOMA

REPRESENTED BY
Avery Knodel
INC.

YOUR SOUTHWEST SALES UP?

A major automobile manufacturer gives this reason for concentrating on the Southwest as a potent new market in 1949: A spectacular increase in per capita income in the Southwest.

And it continues, for in Oklahoma City in February, one payroll alone was raised from \$24 millions annually to \$26 millions.

If you want sales from this increasingly important market, sell through KOMA. For KOMA alone, with its 50,000 watt primary coverage, offers you 60% of all the rich Oklahoma market.

For complete details, write to us at KOMA or contact your nearest Avery Knodel office.

J. J. BERNARD
General Manager

KOMA

Outlet for the Columbia Broadcasting System

Rate cards

Timebuyers point out NAB has not yet secured adoption of standardized cards

CHICAGO AUDIENCE FACTS

Sunday 9 to 12 Noon

WIND	19.4%
Network A	12.5%
Network B	12.4%
Network C	10.1%
Network D	7.9%

PULSE
Jan.-Feb. '49

WIND 560 KC
24 hours a day

Standardized rate cards in a number of acceptable variations were presented to the broadcast industry at a NAB convention several years back. Stations were urged to adopt them—to use the “approved form” when reprinting their schedule of fees. Everything seemed greased to assist timebuyers in using the cards.

And that in many cases is just where things still stand. The approved forms were made available, some networks and stations used them, and the rest of the stations went right along doing as they had been in the past.

The criticism has been made a number of times in this evaluation of NAB activities that many fine things start with the NAB and then nothing happens. Timebuyers (and rate cards affect them most) state that only a supervised promotion would make stations use standard forms of any kind.

“It has become a point with me to seldom use a rate card,” explains one timebuyer. If I can’t find what I want

in *Standard Rate and Data*, I call the station’s representative and ask him to work out my rate problem. Most stations waste good money producing a rate card that practically no one uses. They should save the money and send me a Christmas card.”

Despite the fact that stations like to be individual, the need for a standard rate card could have been brought home, if after the committee presenting them had given birth, some other committee or the same group, accepted the project of getting the standard form used. Nothing happens by itself. It takes hours of painstaking follow up to achieve any form of industry unity.

Timebuyers generally state they’d just as soon have no rate cards, if they can’t have standard cards, and they’d just soon use a printed compilation like *Standard Rate and Data* if only Standard could persuade the stations they list to standardize their information.

International

NAB’s renewed interest in world-wide radio has approval of export men

International broadcasting directly concerns only a few sponsors and agencies. International allocations of wavelengths may on the other hand affect all who use broadcast time. Thus sponsors are interested in fact that NAB has begun to more actively concern itself with the international scene.


For the most part it’s the export men at sponsors who are interested in what the NAB will do when the next conference on the North American Regional Broadcasting Agreement (NARBA) is held in Canada in September. These men know that business with Latin America often reflects what happens at these broadcast conferences, as it did during the recent conference on international allocations in Mexico City. Actually what happens at NARBA has a more important bearing on broadcasting in the U. S. than it does on international relations.

There are some advertisers that see

in the NAB’s participation in UNESCO conferences, in its support of the Inter-American Association of Broadcasters, and its decision to issue a primer on what international allocations mean to U. S. broadcasters an important step towards removing the barrier that separates international broadcasting from U. S. airings.

“Anything that the NAB can do to remove the shell that covers so many Americans is all to the good,” explains one sponsor who is looking far ahead into the future. “There is no medium more international than broadcasting - no state boundaries, no custom barriers stop the flow of the radio wave. If the NAB can make U. S. broadcasters realize this, it will have made substantial progress.”

Mike Hanna (outstanding liberal among broadcasters) heads the committee which is planning the primer which is, say advertisers, a good sign.



DELIVERING A TREMENDOUS 3-CITY MARKET:

BEAUMONT - ORANGE -
FORT ARTHUR and the
Rich Gulf Coast Area.


Now 5000 Watts
DAY and NIGHT — 560 Kilocycles

KFDM

New studios! New power! All designed to give you a more terrific impact on this wonderful market—NOW, FIRST in the nation in chemical production! Strong, too, in agriculture, lumbering and ship-building. Steady, diversified employment keeps folks here in a buying mood! Reach them with KFDM, the ONE station delivering this rich 3-City Market!

Studios at Beaumont, Texas

Affiliated with
AMERICAN BROADCASTING CO.
and the
LONE STAR CHAIN
Represented By FREE and PETERS, INC.



First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

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

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

Labor

Agencies and sponsors credit NAB with radio's peace despite sidelines stance

The greatest fear of any advertising man regarding the labor relations of any advertising medium is secondary boycotts. They have seen what happened to advertisers of several newspapers throughout the country who were picketed when they continued to live up to contracts they had with the papers. Thus they are interested in NAB's fight against secondary boycotts and are all for it.

Sponsors and agencies applaud the fact that there has been very little labor trouble in radio. In most cases of labor disturbances the NAB has not come into the conflict. Nevertheless most advertisers feel that the NAB hasn't been too far away.

Agency men who have sat in on NAB labor relation clinics at district meetings or at national conventions feel that the legal and labor advice given stations has been down to earth and in keeping with the times.

There have been very few strikes and these have been well handled by radio, feel advertisers. On the other hand they do not view the future as happily as they view the past. Most advertisers are certain that there will be a number of strikes during the next few years because of the adjustment period through which the U. S. is passing.

"Cost of programs, which have to be scaled down," explains one sponsor of a number of network programs, "have thus far been reduced by the big salaried performers and writers taking cuts. However we have a number of programs on which we expect we'll have to cut costs and some of them are only paying minimums. We'll either have to drop them or insist on scale cuts. I don't think radio will achieve the latter without trouble. It's then that we'll have to worry about secondary boycotts. They have hit us at one or two stations on which we only had announcements and we know what will happen if there are any nationwide boycotts. If I sound depression minded, I don't mean to, but strikes are almost certain before there's a wage adjustments downward in the radio artists field."

Most sponsors wonder how it's been possible for an industry like radio to have lived so long and been so un-

organized except at a big station and network level. They don't think it will go on forever and they then think that the NAB will be put to the labor test.

"Salary levels have been relatively high in broadcasting," explains one labor relations man at an important sponsor. "That's why I think there haven't been more labor problems. A good man can always make good money and isn't too interested in union organization at a small or medium sized station. Result: an industry fairly free of disturbances. Even though NAB cannot naturally participate in any labor meetings, it still should be given plenty of real credit for broadcasting's clean record. A 'bad' association always seems to create labor problems for its industry."

"Although the NAB was against the use of the air for broadcasting labor and management's side of questions that bias seems to have changed," explains one CIO public relations man. Like the Supreme Court, the NAB seems to make its decisions in keeping with the times and we can't become mad with it for that. After all it is a management association not a labor group." This press agent had reference to the original prohibition against dramatizing controversial subjects on the air. Labor knows that the best way to present its case is dramatically and doesn't want that outlet removed from its use of broadcast time, if and when it needs it.

Generally speaking, sponsors and agencies feel that NAB's labor policy, if it can be said to have one, has been satisfactory.

Quotes:

"As I have expressed myself before, I feel that the NAB has been neither right nor left of center."— Labor relations executive of a big radio manufacturer.

"Up to now, NAB's off-the-record labor advice has been good. Let's hope it continues that way." A NABET executive.

"We have only one worry about radio's labor relations and that is we don't want to become involved with the union problems of our advertising media." Executive v.p. of an automotive advertiser.

Engineering

Few broadcasting buyers are concerned with technical matters. These okay NAB

Engineering touches sponsors and agencies only in passing. They are slightly conscious of the NAB's engineering department for indirectly they have heard that the improved quality of some stations they use is due in part to NAB's riding herd on broadcast quality and the NAB's endeavor, through its director of Engineering, Royal V. Howard, to keep technical standards high.

"In spite of all I have said about radio programing," explains one radio director at an agency. "I know that if they can't hear my show I don't have an audience. I am therefore more and more impressed with the average station's good signal and engineering intelligence. I am impressed particularly for I know that some engineering heads of stations are operation not engineeringly-creative men, and thus must turn to someone else when it comes to experimental development. I know many of these men turn to the NAB and thus while I'll never come in contact with engineer Howard, I like his operation."

There are other agency executives who are not too impressed with NAB's engineering department. These are producers who wonder why the NAB hasn't been able to enforce standards for transcriptions, for tape, and for wire recording.

"I know," said one objector, "that the NAB has set transcription standards. Why doesn't it do something to make them effective? Why doesn't it supply seals to recording companies that live up to NAB standards so that the seals will serve as guides for

radio directors like myself when we order pressings? It's a simple matter but setting technical standards doesn't mean a thing unless something is done to make them used."

Standards for tape are being worked on by Howard and his station and manufacturing advisory board. These yardsticks are being established early enough in the development of tape recording to really help producers who will use tape in preference to other recording methods. Again, it's stressed, these standards won't mean anything unless something is done to make living up to them important.

Another activity of the NAB engineering department that brings it in slight contact with agencies and once in a while with sponsors, is its development of better station logs and logging. Since verified proof of broadcasting must originate with these logs, it's important to agencies that they be simple for the stations to keep and that they are well kept.

Most timebuyers say that station log keeping has improved a great deal during the past six years.

"There was a time," claims an old timer in the timebuying field, "when I didn't know whether to trust a sworn statement by a station or not. Now I can always spot a questionable station—it's not keeping a standard log. That should be credited to the NAB I suppose."

Those few sponsors and agencies that know of the NAB engineering department's activity give it a big hand. They're not too many. It's surprising that there are any at all.

Television

Either NAB must jump in with both feet or lose out to some other organization

"Unless the NAB gets into television solidly and recognizes the fact that radio in the future can only be part of the broadcast advertising business, the association will not be an important factor for agencies or sponsors. Since the great majority of TV outlets are owned by standard broad-

casting stations, most advertisers just can't understand why the NAB continues to look upon the visual medium more or less as an interloper."

The firms and the men who direct their broadcast advertising activities do not want multiple associations in the broadcasting field. They feel cer-

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

XLing
IN THE
Pacific
Northwest

Serving 3,835,800 people

- **WASHINGTON**
KING — Seattle
KXLE — Ellensburg
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

EASTERN WESTERN

COSTUMES for TELEVISION!

NOW — Rent COSTUMES
 ... for your Television Shows!
 ... Technically Correct!
 ... over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
 COSTUME COMPANY
 Eaves Building
 151 WEST 46th ST. • NEW YORK 19, N. Y.
 Established 1870

FOR SMART TELEVISION COMMERCIALS

1 V V RESPONSIBILITY

2 GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS

SYMBOL OF VIDEO VARIETIES CORPORATION

V V RESPONSIBILITY

OFFICE
 41 E. 50th ST.
 STUDIOS
 510 W. 57th ST.
 NEW YORK
 MURRAY HILL 8-1162

tain that multiple associations like the Television Broadcasters Association, the Frequency Modulation Association, the recently suggested transitradio and storecasting trade units, and the several FAX groups under consideration can only result in a bedlam of claims and counter-claims and overlapping jurisdiction.

They don't even like the idea of the networks not being active in the association although they feel that since owned and operated stations are members, the networks have a stake in the NAB and that prevents them from ignoring the Association's activities.

"It's logical that within the NAB there will be groups pulling diverse

ways," explained a St. Louis advertising agency executive. "but the differences of opinions must be ironed out," he insisted. It's bad enough to have network "A" answer a promotion of network "B" by using an entirely different set of standards. When one network says it's good by Hooper and another says it's better—by Nielsen I just throw both promotions in the wastepaper basket. I don't want this to happen in broadcast advertising generally. I want the truth of the relative impact of radio, TV, and FAX when it comes. I don't think the facts will be brought to me honestly by competing associations."

Frequency Modulation

FM should be regarded part and parcel of NAB oral broadcasting problems

There has been more conflict between exponents of FM and the NAB than there has between the association and any other group. There are several reasons for this. FM broadcasters have had the rug pulled out from under them a number of times. It means very little to sponsors why this happened. They are interested in the fact that two groups within the broadcast advertising firmament haven't been able to work together. They want the NAB to represent all factors in broadcasting and that includes FM proponents.

