

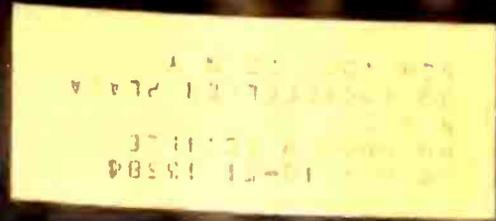
SPONSOR

For buyers of broadcast advertising



Radio is getting bigger—p. 30

Recording on a South Seas Island—see 40 W. 52



- Gold in oranges page 32
- Radio expert page 26
- Sales prove TV plugs page 27
- Radio is bigger page 30
- Jinglesmith speaks page 21
- Nabisco ups market page 24
- TV Results page 53
- Mr. Sponsor F. C. Verbest page 12
- Mr. Sponsor Asks page 38
- P.S. page 18
- New & Renew page 18
- Comparagraph page 48
- Sponsor Speaks page 62
- Applause page 62

as a member of Society...



N·A·R·N·D

National Association of Radio News Directors

1949 AWARD

to

WHAS

for

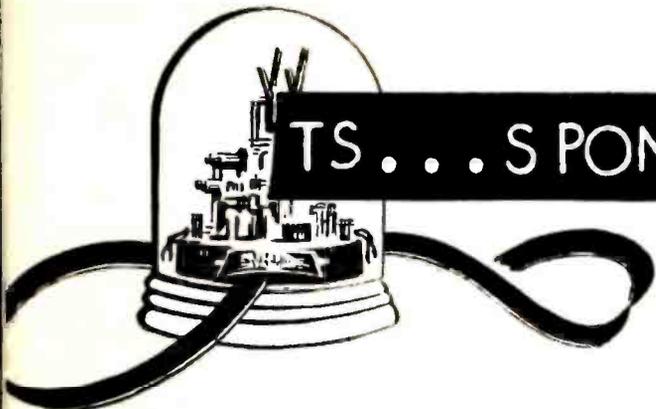
The news department performing
the most distinguished service
to its community



and therefore Selling

50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES
VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director
REPRESENTED NATIONALLY BY
EDWARD PETRY AND COMPANY

THE ONLY RADIO STATION SERVING ALL OF THE RICH KENTUCKIANA MARKET



TS... SPONSOR REPORTS...

.. SPONSOR REPORT

19 December 1949

ABC introduces "short" contracts

Thirteen-week contract cycle, basis of network radio for more than two decades, has ended as far as ABC is concerned. Net has sold Doubleday & Co., book publisher, four weeks before Christmas and Radio Offers, mail order concern, on four-week basis, being renewed week by week. (Both placed through Huber Hoge agency.) . . .ABC will break another tradition next month, with daytime mystery.

-SR-

Antihistamines invade spot

Whatever American Medical Assn. and Better Business Bureaus may say about their effects, antihistamine "cold cures" are expected to continue as potent advertising factor. Among brands now in spot radio are Union Pharmaceutical's Inhiston (Cecil & Presbrey); Whitehall's Anahist (Foote, Cone & Belding); American Home's Kriptin (Duane Jones); Grove's Antimine (Sullivan, Stauffer, Colwell & Bayles); and Bristol-Myers' Resistab (Kenyon & Eckhardt).

-SR-

McConnell says TV won't replace AM

NBC's president, Joseph H. McConnell, predicts 3,000,000 TV sets will be installed in U.S. homes by 31 December. But he adds: "Television will never replace radio because both are complementary to each other."

-SR-

New England net formed

New England Broadcasting System, of 21 stations, has been formed to sell area's 5,000,000 population on single rate card-single order-single billing basis. Kettell-Carter, Boston, is ad representative. Slogan is "Buy the Boston station of your choice — NEBS delivers the rest of New England."

-SR-

Stations report more pressure to merchandise

Stations coast to coast are worried over sponsor and agency insistence on increased merchandising and promotion support. Perennial problem is big again because some stations have been making extravagant (often unrequested) merchandising promises in order to secure business.

-SR-

Drug chains plan new DuMont show

Fourteen major drug chains, operating as Drug Store Television Productions, have signed for full-hour variety show on DuMont TV web Tuesday evenings, starting 17 January. Drug chains also have started second 26-week cycle of Saturday evening "Cavalcade of Stars." Two shows, both handled by Stanton B. Fisher agency, are expected to bring DuMont network \$2,000,000 revenue in 1950.

REPORTS... SPONSOR REPORTS... SPONSOR R

RCA will offer LP record player End of CBS-RCA long-playing record battle is seen in announcement RCA Victor will introduce next year record player to handle Columbia Record's 33 1-3 rpm. disc. Until now RCA has been fighting rest of industry with 45 rpm. platter, as well as making conventional 78 rpm. type.

-SR-

Sports now tailored to TV TV is affecting the playing of sports events. In Baltimore, lacrosse will be telecast over WBAL-TV on league basis with ball blown up double-size and playing field reduced to meet camera's demands.

-SR-

Magazines use video "Ladies' Home Journal" will make TV debut week of 2 January with five-minute dramatized film (through BBDO) on WJZ-TV, New York; WENR-TV, Chicago, and WMAL-TV, Washington, all ABC stations. . . First three sponsors of cooperative telecasts of ABC-Time, Inc. "Crusade in Europe" will be Detroit Edison over WXYZ-TV, Stromberg-Carlson over WHAM-TV, Rochester, and Pilot Life Insurance over WFMR-TV, Greensboro, N. C.

-SR-

Coy sees new radio net probe FCC chairman Wayne Coy told an Amherst College group in Massachusetts recently commission "has long realized desirability" of another radio network investigation. He recalled last net probe, nearly 10 years ago, which led to split of NBC's Red and Blue networks. New study would ascertain how FCC's regulations are working, and might probe network relations to talent bureaus and recording firms.

-SR-

Three-in-one transmission Pioneer broadcaster Clair R. McCollough has found a way to cut corners on his AM-FM-TV WDEL operation via three-in-one offices, studios, transmitters. Unique phase is the construction of TV tower atop one element of four-element WDEL radio installation, construction of FM tower atop another.

-SR-

CIO-owned FM outlets get sponsors Open sesame to advertising is being found by one class of FMers — union owned outlets. WDET, Detroit, reports 19 sponsors (all local) after several months operation. UAW-CIO FM station is aided by 350,000 members in motor city area.

-SR-

Richmond church has radio-TV studios Built into one of Richmond's newest churches is an impressive radio-TV studio. Idea is to make at-home congregation many times larger than at-church.

-SR-

Pillsbury plans two CBS shows Pillsbury Mills, Minneapolis, has bought 3:30-4:00 p.m., five-a-week period across board on CBS, starting 3 January through Leo Burnett Company, for 25-minute sponsorship of Art Linkletter's "House Party," and new five-minute series starring Cedric Adams, commentator over Columbia's WCCO, Minneapolis-St. Paul.

-please turn to page 34-

Concentrated Coverage where the people live



**23 HOME TOWN
MARKETS COMPRISE
THE
INTERMOUNTAIN
NETWORK**

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSVC, Richfield

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell
KOVE, Lander

MONTANA
KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KOPR, Butte
KPRK, Livingston

NEVADA
KRAM, Las Vegas

KALL
of Salt Lake City
Key Station of the
Intermountain Network
and its MBS Affiliates

ONLY Intermountain Network is specifically tailored for the Intermountain area.

ONLY Intermountain Network uses 23 local network stations to match your distribution — without waste . . . where the people live . . . and buy.

ONLY Intermountain Network can give your program and product merchandising at the point of sale . . . where the people live.

ONLY Intermountain Network gives you "CONCENTRATED COVERAGE WHERE THE PEOPLE LIVE."

The Intermountain area is covered with rugged mountain ranges, some of them almost 14,000 feet high. All of them have low ground conductivity.

The people live in fertile valleys isolated from each other by great distances and these rugged mountain ranges. It is impractical and wasteful to use long range broadcasting to reach these isolated markets.