Sponsors are convinced that FM is a better form of oral broadcasting but stress that high fidelity and static free broadcasting is just conversation unless FM sets are well distributed and FM stations air the programs the people want. They see no reason why all FM stations shouldn't be part of NAB membership or why the fact that an FM station fights for the same dollar that an AM stations battles for is any different than two AM stations battling for business.

"I don't think the charge 'vested interests' has anything to do with the case," states one advertiser who has used a few FM stations successfully. "At first the FCC did lay down rules and regulations which were designed to make FM stations compete programwise with AM outlets. As things are today FM is just a better form of broadcasting delivering your programs in good form to an area that can be

predetermined before the program is broadcast. Why not have the NAB take in the FM group again and give them freedom to do all the promotion they want from within instead of from without?"

That's the general reaction of sponsors, although most of them aren't too concerned what happens to FM except so far as its storecasting, transitradio, and FAX aspects are concerned. (These are discussed in separate sections.)

There is a small group who are distressed that FM should have come on the scene at the same time as television. Said one of these, "if FM didn't have to compete with TV in great metropolitan areas, I'm certain that it would be the form of broadcasting today and that the NAB would have had to give the owners of FM stations what they wanted from an association. I hope that the NAB will plan not to keep out other new broadcasting groups."

It is the general feeling that now that FM is, as far as radio generally is concerned, just another, form of broadcasting it belongs in the NAB and that nothing is being accomplished by the Frequency Modulation Association by staying aloof.

Quotes:

"FM belongs within the NAB and the sooner it's there the better it will be for broadcast advertising."—Radio director of an agency with a billing in the millions.



Du Mont television broadcasting started April 1, 1939

. . . another Du Mont "First"

FIRST in Development. Du Mont's development of the cathode ray picture tube made electronic television practical.

FIRST in Precision Electronics. World's foremost maker of scientific instruments employing the cathode ray tube.

FIRST in Radar. In 1933, Dr. Du Mont filed a patent application which the army asked him to withdraw. That was radar.

FIRST in Telecasting. Du Mont was the first to operate a television network and first with daytime telecasting.

FIRST in Station Equipment. Many stations have been planned and built by Du Mont.

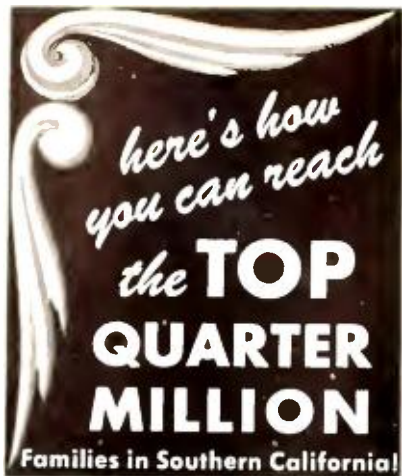
FIRST in Fine Receivers. Du Mont built the first commercial home receiver (1939) and was first on the market with fine postwar receivers (1946).

For information on television advertising,
write or call:

DUMONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y.

First in all phases of television . . . and only in television



FROM SANTA BARBARA TO THE MEXICAN BORDER 250,000 CHOICE families have paid more for their radio sets to get the high fidelity reception and quality programming of FM broadcasting. KFMV REACHES THEM ALL. It is the only independent FM station broadcasting from 6000 foot Mt. Wilson, and is unexcelled in power (58,000 watts) by ANY Southern California station.

KFMV's SPECIALIZED PROGRAMMING IS geared to the high-income, high-cultural level with emphasis on classical music and good features. Examples are the West's only radio program dealing with the legitimate theatre ("On Stage with Ben Korns'er"), the only broadcast on the world of art, and the exclusive releases of Representative Helen Gahagan Douglas' "Your Congresswoman Reports" from Washington.

MAIL TELLS THE STORY. Hundreds of letters are constantly pouring in from enthusiastic listeners . . . executives, movie stars, producers, doctors, professional men in the high-income areas of Beverly Hills, Santa Barbara, San Marino, Bel Air, Pasadena, La Jolla.

THIS IS AN AUDIENCE THAT CAN BUY
DO YOU WANT TO SELL IT?
Write TODAY for Full Information
(Choice periods are open)



Storecasting

Importance of point-of-sale broadcasting overlooked by NAB, say advertising men

With the knowledge and consent of the Federal Communications Commission, radio has entered into a point of sale phase which is different from everything that broadcasting has done before. This is storecasting. Thus far the NAB has done nothing about weighing its importance in the radio scene.

Sponsors and agencies think that every facet of broadcasting should receive consideration and help from the industry's association. Since storecast-

ing is still subject to FCC rules about operating in the public interest and since it's part of an FM station's service to the public, it can be helped or retarded by the NAB.

Agencies are not certain they want any part of storecasting. They're not generally conditioned to servicing a sales medium which is what storecasting is. Yet even the agencies who don't know if they want to handle storecasting still feel it ought to be within the aegis of the NAB.

Transitradio

Agencies feel that NAB should spread the gospel about radio's "captive audience"

Like storecasting, transitradio is part of Frequency Modulation station operations. Because the NAB has been concerned with other phases of broadcast advertising it has taken cognizance of this "captive audience" broadcast advertising without doing much about it. Nevertheless advertisers feel transitradio falls within the shadow of NAB operations, simply because it's operated through licensed broadcast stations and with the permission of the FCC.

Agencies feel that transitradio is not only an "interesting" form of broadcast advertising (they won't go beyond that until they have more proof of its sales effectiveness) but an excellent promotional vehicle for radio itself. They feel that standard broadcasters

could well sell their regular schedules to the traveling audience, many of whom are on the way home.

Keeping abreast of what's being done in transitradio is becoming a bigger and bigger job daily. No longer is transitradio the sole province of the Taft broadcasting interests for currently 12 other groups are experimenting with, or actually servicing, buses with music, news and commercials. None of these groups is too interested in spreading the word about what the rest are doing. This is where the NAB comes into the picture.

What the NAB will be doing for money to handle all the services that agencies and sponsors would like to see it render nobody knows. This is the big problem.

FAX

Some day it's going to be important so advertisers want NAB to monitor FAX

The problems that will face Facsimile will be identical with those that faced radio when it first started. It goes into the home. It entertains, instructs, and sells. Thus it belongs within the NAB family or, as many agency and sponsor executives see it, part of a federated NAB.

This does not mean that advertising men at present see a rapid growth for

FAX. They however comprehend its potentials and they want it to grow within the broadcast advertising framework.

Agency men would like to keep abreast of what's being done with FAX. They are certain that this could be a part of NAB's service to advertisers and agencies although they don't know who would pay for it.

Operation "Log"



How BMI Diagnoses Your Music Logs Scientifically

EVERY 14 months your station supplies BMI with a log of the music you've performed each day for one month. This log, properly analyzed, determines the payment to composers and publishers, who are compensated by BMI on the basis of actual use of their music.

And, as important to you, your daily music log is the pulse of your station's musical programming. It is vital to you, for it charts the exact strength of the heart of your broadcasting. A study of your log helps you appraise the quality and selectivity of your music.

BMI will gladly send you a FEVER CHART, or analysis, of your station's log if you will simply ask for it.

In 1941 BMI instituted the first scientific and automatic system of checking actual broadcast use of music. Employing the very latest IBM electronic accounting and tabulating machines, BMI's "Operation Log" turns out a wealth of interesting facts and figures.

With more than 32,400 daily logs to be examined each year, the physical task of processing them is stag-

gering. Every BMI licensee has been most cooperative in supplying its logs when asked to do so. This cooperation has resulted in standards of efficiency which amaze everyone who has seen BMI's logging system in operation.

You'll have an opportunity to see a typical BMI logging job at this year's NAB Convention when you visit the main exhibit hall at the Stevens for a look at BMI's "Operation Log" in action.


If unable to attend the NAB Convention, write to Station Relations Department at BMI for your copy of "Operation Log" in pamphlet form, illustrated.

AN INVITATION
You are cordially invited to visit
the BMI Exhibit in the
Main Exposition Hall and
BMI Headquarters
Rooms 535A-536A-537A
at the Stevens
During the NAB Convention

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
New York • Chicago • Hollywood

Who is sponsoring TV?

For the first time, the percentage
breakdown, category by category

 In recent weeks, the entry of advertisers into the visual air medium has, more often than not, resembled the land-rush entry of homesteaders into the Cherokee Strip. But keeping up with the latest list of TV advertisers is often like trying to count the passengers on the Super Chief while running alongside the train.

The figures speak for themselves. The 49 network advertisers on the air during March, 1949, sponsored 57 shows on the four operating TV networks (station total: 52). This represents nearly six-and-a-half times the business done during the month of July, 1948, in terms of units of business placed.* In national and regional TV advertising, the 267 selective TV advertisers (many of them are also advertisers at the network level) placed, on 55 stations, nearly three times the units of business placed during the same comparative month. Finally, at the local retail level, the 741 TV advertisers on the air during the month just past placed units of business that total more than four times that done during the base month of last July.† It is no surprise then that there is a good deal of wild-eyed guessing going on today as to what accounts for this increase, as well as what it represents in terms of advertising categories.

Too many advertisers and agencies, unfortunately, are trying to rationalize what is being done on the visual air

in terms of what the major business categories do in the way of straight radio advertising. The misleading element stems from the fact that the spending being done by any one major business category at one level of radio advertising (food, drug, soaps, and cleansers, etc.) is often a good rule-of-thumb gauge for what is being done at other levels. The relationship, in terms of broad business categories, is particularly close between network radio and selective radio expenditures.

This situation does not hold true in TV. When it comes to the visual air advertising being done at any one of the broadcasting levels, the amount of TV business placed by a group of advertisers at one level of TV advertising may bear only a sort of second-cousin relationship to that being done at another. To give a concrete example of this, take the case of the category of radio, TV, and appliance manufacturers. In TV network business units placed, these manufacturers, as a category, rank in the number one spot, having placed 30.7% of the total units of business on the air during March, 1949. For the same month, only this time at the selective level of TV broadcasting, the radio, TV and appliance manufacturers placed only 8.1% of the units of business, which runs far behind the category of watch and jewelry manufacturers currently leading in the selective field with 36.5%. (It's interesting, and perhaps revealing, to note that the watch and jewelry advertisers are not even represented at the network level!) Re-

(Please turn to page 102)

*Each program broadcast at the network level, each spot and/or program at the selective or local retail level is here considered as a "unit of business."

†Source for over-all TV usage figures: *Rorabach Report on Television Advertising*.



how they rate in network



how they rate in selective



how they rate in local-



dollars

1. Radio, TV, and appliances lead network time buying. Emerson (above) will be back on TV

2. Tobacco is currently second in buying time. Philip Morris' Johnny is 'everywhere'

3. Automobiles run third in network spending, but more money is being planned for medium



dollars

1. Jewelry is far ahead in market-by-market use of TV. That's because of watch time signals

2. Foods rank second among buyers of station time because demonstrations help to sell

3. Beer is currently third, but when the baseball season starts it'll be up near first again



retail dollars

1. Radio, TV, and appliances are also first in local retail commercial telecasting

2. Automotive dealers are second largest buyers of local programs. Co-ops help pay

3. Clothing is rapidly finding out that seeing is believing at home. Direct sales result



ankles

The Coney Island-mirror distortions you see on some television screens can add alarming pounds to the prettiest girl you know. But it doesn't happen at CBS-TV.

ANKLES ARE SLIMMER HERE... because CBS engineers "stretch" them, to counteract the tendency toward widening effects on the TV screen. By the time you see them they're as pretty as they ought to be.

ACTORS ARE COOLER AT CBS... more at home... because they don't fry in tropical studio temperatures, thanks to "cold light," also developed by CBS experts.

are slimmer on CBS

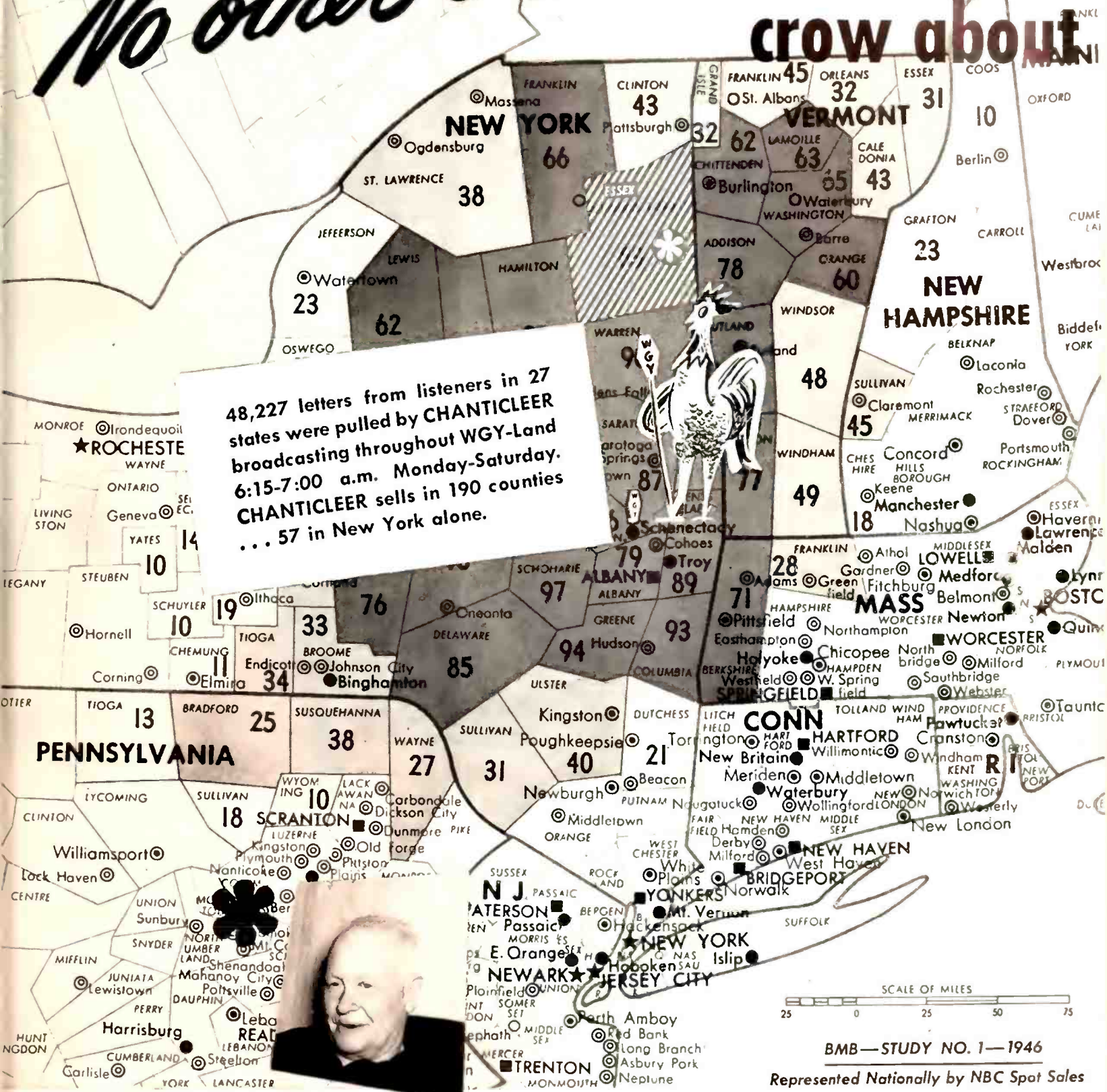


THE SCENE IS LIVELIER AT CBS... because backgrounds can be made more fluid and variable with rear-screen projection... another CBS-TV development.

AND PROGRAMS ARE BETTER ON CBS... built with the same skill, enthusiasm and care that have given CBS-TV its technical leadership. Indeed CBS is today the largest and most successful creator of package programs in television.

YOUR PROGRAM WILL DO BETTER ON CBS-TV ...the network with six of the top ten Hooper-rated programs, four of which are CBS package programs.

No other station has more to crow about



We are one of 7,000 families who live in Essex County. Our name is Torrance. Last year the four of us spent \$8,500 for necessities. We all listen to the Chanticleer personalities. Ed Mitchell and Charles John Stevenson are our favorites because they give us good music, news, and friendly tips which save money for all of us.

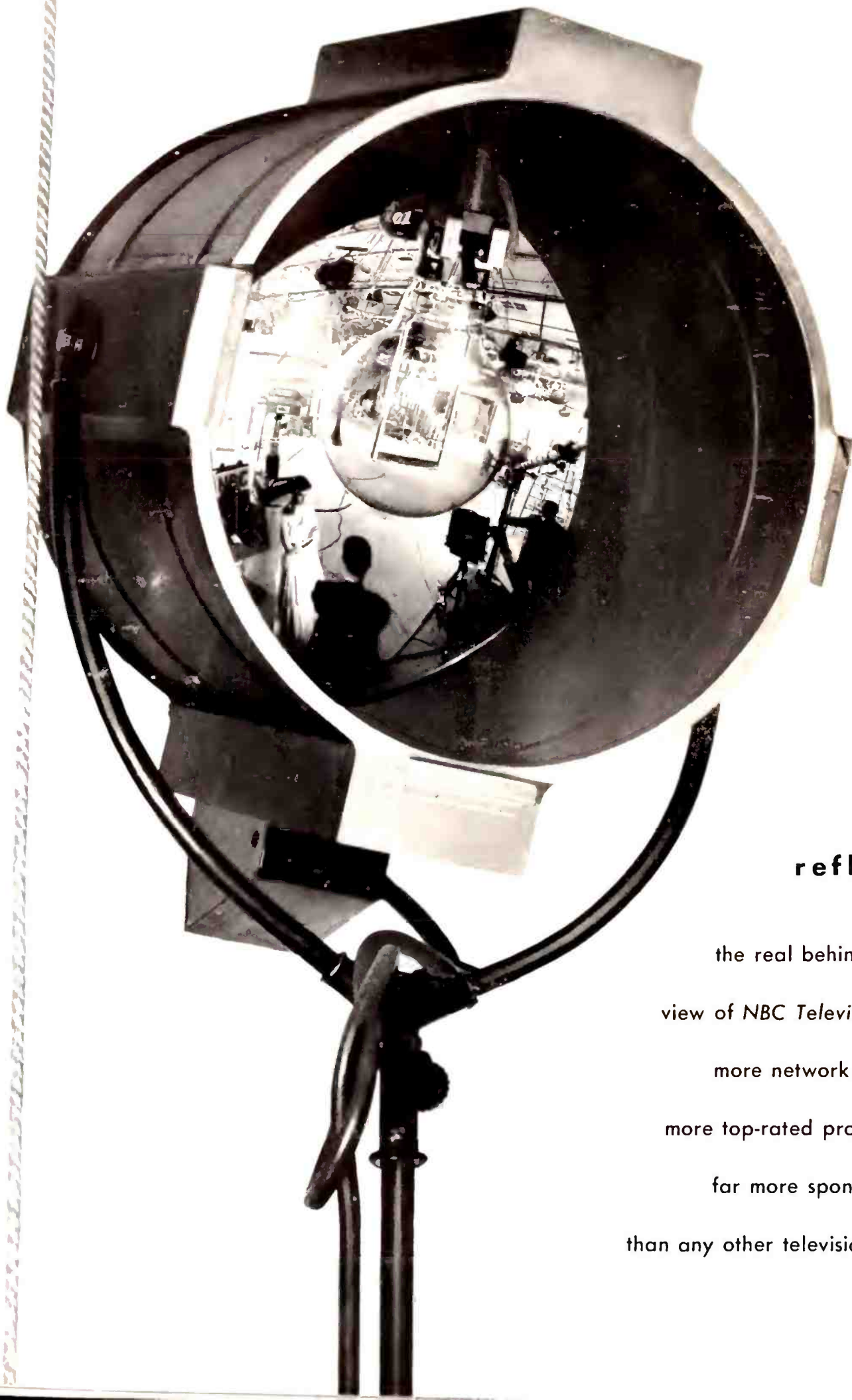
Frank Torrance

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

WGY

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ○ 25,000—50,000 ○ 10,000—25,000 ○ Under 10,000



reflection

the real behind-the-scenes
view of *NBC Television* reveals
more network advertisers,
more top-rated programs, and
far more sponsored hours
than any other television network.

TELEVISION'S LARGEST
AVERAGE AUDIENCE—
DAY AND NIGHT*

TELEVISION'S LARGEST
NUMBER OF
NETWORK ADVERTISERS

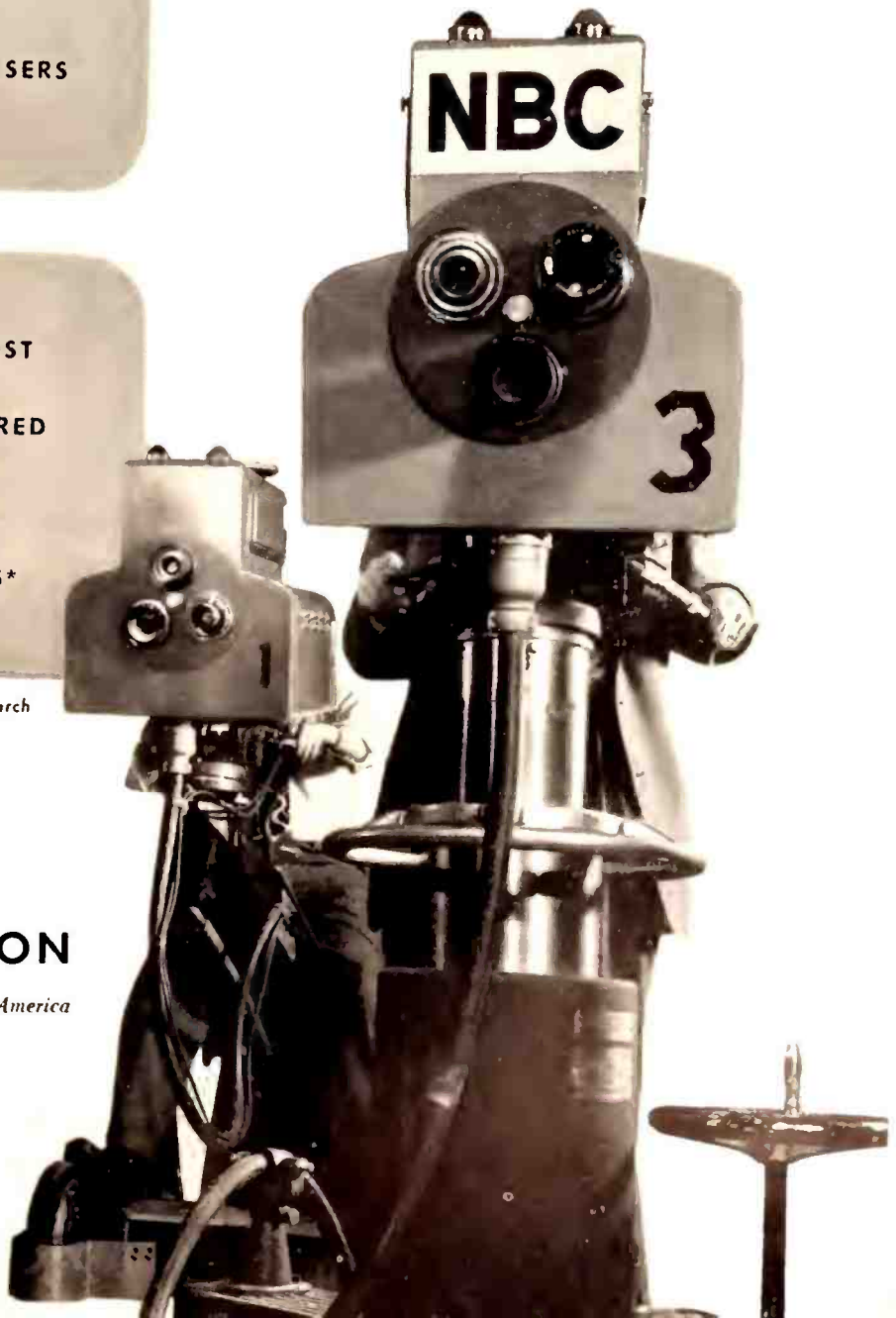
TELEVISION'S MOST
POPULAR SPONSORED
PROGRAMS—
9 OF THE TOP 15*

*Hooper and Pulse—New York, March

America's No. 1 Network

NBC TELEVISION

A Service of Radio Corporation of America





10,000 WATTS IN KANSAS CITY

WHB AM FM

Represented by
JOHN BLAIR & CO.