We repeat — for best results, use INTERMOUNTAIN, the network that gives you

"CONCENTRATED COVERAGE WHERE THE PEOPLE LIVE"

THE **INTERMOUNTAIN
NETWORK Inc.**



Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

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



FEATURES

Sponsor Reports	1
40 West 52	5
Outlook	8
Mr. Sponsor: Frank C. Verbest	12
New and Renew	13
P.S.	18
Mr. Sponsor Asks	38
TV Comparagraph	47
TV Results	52
Sponsor Speaks	62
Applause	62

ARTICLES

Letter from a jinglesmith	"Wag" Wagner analyzes the pulling-power of jingles, gives examples of outstanding singing sellers	21
Nabisco goes after the moppet market	National Biscuit Company sells Shredded Wheat via "Straight Arrow" kid show, finds itself with bonus adult audience	24
Is there a radio man in the house	Sponsors and advertising agencies are learning that an expert in the radio setup closes hiatus between sponsor - agency - dealer; builds good will and sales	26
Sales proof of TV commercials	Look Hear survey gives detailed facts on who buys what products for the first time as direct result of video commercials	28
Radio is getting bigger	Facts of the case reveal that broadcasting's TV-inspired confusion has ended, and medium is hitting a longer, faster stride	30
Nevins oranges corner top market prices	Radio advertising establishes brand name with buyers, and brings highest prices from wholesalers for the Florida fruit	32

IN FUTURE ISSUES

Behind the scenes at Lennen & Mitchell	How the radio-TV setup of a 4A advertising agency functions	2 Januar
TV Critics Club	Part two of a study based on reports from over 1,000 members of the TV Critics Club	2 Januar
Radio works for railroads	In addition to "Railroad Hour," spot and TV are boosting business for Class One roads	2 Januar
Singing Commercials	They're hitting the nation's eardrums, and ringing the nation's cash registers	2 Januar
The waiting farm market	Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat	

President & Publisher: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Editor: Lawrence M. Hughes
 Managing Editor: Ellen L. Davis
 Senior Editors: Frank M. Bannister, Irving Marder, Hope Beauchamp
 Assistant Editors: Joe Gould, Fred Birnbaum
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**STILL FIRST
IN HOUSTON**

First

IN BMB
IN HOOPER
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.

40 West 52nd

NOTE: COVER PICTURE

It occurred to me, as one of your overseas subscribers, that you might be interested in the publication of an article concerning the radio program, "Pacific Holiday" which I recently completed in a journey throughout the Pacific Islands.

I believe that this was the first occasion on which anyone had visited the Pacific Islands to make a program, and according to Mr. William Stancil of Stancil Hoffman, it was quite certainly the first time the Minitape had been used for the purpose.

M. D. CHAPMAN
24 Milson Road
Cremorne Point
Sydney, Australia

NBC DAYTIME THINKING

I found the article on "What's Wrong With Daytime Programming?" very stimulating and it parallels some of the analysis which has been going on in our own organization. In fact, I found the entire issue of uniformly high quality and interest. The magazine is certainly a useful tool for all broadcasters and a helpful source of information for everybody concerned with radio and television.

JOSEPH H. McCONNELL
President
NBC, New York

SEEING vs. LISTENING

We would like very much to get a copy of Lazarsfeld's report published last February under the copyright of Columbia University's Bureau of Applied Social Research on "Seeing vs. Listening."

Would it be possible for you to get a copy for us or tell us how we can get it?

KATHERINE MESSICK
Russel M. Seeds Co.
Chicago, Illinois

• The ANPA Bureau of Advertising advises it will now release the full unexpurgated report on request.

ADVERTISING BONER

Could you possibly make mention in your next issue of an extremely regret-
(Please turn to page 60)



Keep Your
OMAHA-DES MOINES
Sales On An
"EVEN KEEL"
with
KMA

Shenandoah, Iowa

Our BMB Area is 184 Counties in Iowa, Nebraska, Kansas, and Missouri. The dominant trade centers for this area are Omaha and Des Moines.

HOWEVER

73.2% of this population live on farms or in small towns (under 10,000 population). Conlan and mail poll prove KMA is the dominant station in this rural and small town area. Without KMA you lose impact, miss the prosperous farm and small town families.

AND

we mean prosperous! Iowa-Nebraska Agricultural Income Increase, 1948 over 1917, was the highest in the nation. The 1919 estimate indicates another increase due to larger marketings, veterans' bonus.

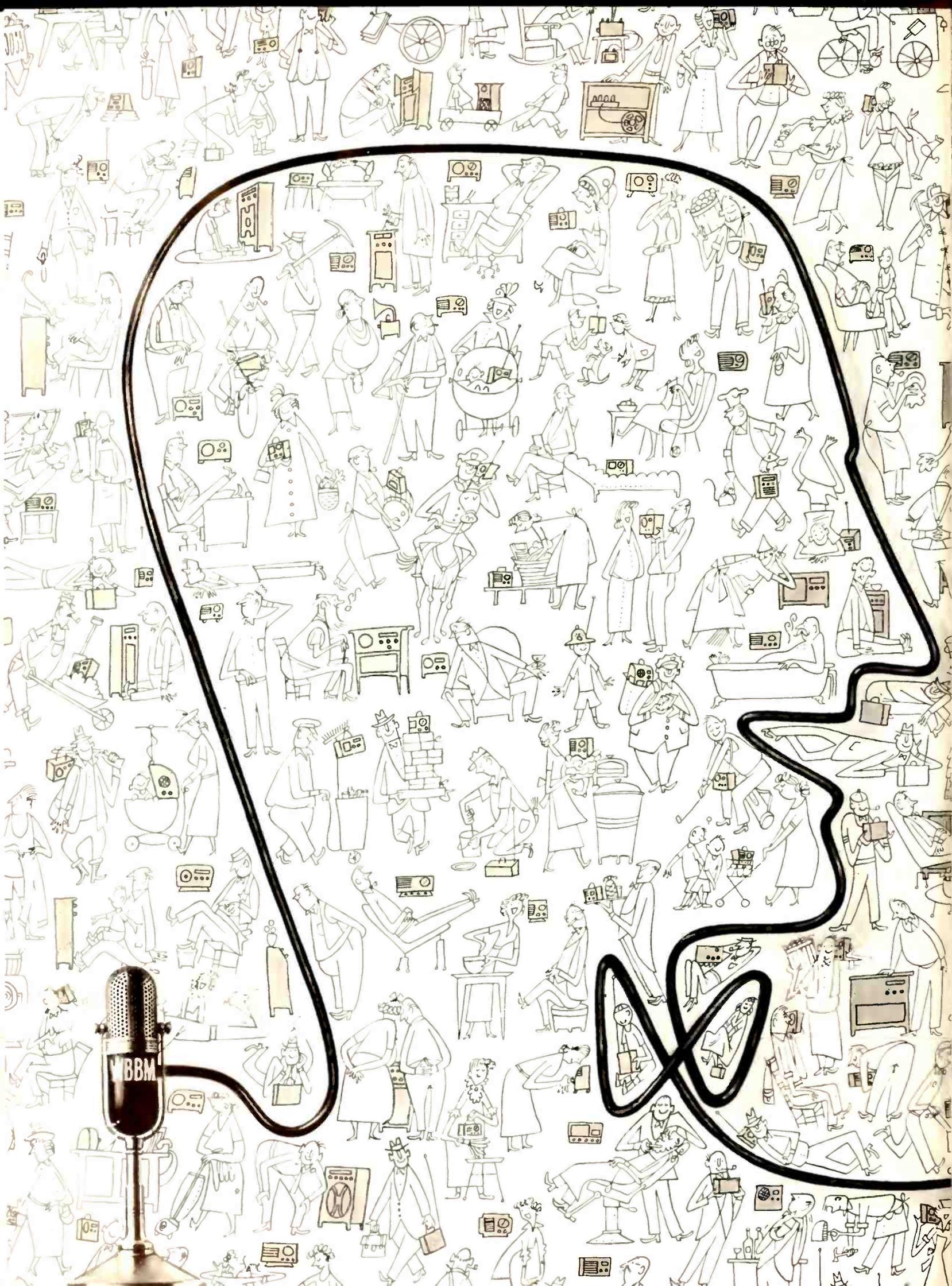
Get All the Facts From
Avery-Knodel, Inc.
National Representatives