DOH DAVIS, President
JOHN T. SCHILLING, Gen. Mgr.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

CHICAGO AUDIENCE FACTS

Sunday 12 Noon to 2 PM

Network A	1st
WIND	2nd
Network B	3rd
Network C	4th
Network D	5th

PULSE
Jan.-Feb. '49

WIND 560 KC
24 hours a day

P.S. (Continued from page 14)

original live broadcast, preferably as near eleven o'clock, local time, as possible. It is also required that the repeat, if practicable, be aired as close as possible to an established local newscast. The advertiser pays only for station time. There is no talent fee, nor any arrangement to compensate Lee's agency.

An important stipulation is that at least one commercial be devoted to Lee hats, and that no other nationally advertised brand be plugged.

p.s.

See: "A. S. Beck Comes to TV"

Issue: August 1948, page 36

Subject: With early TV experience under its belt, Beck comes to the big-time TV.

Latest broadcast advertiser to move out of the category of "experimenter" and into the realm of serious TV is the A. S. Beck Shoe Co. A trial run with the *Gloria Swanson Show* on WPIX, New York, in which Beck had a 15-minute participation, taught the shoe firm and its agency, Dorland, many lessons in the best techniques to be used in selling a fashion item (women's shoes and accessories) via the visual air. Now, Beck is telecasting a 20-minute show with a revue format, *Candlelight Revue*, on two NBC-TV stations (WNBT, N.Y.; WRGB, Schenectady), and will base much of its TV commercials on the lessons in lighting and production learned with the WPIX show.

Beck feels that the New York market now is on a sound advertising basis as far as TV is concerned. The *Gloria Swanson Show* brought traceable results at the cash registers of Beck stores, and Beck, with an eye to expanding its TV show eventually to other NBC-TV markets, is spending considerably more money in TV for *Candlelight Revue* than it did previously.

Beck will try something fairly new in TV advertising to sell its line of men's shoes as well as women's. Shows will end 25 seconds early, and a "cold" hitch-hike commercial for the men's footwear will be scanned. The show will be promoted to both men and women by window displays in Beck stores and by a consumer contest.

p.s.

See: "Three Way Tie-up"

Issue: November 1948, page 34

Subject: Borden's, Junior Achievement groups benefiting mutually from promotion

More than six months ago Borden's linked its CBS *County Fair* program promotionwise to the Junior Achievement organization which, through local chapters, helps youth groups set themselves up in business as regular corporations.

The results after a half-year have been more than satisfying to the dairy company, CBS, Kenyon & Eckhardt (the Borden agency), and, of course, JA. The latter is in the midst of its biggest boom, with more clubs established during December and January than ever before. *County Fair* has benefitted to the extent of 300 feature stories in newspapers and magazines, 500 spot announcements, 33 special radio programs, complete sponsor identification, and tremendous good will.

The tie-up had many local Borden units working, for the first time, towards promoting *County Fair*; many were hooked up with local community action projects which rated high editorial praise.

National publicity for Borden's was capped by a layout in *Look* on a complete County Fair project in Manchester, N. H., while Kenyon & Eckhardt came in for its share of the kudos by winning the City College of New York annual award for the most outstanding radio promotion job of the year done by an advertising agency.

"RABBIT ADVERTISERS"?

NO SIR!

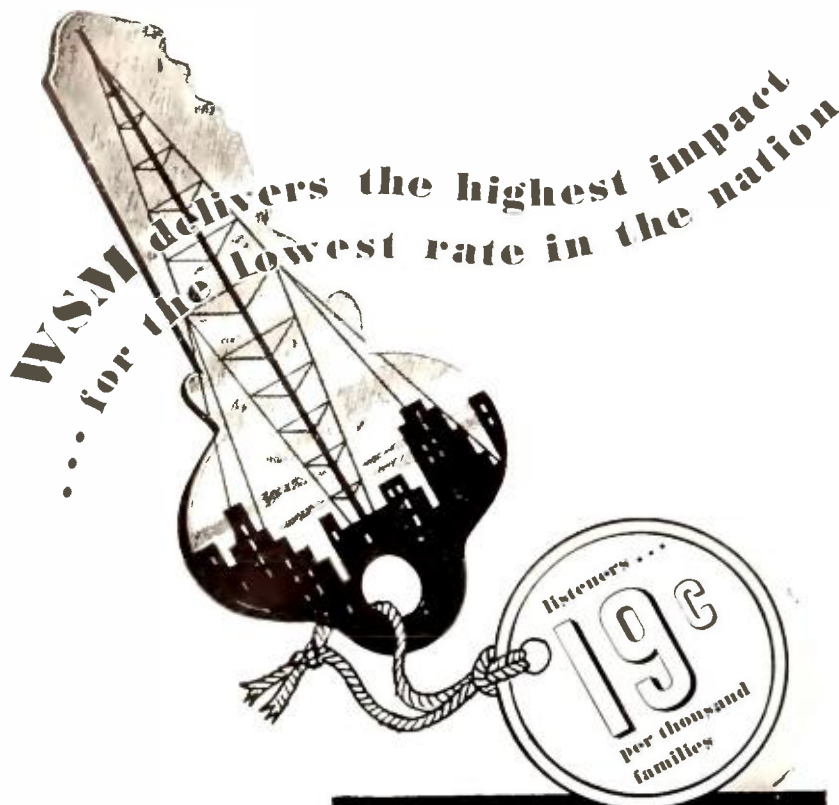


Advertisers who want results don't jump around from station to station in Cleveland . . . they stay on WHK where they reach the largest audience at the lowest (network station) rates. In less than a year a WHK produced local show reached an 18.6 Hooper rating for a Cleveland advertiser—the highest Hooper ever attained in Cleveland by a local program. So, you see there is a reason why . . .

**THEY STAY
ON.**

WHK

The Paul H. Roymer Co.,
National Representative



NIGHTTIME RADIO FAMILIES—19¢ per 1,000!

This is the lowest cost for any 50 KW station in the nation. The figures are obtained by applying 1946 BMB coverage data against WSM's current hourly rate.

WSM daytime coverage costs 20¢ per thousand radio families. That's the nation's fifth lowest 50 KW cost, bettered only by New York and Chicago stations. We'll be glad to send you one of our coverage maps showing where these families live.

These BMB based figures are the only yardstick of this nature that radio has. For further evidence of what WSM can do with its low cost coverage and its talent staff of more than 200, let us build you a show for spot coverage of the rich mid-South market.

WSM

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

NEGLECTED AUDIENCE

(Continued from page 35)

wasted as far as product advertising is concerned.

Perhaps sponsors and their agencies feel that the large sign carrying the name of the product—prominently displayed onstage at all commercial programs which have studio audiences—is enough of a sales "talk". Perhaps agencies don't care to go to the trouble of dreaming up and executing additional details in connection with putting on a program. Perhaps advertisers feel the extra expense of sampling, for instance, isn't worth it. Whatever the reason—if there is any—a good many valuable selling moments are lost before and after the majority of big network commercial shows.

The device of giving each member of an audience a sample package of a product is so simple and relatively inexpensive that it's amazing how few sponsors use it. Liggett & Myers gives packets of four Camel cigarettes to audiences on its CBS Bob Hawk and Vaughn Monroe shows. Philip Morris cigarettes (also in packages of four) go to each person attending the Horace Heidt NBC *Original Youth Opportunity* half-hour and MBS' *Queen For a Day* program. Irene Beasley hands out Hostess Cup Cakes for Continental Baking on the CBS *Grand Slam* morning quarter-hour, but only upon occasion. But the idea of acquainting a person with a product, or furthering his acquaintance with it, has never been used on the Arthur Godfrey Lipton Tea and Soup* show, for example, and many other programs where the advertised product is a natural for sample packaging.

Obviously, high-priced or non-packagable items can't be handed out each week to several hundred people, but sponsors of food, drug, cigarette, etc., products pass up a strong bet to build good will and convert consumers to their brands by failing to take advantage of program warm-ups. Curiously enough, with greater competition for the consumer's dollar today, the practice of sampling is done less currently than it used to be several years ago. One of the most notable examples of shrewd pre-broadcast merchandising was the former Walter O'Keefe show for Campbell's Soup, wherein hot cups

*Godfrey shows his TV audience miniature packets of the product, but that's as far as the sampling gets.

of the product were given to the studio audience. Mollé was another advertiser (now not on the air) who used audience sampling for its shaving cream, given away in miniature tubes.

There is, of course, extensive use of the device of giving away product samples on quiz and other participating programs—but the gifting is limited to those taking part in the show. The Groucho Marx *You Bet Your Life* half-hour on ABC gives the losers, as well as the winning contestants to appear on the show, Elgin-American compacts or cigarette cases. Contestants on *Take It or Leave It* receive Eversharp pens or pencils. Rayve Home Permanent Kits are given to all onstage for *Winner Take All*, regardless of whether they appear on the program. Many other network and local shows follow the same procedure with products ranging from Glass Wax to dog food—but the receivers constitute only a fraction of the sales prospects in the studio.

Programs like the *National Barn Dance*, which play to huge audiences in theatres, have some of their local advertisers distributing samples, with good results at the local level for the

particular sponsors. Theatre audiences also were promoted in an unusual sampling campaign in conjunction with the Jack Carson General Foods program. For a week, in each instance, prior to the Carson troupe's appearance at houses in Pittsburgh, Cincinnati, and Erie, Pennsylvania, more than 20,000 sample packages of Sanka coffee were given away to patrons. It was resultful advertising for the product, and a perfect tie-up and ballyhoo for the incoming Carson unit.

Kenyon & Eckhardt has just started an enterprising stunt in connection with studio audiences at four of the agency's shows. People entering the studio or theatre are given postcards—with sponsor identification tied into the photo side—which they can fill out and then have mailed for them by the sponsor. While the idea is not new in the legitimate theatre and the night club field, it has not been widely applied to radio audiences. The programs on which it is now being used are Borden's *County Fair*, *Ford Theatre*, the *TV Toast of the Town* (Lincoln and Mercury dealers), and Kellogg's *Mother Knows Best*.

One other unusual twist to sell live

audiences on a product was employed by Kate Smith on a former Swansdown flour program. A cake was baked before the show, with the recipe given to the spectators, and the cake to a winning member of the audience after the broadcast. The real punch came via the picture of and story about the winner, which were sent to her hometown newspaper with, of course, appropriate credit to Swansdown.

But these stunts are the very definite exception. On 90% of today's commercial programs the pre-broadcast selling of a product to a receptive live audience takes the form of the display sign and a few references to the product by the program's star or announcer, whoever handles the warm-up period. More often than not the references are little more than kidding remarks, which may get across the product's name but which nullify any real selling.