KMA

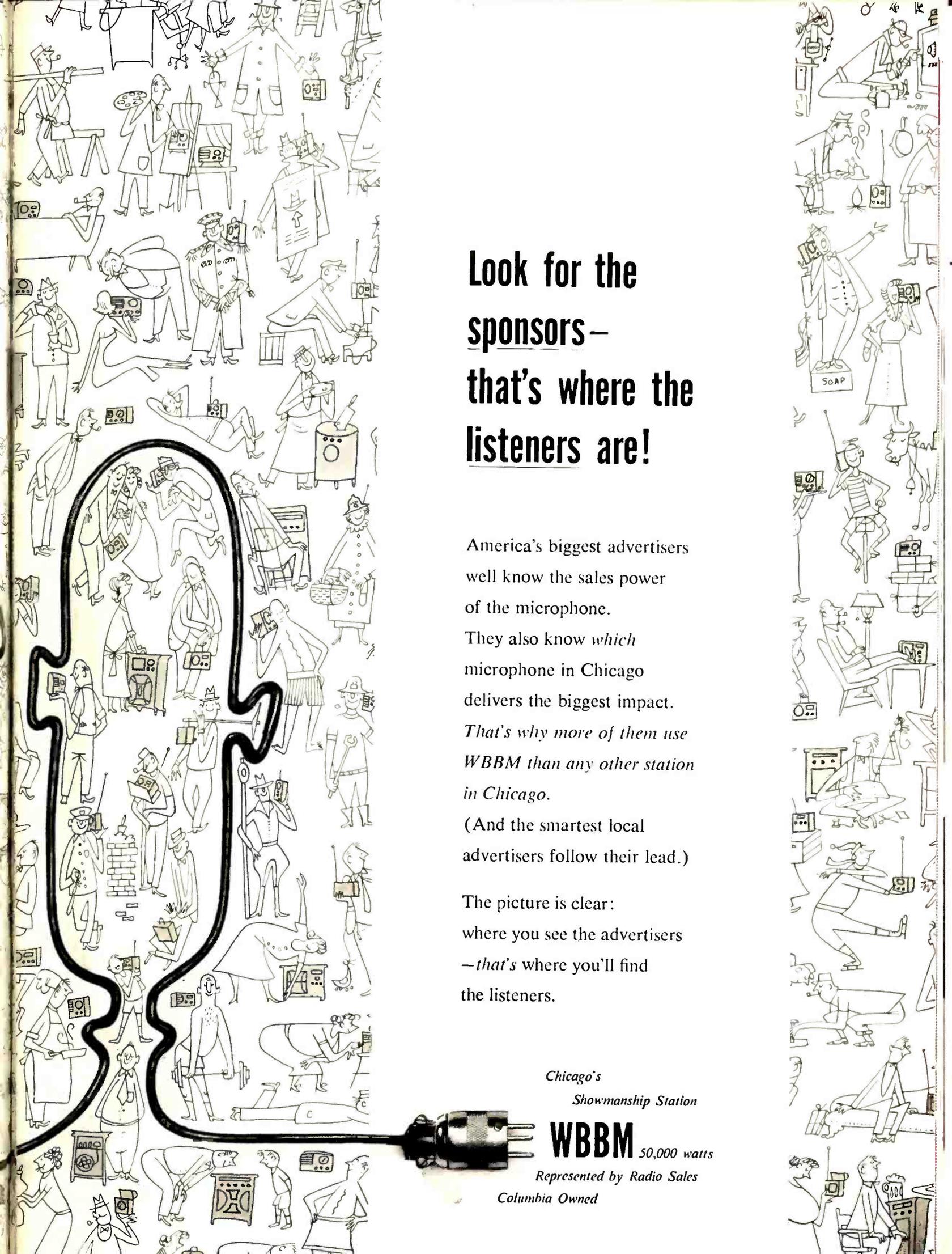
Shenandoah, Iowa

For Omaha
TV Coverage
Use Television Station KMTV. With
programs from CBS, ABC and Du-
Mont, KMTV leads the way in reach-
ing your Omaha customers.
KMTV Television Center
Omaha

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa



WBBM



**Look for the
sponsors—
that's where the
listeners are!**

America's biggest advertisers
well know the sales power
of the microphone.
They also know *which*
microphone in Chicago
delivers the biggest impact.
*That's why more of them use
WBBM than any other station
in Chicago.*

(And the smartest local
advertisers follow their lead.)

The picture is clear:
where you see the advertisers
—*that's* where you'll find
the listeners.

Chicago's
Showmanship Station

WBBM 50,000 watts

Represented by Radio Sales
Columbia Owned



Outlook

Sumner Slichter sees larger output in 1950

A moderate rise to an annual rate of gross output of \$265 billion by 1950's second quarter is predicted by Sumner H. Slichter, professor of economics at Harvard. But the rate of private investment in the first half, he believed, will be "moderately below the levels of 1949." He also foresaw larger deficits in governmental budgets, and a decline in the rate of corporate and personal savings.

Business indexes rise sharply

Business indexes moved up sharply in November and early December from their three-year low mark of late October, as production gathered momentum with the ending of the steel and coal strikes, and are now about at the level of last September. Reflecting the increased confidence, stock market prices probably will enter the new year at their highest averages since 1946.

Executive of Swift defends advertising

Swift & Co. in 1948 spent more than \$17,000,000 for advertising—but this represented only 0.72 per cent of sales, Henry B. Arthur, research economist of the big meat packing company, told a Senate subcommittee investigating the "spread" between what the farmer gets for his products and what he pays for them. Mr. Arthur said advertising "performs a definitely useful function in raising the standard of living."

Craig sees 3,200,000 1950 video set output

Production of 3,200,000 TV receivers in 1950—or more than double the number of those now in use—was predicted by John W. Craig, general manager of Avco's Crosley division. By 1953 he estimated total number of TV sets in use in the U.S. at 20,000,000, with some 700 stations then on the air.

Christmas trade may dip slightly

Fifty-five per cent of 167 department and specialty stores surveyed by Retail News Bureau expect their Christmas sales volume to be smaller than a year ago. Forty per cent, however, expect gains, and 5 per cent think their volume will be about the same as in 1948. . . . The Federal Reserve Board finds that Thanksgiving week sales of department stores were 5 per cent below the parallel period of last year. . . . Fred Lazarus, Jr., president of Federated Department Stores, believes that over-all department store volume in 1950 will be generally unchanged from 1949.

Bristol-Myers to fight FTC order on Ipana

Advertisers intend to combat vigorously the growing efforts of TC to crack down long-established advertising claims. Among them is Bristol-Myers. To the FTC "order" on Ipana toothpaste claims, used by B-M for the last 20 years, Lee H. Bristol said that the great majority of dentists have found that "massage of the gums was beneficial" and that "Ipana was valuable in stimulating circulation in the gums during the period of massage."

Margarine may expand as advertising factor

The 63-year-old legislative battle between margarine and butter may end soon after the 81st Congress reconvenes in January. A bill to eliminate long-standing restrictions on margarine has passed the House and is "first order of business" for the Senate. Ending of Federal taxes and license fees on this product would take the battle out of the hands of legislators and into advertising media, where the advantages of both products would be promoted more intensively. . . . Ohio has become the 32nd state where sale of yellow margarine is now permitted.

Media generally won't raise rates

Except for TV in areas where number of sets available may expand rapidly, advertising media are not expected to boost rates materially in 1950. A few individual magazines, such as *Better Homes & Gardens* and *Outdoor Life*, have raised rates with larger circulations, but others are increasing discounts. BMB reports from study No. 2, now being released, will give some radio stations legitimate reason for upward rate adjustments.

Lorillard to increase cigar advertising

The example of American Tobacco, in launching last fall a network program, *Leave It to Joan*, for Roi-Tan cigars, may have inspired 190-year-old P. Lorillard Company to increase cigar advertising expenditures from about \$125,000 in 1949 to \$300,000 in 1950. Muriel, Headlines, Majors and Van Bibber will be emphasized, through Lennen & Mitchell. . . . The Cigar Institute, New York, recently appointed Benton & Bowles, but advertising plans have not been announced. Cigar sales this year will total about \$500,000,000.

Matches advertise to fight lighters

Despite the widespread use and promotion of lighters, consumption of matches in the U.S. in 1949 reached the highest mark since the industry was established in this country a century ago, said Robert G. Fairburn, president of Diamond Match Company. In 1949 Diamond launched its first general consumer advertising campaign, in newspapers and magazines—which also promoted such items as Diamond paper napkins and towels, toilet tissue, pulp dinner plates and clothes pins. . . . Because radio is the predominant medium of the big cigarette companies, broadcasters ask, why shouldn't the match companies also take advantage of it?

Public Service Institutions KNOW
the Draw-Power of these

Radio Stars



BOB ATCHER



THE SAGE RIDERS



COUSIN TILFORD



DOLPH HEWITT



RED BLANCHARD



LULU BELLE AND SCOTTY

Constantly requested for community events, fairs, charity programs — all the places where entertainment *experts* have their choice of the finest talent — these and two dozen more WLS radio stars are in demand all over the city of Chicago and the broad Midwest around it. This demand shows the way audiences feel about them — and that's why advertisers, too, find these WLS folks and our production staff can create anything from a simple one-man show to a giant network production. Yes, they're public servants, popular personalities . . .