What mention of the sponsor occurs during prestige programs like *Voice of Firestone*, *Cavalcade of America*, *Railroad Hour*, etc., follows the dignified tone of the shows themselves, and is usually little more than a welcome to the audience on behalf of the spon-

60% of the Buying Power

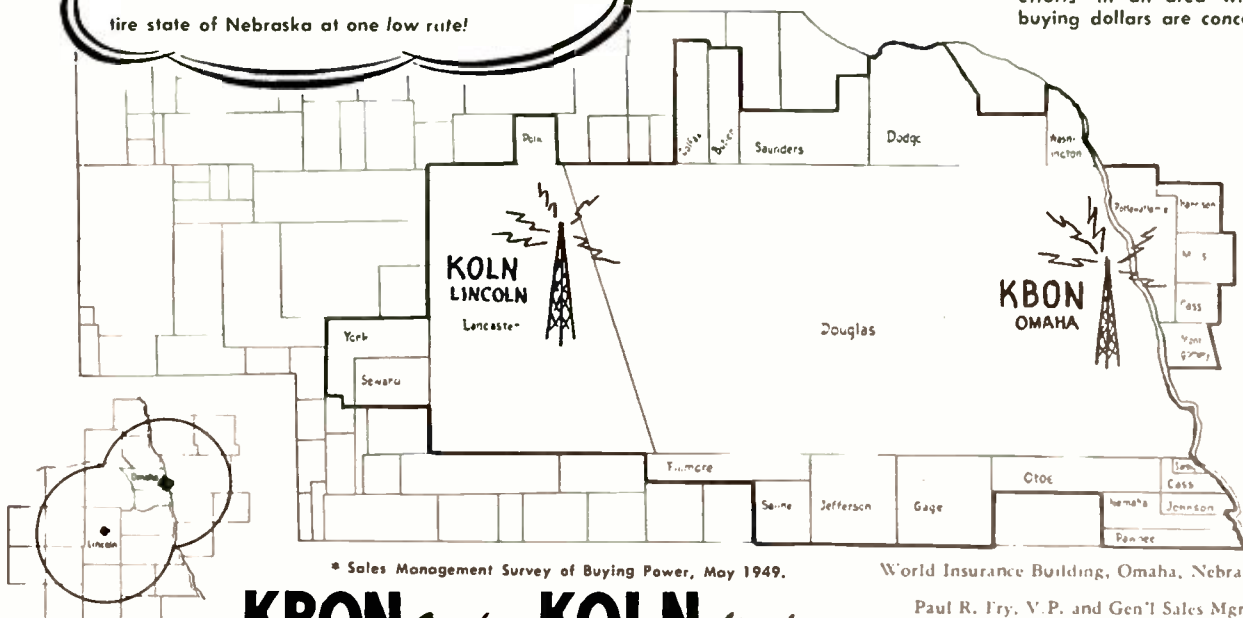
81% of the Radio Homes

1 Low Rate

Two "Hometown Stations" . . . the best package salesman in Nebraska. Reach a billion dollar market . . . an area with the equivalent of 60% of the buying power, 81% of the radio homes of the entire state of Nebraska at one low rate!

WE'VE DISTORTED OUR MAP TO GIVE YOU A TRUE PICTURE!

It Shows coverage by buying income, not by square miles. When you sell with KBON and KOLN you concentrate your efforts in an area where the buying dollars are concentrated.



* Sales Management Survey of Buying Power, May 1949.

World Insurance Building, Omaha, Nebraska.

KBON Omaha KOLN Lincoln

Paul R. Fry, V.P. and Gen'l Sales Mgr.
National Representatives, RA-TLL, INC.

Here's a "Pyramid Club" Where Everyone Wins!

For 26 years, KDYL has operated the kind of "pyramid club" that pays off in sales for advertisers.

We present the kind of shows — with the kind of showmanship—that builds an ever-pyramiding audience throughout Utah.

And now it's happening, too, in television over KDYL-W6XIS.



National Representative. John Blair & Co.

CHICAGO AUDIENCE FACTS

Saturday 2 to 6 PM

WIND	1st
Network A	2nd
Network B	3rd
Network C	4th
Network D	5th

PULSE
Jan.-Feb. '49

WIND

560 KC

24 hours a day

sor. Even on some lighter shows, such as *A Day in the Life of Dennis Day* (Colgate Dental Cream), the announcer merely informs the audience that the sponsor wishes it an enjoyable evening.

The *Kraft Music Hall* is more or less typical of the lost opportunity—insofar as merchandising a product is concerned—of the warm-up period. Announcer Ken Carpenter welcomes the audience, gives it the usual explanations about applause, introduces Al Jolson, who introduces the rest of the cast—all with few references to Kraft and its products. Art Linkletter of *People Are Funny* is hardly as restrained. Asking if there is anyone in the audience who will sell his shirt for \$10, he tells the men whose hands go up that the first one to take his shirt off and give it to him gets the money. The resultant scrambling to undress and get to Linkletter first sets the mood for the audience-participation stunts which follow on the air—but it doesn't do much direct selling of Raleigh cigarettes.

Ralph Edwards is one who at least refers constantly to the product, Duz, on *Truth or Consequences'* warm-up, which naturally is as zany as the show itself. The "Duz does everything" line is used to explain the giddy goings-on.

Warm-ups range in length from a few minutes to a half-hour, the latter being necessary particularly on quiz programs, in order to select the contestants. Even with a 30-minute period with which to play around, most sponsors choose to ignore the chance to do a selling job either orally or sample-wise. There are no restrictions placed upon what happens during a warm-up; a sponsor could put it to any sales purpose he cared to. The only warm-up rule is that good taste must be observed, just as it must be during a broadcast itself.

The lackadaisical attitude toward the live studio audiences as potent sales possibilities and future purveyors of good will for a product is all the more odd considering the frequent use of an audience as a jury at auditions for new programs, staged following a regular broadcast. If studio listeners are deemed as important as that, it would seem that they might be important enough to be sold intensively in the most effective way possible by a sponsor. After all, he's paying for what brought them there in the first place.

THE HAPPY GANG (Continued from page 37)

total cash prizes \$1,000. What pulled the thousands of toothpaste cartons was the fact that the contest was to select a name for Bert Pearl's dog, with the entries judged by *The Happy Gang*. Colgate Toothpaste is now number one in Canada.

There was a dealer tag to the contest. The retailer who sold the box of toothpaste to the radio listener winning first prize was presented \$100.

The Happy Gang shortly will be put to selling C-P-P's latest product entry in Canada, Fab. Fab will be packed in a box to be printed with cutouts of *The Happy Gang* for a "television" theatre. Even in Canada the word television is magic, and so C-P-P will collect upon it by simulating a *Happy Gang* telecast in cardboard.

Listening in Canada in the daytime is higher than it is in the U.S., leaders frequently receiving ratings of from 14 to 17. A typical October Elliott-Haynes national report, taken in 15 Canadian cities, rated leading programs in the following sequence, with *The Happy Gang* topping the list.

Program	National rating
The Happy Gang	20.3
Big Sister	17.3
Ma Perkins	17.3
Pepper Young	17.1
Road to Life	15.4
Life Can Be Beautiful	15.0

"*The Happy Gang*," sayeth me Bert Pearl, "just grewed." It differs from the U.S.'s *Breakfast Club* or *Breakfast in Hollywood* formula in that every member of the gang has his own following. It is not a one-man show, and while it would suffer if Pearl weren't at the helm, it could and would go on.

Its opening "knock knock" is undiluted corn. Its theme, *Smiles*, is from another generation, but neither the corn nor the dated flavor of its humor and songs is negative.

When Colgate gave away *The Happy Gang Fun Book* it achieved a family joke book of humorous flavor, rather than a Joe Miller compilation, although most of the gags came right out of Joe Miller. In fact, the book out-earns Miller.

Like all gangs, families, and like aggregations, *The Happy Gang* has a song book. It sells for \$1.00. They have an album of disks, recorded by RCA-Victor. They're sellouts at all personal appearances. Before they were heard as a co-op over the Mutual network in the states, many U.S. listeners crossed the border to buy *The*

What's the score at BBD&O?

(or at Kenyon &
Eckhardt?)

There's a marked resemblance between your best clients and SPONSOR's subscribers. And small wonder. They're practically one and the same.

SPONSOR, the only magazine 100% edited for buyers of broadcast advertising, naturally appeals to broadcast-minded buyers.

Three out of every four of SPONSOR's 8,000 guaranteed copies go to national and regional advertisers and their advertising agencies. They like its unduplicated service, its highly pictorial format, its facts-and-figures content, its easy pleasant readability. They favor it because it's a magazine they can use, because it's their magazine. And they tell us so.

They'll be glad to tell you, too. Ask any timebuyer, account executive, radio director, or national advertising manager. Or ask the man who knows buyers best . . . your own national representative.

**You're sure to
hit home with
sponsors and agencies
when you use SPONSOR**

SUBSCRIPTIONS TO SPONSOR AT BBD&O

Home	19
Office	8
TOTAL SUBSCRIPTIONS	27

Executives	3	Timebuyers	14
Account Executives	6	Radio Department	3
Radio Director	1		

Some subscribers among BBD&O's clients: Emerson Drug Company, De Soto, American Tobacco Company, Servel, Standard Oil (Indiana), Bon Ami, du Pont de Nemours, General Bills, U. S. Steel, Wildroot Company, Rexall Drug Company, General Electric Company, Reader's Digest, General Baking Company, United Fruit Company, Nehi Corporation.

SUBSCRIPTIONS TO SPONSOR AT K & E

Home	6
Office	7
TOTAL SUBSCRIPTIONS	13

Executive	1	Timebuyers	6
Account Executives	3	Research	2
Radio Director	1		

Some subscribers among Kenyon & Eckhardt clients: Ford Motor Company, Kellogg Company, Wesson Oil & Snowdrift Sales Company, Borden Company, White Rock Corporation.

SPONSOR

40 West 52 Street New York 19

for buyers of radio and television advertising

*first of a series explaining
why SPONSOR is the best buy.*

Happy Gang album. From Ashtabula to Seattle, thousands of U.S. homes tuned Canada from 1:15 to 1:45 p.m., E.S.T. These homes were not trying to tune "foreign" stations. They listened to *The Happy Gang* because that was what they wanted to hear.

When the program was made available on transcription in the U.S. by Garry J. Carter of Canada, Limited, it ran up real ratings in cities where it had opened the doors while airing from across the border. It did a strong selling job for dairies, furniture companies—in fact, every type of sponsor

from laundry to beer. Today over MBS it hasn't hit. However despite comparatively low ratings in many areas, it's doing a real selling job for its local sponsors. Like followers of women's participating programs, dialers to *The Happy Gang* buy what is advertised on the program, despite the fact that the advertising copy isn't integrated into the program, as it is in most women's participating sessions.

The Happy Gang is the listeners' escape from "perfectly-produced programs."

TV ADVERTISERS

(Continued from page 85)

tailors of radio, TV and appliance products, on the other hand, take their cue largely from the advertising being done at the national (network) level for these products, and rank again as number one in the field of local retail TV advertising with a percentage of 27.5% more than twice as much as next highest placer of units of business, the automotive dealers with a percentage of 12.0%.

There's a good reason for this. There are very, very few makers of radio and TV sets, refrigerators, washing machines, home freezers and other appliances that do not share in heavy cooperative advertising campaigns with their dealers. Like the automotive industry (whose 12.3% of business units placed at the network level—third highest for a category group—is almost exactly paralleled by the 12.0% it places at the local retail level), the dealer advertising in the radio, TV, and appliance category is largely a reflection of the national advertising, and not entirely by accident.

Since co-op TV advertising generally goes hand-in-hand with a product line that is relatively expensive and has a slow turnover, the reverse is generally true in product lines that retail for a fairly low price and which have a fast turnover. Without the control of co-op advertising to follow the pattern of the national advertising, the dealer TV advertising usually goes its own merry way—if it goes at all. This is particularly true of the tobacco category of TV advertisers. Tobacco advertising is a sizable part of TV network units of business placed. For the month of March, the tobacco advertising category placed the second-largest amount, 20.9%, of the business at the network level. It was also a category that ranked high in selective spending, in 4th place right behind the beer-and-wine category, with a figure of 10.2%. There, the relationship of the levels of TV advertising ends abruptly. At the local retail level, because of the huge base of distribution of tobacco products and the lack of any co-op advertising to stimulate dealer TV placement, the category of dealer TV advertising for tobacco products is the lowest placer of business units on the list.

This contrast holds true for the other categories of TV advertisers, as well as for these three category leaders.



Confucius Say:

EVEN NETWORKS CAN'T INTERPRET SAME WAY HOOPER FIGURES . . . MUST FIND NEW DENOMINATOR FOR JUDGING PROGRAMS.

Yes, there seems to be plenty of confusion—even the network presidents can't agree!

But IN MILWAUKEE Hooper ratings and sales results both prove the power of the **ONLY FULL-TIME INDEPENDENT**

1. WEMP carries more sponsored sports than any other station, such as: Football—Socony Vacuum . . . Basketball—Household Finance and Kuesel Coal . . . Hockey—East Side Chevrolet . . . Baseball—Miller Brewing, Gimbel's Department Store, and Kool Cigarettes . . . and sportcasts for Hudson Motor Co. and Checker Cab.
2. WEMP carries more good music—popular, familiar, and native—than any other station, sponsored by leading local and national accounts, including: Schusters' and Gimbel's Department Stores . . . Kosciuszko and American Furniture Stores . . . Robert Hall Clothing . . . Nighbor Furs . . . Plymouth and DeSoto Dealers . . . Birdseye Frozen Foods . . . H. J. Heinz.
3. WEMP carries the news for sponsors like Sinclair Refining Co., The Milwaukee Road, and Mountain Valley Water.

The programming gets the audience — the sponsors get results!

WEMP AM-FM

Hugh Boice
General Manager

Headley-Reed Inc.

• • •

National Representatives

A study of the SPONSOR TV Trends charts (see page 88) will make this fact apparent for the 11 categories of network advertisers, 13 categories of selective advertisers, and 15 categories of local retail advertisers.

The sharpest contrast between comparative usage of TV and radio is still at the dealer level. The latest SPONSOR survey of over-all radio-TV usage by dealers shows the following:

Month of March, 1949		
Category	TV	Radio
Automotive	12.0%	14.4%
Banks	8.3	7.0
Dept. Stores	8.3	8.9
Food	7.1	13.9
Home Furn.	5.0	2.0
Hotels & Rest.	2.8	4.6
Clothing	8.7	10.0
Personal Services	6.6	8.4
Radio, TV, & Appl.	27.5	8.7
Jewelry	2.1	1.2
Beer & Wine	.5	
Drugs	.2	3.0
Tobacco	.1	
Soft Drinks & Conf.	1.6	1.6
Miscellaneous	9.2	10.3
	100.0%	100.0%

This shows, better than any other presentation, the variance between radio and TV spending at the dealer level, in terms of units of business placed. It should also serve as a signpost in determining, at a level of TV hitherto clouded in much uncertainty, just *who* is paying the bills in the visual air medium today. * * *

CHICAGO AUDIENCE FACTS

Monday thru Friday
12 to 5 PM

Network A 1st
Network B 2nd
WIND 3rd
Network C 4th
Network D 5th

PULSE
Jan.-Feb. '49

WIND 560 KC
24 hours a day

MARGARINE (Continued from page 31)

cottonseed and soybean oil has a natural yellowish hue, (2) the manufacturer is required by law to bleach it white, and (3) butter itself is colored artificially with the same vegetable coloring used for margarine.

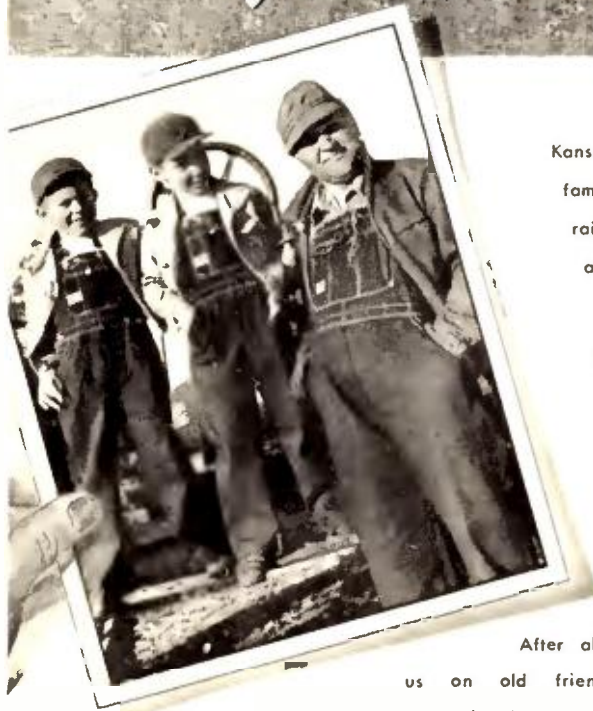
If a manufacturer sells uncolored margarine, he must pay the government \$600 a year for a license, plus a quarter-cent for every pound he sells; if he sells it colored, it's ten cents for every pound. The wholesaler must pay

\$200 yearly to the government for selling white margarine, \$180 if he wants to sell it yellow. The retailer also comes in for his proportionate share of taxation: \$6 a year to sell uncolored margarine, \$48 for colored. It costs restaurants desiring to serve the spread an annual fee of \$600, in addition to ten cents for each pound served.

Today the District of Columbia and 30 states permit the sale of yellow margarine; it is manufactured in 15 states, three of which prohibit its sale.

(Please turn to page 106)

An OVERALL Picture of WIBW Listeners



Kansas farmers like this raise families like this. They also raise \$1,266,671,000.00 worth of crops and livestock.

But here's what will interest you! When W:BW tells these farm families where to spend these millions, our advertisers see their sales shoot up.

After all, these families look on us on old friend and neighbor. We think and speak the overall language. We program in their interests. That's why our buying recommendations get quick action.

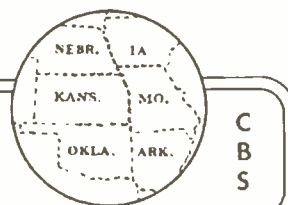
FOR OVERALL COVERAGE AND SALES RESULTS IN
KANSAS AND ADJOINING STATES, YOUR BEST BET
IS WIBW.

W I B W

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW • TOPEKA, KANSAS • WIBW-FM



Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN • KCKN-FM

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN MEAT INSTITUTE	Meat	Fred Waring	Thursday 10-10:30 am	Booklet: Six New Ideas for the Thrifty Use of Meat.	Send 5¢ to sponsor, Chicago	NBC
BROWN & WILLIAMSON TOBACCO CORP	Raleigh cigarettes	People Are Funny	Tuesday 10:30-11 pm	Booklet illustrating 50 premiums available in return for product coupons	Send name and address to program, Hollywood	NBC
CITIES SERVICE OIL CO	Petroleum products	Band of America	Friday 8-8:30 pm	Photograph of "Band of America"	Send name and address to program, New York	NBC
CLOVER FARM STORES PIONEER HYBRID SEED CO	Groceries Seed Corn	Voice of Iowa	MTWTF 12-12:15 pm	(1) Shopping bag filled with Clover Farm groceries, TuTh Sat. (2) Small merchandise gifts of compacts, lighters, tablecloths, gloves, etc., MWF. (3) Weekly grand prize; washing machines, electrical appliances, etc.	Listeners submit "question of the week" to program. Sender of question and studio contestant making best reply win prizes and are eligible for weekly grand prizes	WMT Cedar Rapids, Iowa
COLGATE-PALMOLIVE-PEET CO	Palmolive Soap, Super Suds	Dennis Day Blondie Our Miss Brooks	Saturday 10-10:30 pm Wednesday 8-8:30 pm Sunday 9:30-10 pm	\$100,000 "49 Gold Rush Contest." First prize: \$49,000; second prize: \$4,900; third prizes: 49 prizes of \$490 each; fourth prizes: 1,900 \$5 bills	Complete 25-word sentence: "I like Colgate's (product name here) because . . ." Send entry, one wrapper or box top from product named, to contest, New York	NBC NBC CBS
E. I. DUPONT DE NEMOURS CO	Institutional	Cavalcade of America	Monday 8-8:30 pm	Folder telling how to fight plant diseases	Send name and address, whether a farmer or home gardener, specifying seeds you intend to plant, to sponsor, Wilmington, Del.	NBC
GENERAL FOODS	Swansdown	When a Girl Marries	MTWTF 5-5:15 pm	Swansdown recipe folder for "guessing gone" cakes	Send name and address to sponsor, Battle Creek, Mich.	NBC
GENERAL MILLS INC	Wheaties	Today's Children	MTWTF 2:30-2:45 pm	Queen Bess pattern Tudor plate knife, fork, teaspoon	Send Wheaties boxtop, \$1 to sponsor, Minneapolis	NBC
MILES LAB INC PHILIP MORRIS & CO LTD INC	Alka Seltzer Philip Morris cigarettes	Queen For A Day	MTWTF 2-2:30 pm	Three-piece ensemble to each housewife chosen daily. Grand prize winner will receive a complete wardrobe	Send post card to program, Hollywood, nominating Spring fashion queen. Post cards chosen at random in drawing from royal chest	MBS
MOTOROLA INC	Radio, TV sets, phonographs	Believe It Or Not	Tuesday 9:30-10 pm	Motorola portable TV set	Send your believe it or not experience to program, New York. If usable for TV prize is awarded.	NBC-TV
PHILADELPHIA DISTRIBUTORS	Stewart-Warner, TV, Ironrite Irons, Capital Kitchens	Sing My Name	Thursday 10-10:20 pm	Refrigerators, roasterettes, washing machines, household utilities, personal items	Four studio, four telephone contestants asked to identify special lyrics to popular songs	WPTZ Philadelphia
PROCTER & GAMBLE	Various P&G products	Life of Riley	Friday 10-10:30 pm	Plastic rain scarf	Send any size Prell carton, 25¢ to sponsor, Cincinnati	NBC
		Road of Life	MTWTF 10:30-10:45 am			
		Brighter Day	MTWTF 10:45-11 am			
		Life Can Be Beautiful	MTWTF 3-3:15 pm			
		Ma Perkins	MTWTF 3:15-3:30 pm			
		Pepper Young's Family Right to Happiness	MTWTF 3:30-3:45 pm			
Perry Mason	MTWTF 3:45-4 pm					
Rosemary	MTWTF 2:15-2:30 pm					
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Vest-pocket-size dictionary.	Free on request to program, Newark	NBC
CHARLES B. SILVER CO	Red Cross Lima Beans	Take A Break	Saturday 10:45-11 am	One-year supply Red Cross foods to writer of best recipe each week. Grand prize at end of 13 weeks, 62-piece set Enterprize Aluminumware	On back of Red Cross Lima Beans label send recipe using product, to program, c/o local MBS station	MBS
SULLIVAN MOTORS	Kaiser-Frazer, GMC truck dealer, used cars	Sullivan's Roundup	Wednesday 12:30-12:45 pm Friday 6-6:15 pm Monday 11:45-12 noon	Free oil change at Sullivan's	Name selected from telephone directory. Person has 15 minutes to call in with exact temperature. For correct answer prize is awarded.	KXLQ Bozeman, Mont.
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	\$5 for questions used; contents of jackpot if missed. \$50 for correctly-answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS

Mr. Sponsor: What happens to your audience mail...

the mail that costs you so much?

Your audience mail can be turned into a public relations goldmine if handled properly, if handled economically, if handled promptly. In short, if handled by RADIOLAND MAIL SERVICE, INC. If your audience mail is not paying big dividends, pick up a pencil, phone or telegraph blank and let's hear from you.

**Radioland
Mail Service, Inc.**
43 WEST 51st ST., N. Y. Plaza 9-8620
NEW YORK — CHICAGO — HOLLYWOOD

RADIOLAND can do the same successful customer relations job for you that it has done for sponsors of STOP THE MUSIC, TWENTY QUESTIONS, JUVENILE JURY, LIFE BEGINS AT 80, SMALL FRY.

The Billboard March 19, 1949
Radioland Mail Service Rescues Programs by Answering Fans
O'Donnell uses form letters sparingly and even then uses a personal touch. Otherwise, he always answers them personally, and by replying in a logical, sympathetic manner he has created good will for the product where ill will existed previously. As proof of this, he cites the fact that no lawsuits have been leveled against sponsors whose mail he answered. It is also his claim that on giveaway shows, he has also managed to refute listeners' requests for duplicate prizes.