... *Radio Stars* and PRODUCT SALESMEN

ARKIE



CAPTAIN STUBBY AND THE BUCCANEERS



ON

*A Clear Channel
Station*



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



JUNE CHRISTY

... joins the Thesaurus family!
Featured with the Jimmy Guarnieri Quintet,
a new idea in sophisticated rhythm.

SAMMY KAYE

Showmanship and style in the
form of swing and Sassy music.
With The Kayettes, The Kaye Orchestra
Clyde and other top vocalists.

TEX BENEKE

The Tex Beneke Show presents all the
Glenn Miller favorites plus all the top tunes...
is not available through any other source.



EARL WILD

Featured soloist with the
Salon Concert Players. Rich
interpretations of popular classics
and standard favorites... a
perfect prestige show!



ALLEN ROTH

and the Symphony of Melody
with new 16 voice chorus.
Everything from legends to
opera. Thrilling, dynamic
arrangement!



FRAN WARREN

"FRAN WARREN SINGS" ... dramatic
voice and warm, intimate vocal style
with matchless orchestral accompaniment.

These stars and shows too!

The Music of Manhattan

The Church in the Wildwood

Norman Cloutier
and his Memorable Music

Festival of Waltzes

Edwin Franko Goldman Band

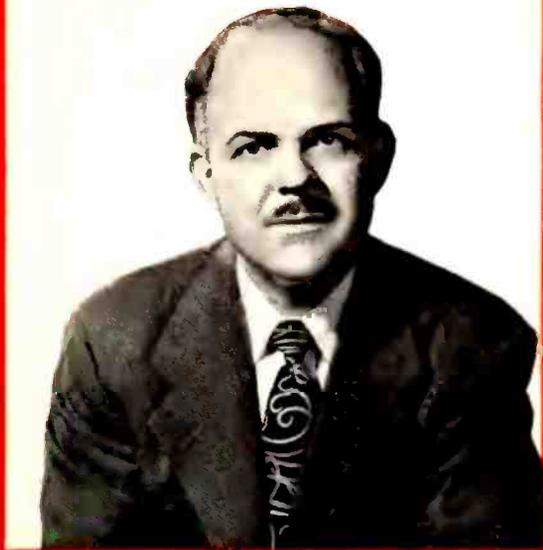
Slim Bryant
and his Wildcats

Golden Gate Quartet

Listen To Leibert

Jimmie Wakely
Ridin' the Range

... and many, many others!



A Christmas visit with

TED MALONE

An inspiring special new production with orchestra and choir.

"CLAUDE THORNHILL

PRESENTS WIN A HOLIDAY

Claude's great music plus a new local national contest idea! Your listeners name untitled melodies, win weekend in New York!

YOURS for easier,
more saleable
programming...



IT'S BIG NEWS for every local broadcaster!
More big names, *more* big shows than ever before are coming your way in the *new* Thesaurus. We're drawing upon the whole glittering array of RCA Victor recording talent... plus other big name stars... building commercial radio programs, *designed to sell!* More economically, more effectively, more profitably!

Look at the advantages that *only* the new Thesaurus brings you:

1. Comprehensive programming... broader variety of artists and groups with continuing flow of fresh selections—all the top tunes!
2. Greater number of broadcast hours... features to fill your needs for every time segment, with sure sales appeal for local sponsors.
3. Steady supply of weekly continuity, special holiday and seasonal shows. Your scripting problems are taken over by our network-experienced writers.
4. Promotion that ensures commercial sales... sponsor selling brochures and audience-building promotion kits with locally slanted advertising and publicity material.

If you want easier programming, more sponsors, bigger profits—RCA's *new era* in Thesaurus has what it takes! Inquire now!

a new era in

Thesaurus



recorded
program
services

Radio Corporation of America • RCA Victor Division
120 E. 23rd St., New York 10, N. Y. • Chicago • Hollywood

*for profitable
selling—*
INVESTIGATE

WDEL
WDEL-TV
WILMINGTON
DEL.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRWA
READING
PENNA.

WEST
EASTON
PENNA.

WGAL
WGAL-TV
LANCASTER
PENNA.

Clair R. McCollough
Managing Director



Represented by

ROBERT MEEKER

ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