Sponsor 14 MARCH 1949
Letters tell a story
O'Donnell's Radioland Mail Service has handled more than seven million pieces of mail since he set out four years ago to win friends and influence people for Ronson and *Twenty Questions*. Barney himself looks at two or three thousand letters every week in order to be thoroughly aware from week to week of what people are thinking about his clients, their programs, and their products.
Barney O'Donnell handled it in a way that may not have convinced everybody that Casey was only a legend—but more important, they were convinced that the sponsor was certainly a gentleman, if no scholar.
It is not widely known

HERALD TRIBUNE, FEB 1949
RADIO IN REVIEW
By JOHN CROSBY
The Letter-Writing Public
O'Donnell is the head of the Radioland Mail Service, which he organized three years ago and which handles all the mail for "Stop the Music," "Twenty Questions" and "Juvenile Jury." He and his forty assistants—he sometimes has as many as 175 on special jobs—read and answer roughly 5,000,000 letters a year from radio listeners.

Pathfinder March 23, 1949
Man of Letters
Yesterday at 5:20 a.m. Bernard O'Donnell, a hefty, 48-year-old ex-field Gardens, L. I., home. Ten minutes later he was at his desk, hard at work on his regular weekly chore: writing some 10,000 letters to people he never has seen and probably never will.

IN
CHICAGO

FOR LOW COST COVERAGE

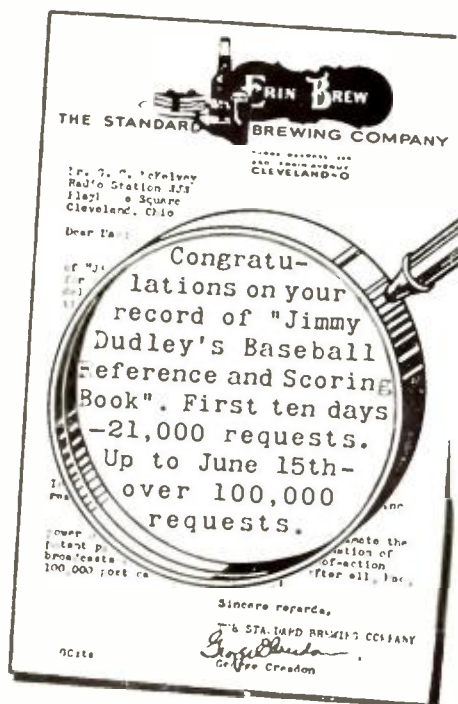
IT'S
WAIT

820 K.C.

IN THE CENTER OF THE DIAL

REPRESENTED BY
RADIO REPRESENTATIVES, INC.

An excerpt from a letter to Cleveland's
Chief Station



BILL O'NEIL, President



MARGARINE
(Continued from page 103)

And in half of the states permitting margarine selling, wholesalers must pay state license fees of as high as \$1,000. Labelling and packaging restrictions also add to these Federal and state-induced expenses which are, of course, ultimately paid by the consumer.

If the Senate votes favorably on the bill just passed by the House, margarine manufacturers will have won a major victory in their long fight against the powerful butter lobby in Washington.

Though this tax elimination was part of the original bill (by Representative Granger of Utah) which came out of the House Agriculture Committee, the other important clause restricting interstate shipment of margarine would have virtually crippled the industry. With this clause stricken out, the last important Federal hurdle for margarine makers is Senate approval of the bill in its present form.

The dairy interests have contended that, if unrestricted, margarine could be sold for butter at half the price, because of its similar yellow appearance—to which margarine makers reply that a parallel argument can be made for many products, such as nylon imitating silk, plastics resembling wood and metals, shortening aping lard. Pro-margarine interests also point to Federal and state laws that would prevent fraudulent cases of their product being sold as butter.

With the exception of 1916-17, the yearly radio budgets of the total advertising money spent by margarine's leading manufacturers have increased since 1912, as follows:

Year	Radio	Total	%
'12-'13	\$825,000	\$2,422,000	34
'13-'14	896,000	3,842,000	23
'14-'15	1,245,000	4,542,000	27
'15-'16	1,263,000	4,590,000	28
'16-'17	991,000	5,567,000	16
'17-'18	1,670,000	7,722,000	22

With the controversy surrounding yellow margarine apparently heading towards a climax via the final disposition of the Granger measure, the foremost margarine producers have been more or less marking time in their use of broadcast advertising—with the exception of the Miami company and its participation on *Queen For a Day*. In the belief that bringing any seeming pressure to bear on the issue, through spotlighting margarine on the air, might hinder rather than help their cause, the margarine producers are waiting to see if they're going to be able to sell any yellow margarine before spending a lot of money for nothing. * * *

SOAP OPERAS

(Continued from page 29)

out the emotional values that entertain listeners.

An experienced serial cast, saturated with both the personalities of their characters and understanding of the story line, requires little detailed direction. Successful directors like Mitch Grayson, Hy Brown, or Martha Alwell are concerned more with bringing off a scene effectively—since that's what listeners remember than with word or line reading. A competent cast quickly gets the "feel" of each daily episode. It's the "feel" that sells.

Having a director and cast who understand each other means the director can do much more in one rehearsal. If such a director tells an actress, "Schmaltz that speech a little more," he knows how she will take the suggestion; she knows just the manner and degree of "schmaltz."

More important in putting together a successful show is the high mogul of the story line—the man responsible for, or who approves, the predicaments the heroine shall face and solve for the edification, inspiration, and escape

SERVICE DIRECTORY

STEVEN TELEVISED PRESENTATIONS, INC.

153-5th Avenue New York, N.Y.
Gramercy 3-5228
Jewel Steven—President

V. S. BECKER PRODUCTIONS

Producers of television and radio package shows. Representing talent of distinction.
562-5th Ave., New York Luxemburg 2-1040

of housewives in every cultural and economic bracket of the nation's listeners. A layman would naturally think the single most important thing in getting listeners to a soap opera is creating the kind of story listeners like. But a veteran producer like Hy Brown will point out that the most important factor is the hour of broadcast. Hy created house-wifely heart-throbs back in 1933 with *Marie, The Little French Princess*, and his credits include successes from *Inner Sanctum* to *Joyce Jordan, M.D.* (the woman doctor to win daytime serial fame).

Even though the show must demonstrate its power to hold an audience (the records indicate three years isn't too long a building-period for a promising show), the right time-slot guarantees the early broadcasts the vital starting audience. The longer the span of time listeners have to become acquainted with the leading characters and become part of their struggles, the better chance the program has of making the six-or-better rating that all daytime serials seek. Most producers agree these two factors are most important: the correct time slot, and plenty of episodes for the program to creep into the hearts of its audience.

While it's true the producer, whether agency or independent, is immediately responsible for the theme and treatment of the story, most sponsors require all scripts to be checked and cleared by one of their own executives. This is not only to make sure that the special taboos which rigidly govern the conduct and relationships of serial characters are strictly observed, but it also is to check against accidental references of any kind that might be embarrassing to the sponsor.

One story, perhaps apocryphal, had Lever Brothers' head radio man deleting from a seashore scene several gratuitous references to the *tide*, which word is also the name of a Procter & Gamble product. True or not in this instance, such potentially back-firing references do creep, innocently enough, into a writer's dialogue.

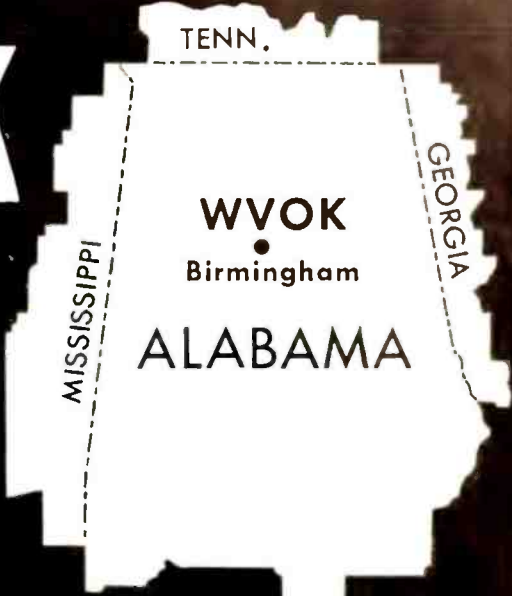
The pattern for the typical daytime serial story quickly jelled during the early thirties. The shock of World War II gave the pattern slightly more flexibility, and daytime serial characters became slightly more recognizable as human beings. It is clear, however, that the fundamental appeal of these dramas lay then, as now, in

**WHY buy just the Birmingham area?
Buy all Alabama for less on WVOK**

WVOK

**10,000 watts
690 Kc.**

**Alabama's most
powerful A. M.
station**



Primary Mail Coverage Map

WVOK

IRALEE BENNS
President
WILLIAM J. BRENNAN
Commercial Manager

**Voice of Dixie
Birmingham, Ala.**

\$ 81,238⁰⁰

**WORTH OF
PROMOTION**

FREE

**to WSYR and NBC
Advertisers in 1948**

That's what the bill would total at regular rates for WSYR's program promotion last year in

- Daily Newspaper Advertising
- Spot Announcements
- Station-Break Tag Lines
- Window Displays
- Mailings to Dealers
- Preparation of Publicity
- Outdoor Displays

WSYR ACUSE
570 kc-5000 watts
NBC Affiliate in Central New York
Headley-Reed, National Representatives

"We are using three of your shows. Everyone at the station agrees that the quality and production is the best of any transcribed shows we have heard."

**WSIV
Pekin, Ill.**

**FOR
DETAILS SEE
PAGE 15**

HOW FAR CAN JARO HESS GO?



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

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

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

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

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

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

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

Dick Gilbert
KRUX

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

The Toni Company
Don P. Nathanson

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

Niles Trammell
NBC

their underlying themes, most of which had the same common denominator. This common denominator is the idea that women are superior to men in their wisdom and general capacity to control the affairs of their lives.

There have been a few outstanding exceptions to this basic idea. Understanding the exceptions points to the fact that the soap opera doesn't have to stay as completely in the straight-jacket of the established patterns as it did until recently.

Nevertheless, most successful serials have a female lead with whom the housewife can easily identify herself. She is noble, righteous, strong, superhumanly put-upon, with never a breathing spell between troubles. She always wins but never completely, except in a moral sense.

This simple formula is worked out generally in one of four typical groups: (1) Homely Philosophers (*Ma Perkins*, *David Harum*); (2) Cinderellas (*Our Gal Sunday*, *Stella Dallas*); (3) Doctors and Nurses (*Road of Life*, *Nora Drake*); (4) Women on the verge of romance, but never quite making it (*Helen Trent*, *Young Widow Brown*).

Frank and Anne Hummert, successful producers of the largest number of serial strips on the air, are pioneers from the early days in Chicago. They have a genius for selecting themes based on the deep-seated needs and desires of great numbers of women. For example, the question that Helen Trent keeps answering forever in the affirmative is simple and basic: Can a woman be attractive to men after 35?

In *Rich Man's Darling*, Anne Hummert wanted to highlight the idea that "money isn't everything" by showing how a young girl suffered from problems brought on from the very fact of her husband's great wealth. When a new writer tried to inject a little originality into the story, Anne firmly clapped the writer back into line, even to illustrating her view with sample dialogue.

This rigidity has paid off. This complete avoidance of any deviation or experiment with characters or story is typical of most successful serials. Today's question is whether there isn't a new approach that promises to add something of value—while still maintaining present audience appeal. There's some evidence that there is. It will be explored in a forthcoming issue.

Yes KFYR 550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT.



FIRST IN THE

QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. **FM** 47 Kw. 103.7 Mc. **TV** C.P. 22.9 Kw. visual and aural, Channel 5

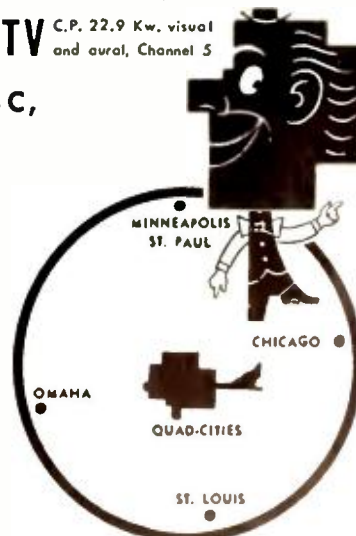
Basic Affiliate of NBC, the No. 1 Network

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.

Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives





Sell Collectively

Our admonition to sellers of broadcast advertising is simple.

Sell not only individually—sell collectively.

Sell so that buyers of advertising *fully* appreciate the remarkable ability of the broadcast medium to entertain and influence a nation of 150,000,000 people—or a hamlet of 2,000. Sell so that buyers effectively use this medium.

We note no individual lack of initiative or energy in selling air advertising. If anything, we believe that sellers of broadcasting do a job which rates with the individual efforts of any of the black-and-white media.

It's collectively where broadcast selling falls down. Or shall we say, hasn't yet truly started. And this in an era when every black-and-white medium is pooling its efforts to out-compete its contemporaries.

Broadcasters owe it to themselves—and to buyers—to pool their efforts. It's axiomatic that an industry effort

will break down walls of resistance that the individual solicitation doesn't even dent.

Broadcasters are in a mood to organize a Bureau of Broadcast Advertising that will function as aggressively and successfully as the Newspaper Bureau of Advertising. It takes money (the newspaper Bureau had \$1,000,000 at its disposal during 1949). But for every dollar thus invested we believe that ten or more will return.

Can a Broadcast Bureau of Advertising, with at least \$500,000 at its disposal, be in 1949?

Here's a job for the NAB.

A Federated NAB?

Thus far the National Association of Broadcasters hasn't handled the growth of new facets of broadcasting too happily. The pro-FM group withdrew twice from the Association because it felt that NAB was short-changing the staticless high fidelity type of radio. Pro-TV broadcasters within the NAB never really got started in their attempts to have television receive what they felt was its due. They went out and formed the Television Broadcasters Association, which has been doing a good pro-TV job. A group of broadcasters interested in facsimile, as pushed by Radio Inventions, Inc., formed their own organization to experiment with that medium. While there are to date no associations of broadcasters interested in storecasting or transiradio, it won't be too long before the Taft group (transiradio) and the Joseloff operation (storecasting) start thinking terms of protective and promotional alliances.

The NAB board has okayed the em-

ployment of a top man to head up TV within its organization. FM hasn't made the spectacular advance that Major Armstrong, its inventor, expected of it. Its proponents are nevertheless very voluble, and claim that FM will take over most oral broadcasting eventually, even if it doesn't completely replace standard AM operations.

All these forms of transmitting entertainment and education through the air are part of broadcasting, as such belong in the NAB. It isn't as simple as that, however, for TV, FM, and AM all fight for the same advertising dollar. And it's difficult, for example, for an independent FM station owner to see eye to eye with an old established AM operator. The same is even truer of TV, which as yet hasn't seen the light too clearly and doesn't fight too energetically for black-and-white advertising dollars, rather than radio money.

Each facet of broadcasting wants to promote its own business. Yet each is part of broadcasting with many of the same regulatory problems. There is only one way that all can be brought under the same roof, and that's by permitting each to have virtually an organization of its own, and still be part of a "federated" NAB.

Agencies and advertisers would like a central organization with which they could work on all their broadcast advertising problems. They realize that each division of broadcasting has a special appeal and wants to sell its own medium. They still say, "keep them all under the same roof".

SPONSOR suggests a "federated" NAB.

Applause

TV: Door Opener

Radio's great door opener today is television. Salesmen for networks and stations who have been unable to get by the second assistant secretary of top management are now ushered into the big boss's office when they utter the magic word television.

In a number of cases TV is being employed to sell all broadcast advertising. That's good. The CBS motion

picture on TV was shot economically. It was narrated, not by a top-flight announcer, but by working sales executive George Moskovics who has made like presentations with visual accompaniment. He may not be a great commentator, but he's a salesman who sounds sold on his product.

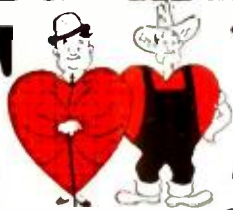
Often when TV is being promoted, all broadcast advertising can be spotlighted, and in some cases is being sold. In the early days of oral broad-

casting top management followed the open-door policy in relation to the men who came singing its praises. Just so are some of these very same men, and many others, saying to the new ambassadors of the air, "Come in and see me, anytime".

It's a great new opportunity for radio, and it's interesting to note that, in many cases where station ownership has both visual and oral interests, the opportunity is being used.

KMBC KFRM

HEART BEATS



Kansas City, Missouri

from the Heart of America

March Trade Edition

Area Listeners Rate KMBC-KFRM First

"The Team" Ranks First In Recall Survey

The KMBC-KFRM Team leads all broadcasters in the Kansas City Primary Trade area, according to the results of a personal interview aided recall radio survey released in February by Conlan & Associates.

Conducted last fall at the Kansas State Fair, and the American Royal Livestock & Horse Show, the survey comprehended interview with 1,223 persons from 152 counties in the Kansas City Primary Trade area, within the half-millivolt contours of KMBC and KFRM, living in rural areas or in towns of less than 2,500 population. Sixteen of these counties are within the half-millivolt contours of both KMBC and KFRM.

Basic questions covered these six subjects: Stations Listened to Regularly; Favorite Radio Farm Editors and Market Reporters; Stations Listened to for News; Stations Listened to for Market Reports; Stations Listened to for Other Farm Programs, and Stations Listened to for Women's Home-Making programs.

In the KFRM Area study 812 persons residing in 96 counties within KFRM's half-millivolt contour were interviewed. The KMBC-KFRM Team ranked first in three out of the six categories. It is significant to note that KFRM had been on the air less than a year.

In the KMBC Area study 551 persons residing in 71 counties within KMBC's half-millivolt contour were interviewed. The KMBC-KFRM Team ranked first in all six

categories on an "unweighted" basis, and ranked first in five out of six categories on a "weighted" basis:

The results of this personal interview compare remarkably with those of the Conlan coincidental survey conducted last fall, involving more than 100,000 telephone calls in the Kansas City Primary Trade area. Complete information on these surveys is available to advertisers and their agencies on request.

The KMBC-KFRM Team is first in listener preference throughout the great Kansas City Primary Trade area because listeners get the kind of program service they like and need from "The Team". The KMBC-KFRM Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade area, extending from central Missouri west to Colorado, and including counties in Nebraska and Oklahoma.

"The Team" Ranks First in Coincidental Survey

A Conlan radio survey of more than 100,000 calls, made last fall, gave The KMBC-KFRM Team first ranking daytime in the huge Kansas City Primary Trade area. Believed to be the largest coincidental survey of its kind, it reported radio listening for a one-week period from 8 a.m. to 6:30 p.m. in the area extending from Central Missouri west through Kansas to Colorado, and including a small number of counties in Nebraska and Oklahoma.

Essentially rural in character, the survey revealed that KMBC is the most listened to station, daytime, within a radius of slightly over 100 miles from Kansas City, and that KFRM is the most listened to station, daytime, in Kansas within KFRM's half-millivolt contour. The KMBC-KFRM Team ranks first by a wide margin among all broadcasters in the Kansas City Primary Trade area.

The graph below pictures these rankings!

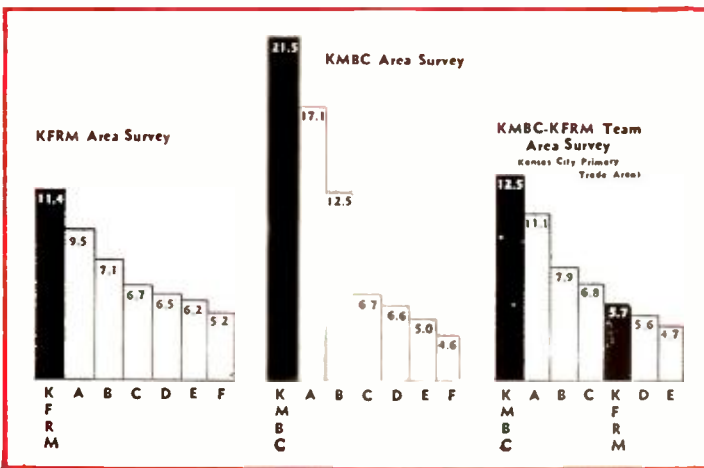
KMBC 6th Oldest CBS AFFILIATE PASSES 21-YEAR MARK

In February, 1928, KMBC became the 17th member of the Columbia Broadcasting System, and geographically the south-westernmost affiliate.

Later, when CBS was extended to the West coast, KMBC originated as many as 39 weekly programs to the western and southern CBS supplementary stations. Among the programs KMBC originated daily to the full CBS network were "The Texas Rangers," "Happy Hollow," and "Between the Book Ends" with Ted Malone. The latter was the first daily program fed to a coast-to-coast network and also televised. W-9XAL experimental TV station was then programmed by KMBC.

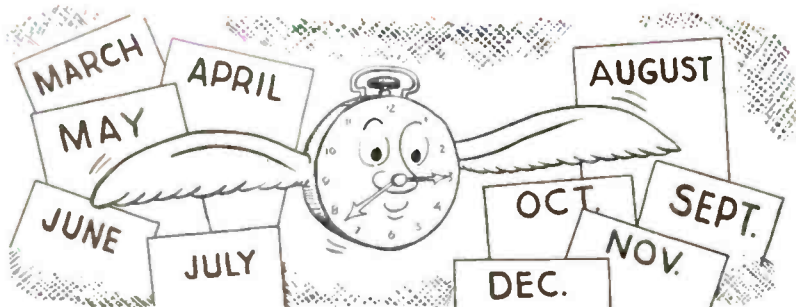
It was therefore fitting for The Texas Rangers to dedicate one of their new 1949 CBS Saturday afternoon coast-to-coast programs to their home station, celebrating its 21st anniversary.

This dedicatory program, on February 26th, originated in Hollywood where The Texas Rangers star on the CBS Los Angeles Times station, KTTV, each Monday night. The male quartet of the group first telecast on W-9XAL 16 years ago, when they were billed by KMBC as The Midwesterners, originating programs for CBS south and west.



Only 235* Selling Days TILL CHRISTMAS

*From March 18 — first publication date of this page. Sundays and Holidays omitted.



Far-sighted business leaders see it this way: "Confronted on every side by the challenges of a buyers' market, advertisers can answer successfully by producing goods priced so that they will sell...advertisers have a major economic responsibility—selling." Yes, 1949 is a year for hard selling—and there are only 235 selling days left! Mutual can help: here are some facts explaining its sales-ability. Time flies, but *on Mutual, time sells.*



With 520 stations. Mutual is the only web that adds *local punch* to national selling in a majority of markets. Its low-cost "Cut-In Plan" identifies dealers, *directs buying*; its Promotion builds responsive listening.



Since January 1947, Mutual has increased power in 56 markets (including switches in affiliates.) 22 more stations have C.P.'s, will up their power. Result: We have more 1000-watt-and-up stations than any other net



64% of U.S. retail sales are made in the 137 Metropolitan districts. Mutual covers 136 (day), 130 (night), *mostly from within.* In the rest of U.S., Mutual delivers *more home-town coverage* than any other net.



Advertiser's Dollar goes farther on Mutual. Mutual's low rates, impressive audiences (Nielsen Network Study) add up to more value for the money—whether figured per 1000 homes reached or per rating point.



Mutual's forte in sports programs is one reason for large audiences. World Series games always garner *record ratings*; Football, Boxing, other exclusives add measurably to Mutual popularity, pulling power.



Who owns Mutual? Here are our stockholders: CKLW, Detroit (Essex Broadcasting, Inc.); Don Lee Broadcasting System, Pacific Coast; WHK, Cleveland, WIIKC, Columbus and WHKR, Akron (United Broadcasting Co.—Cleveland Plain Dealer); WIP, Philadelphia (Gimbel Bros.); WGN, Chicago (The Chicago Tribune); WOR, New York (R. H. Macy); and The Yankee Network, New England (General Tire and Rubber).

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK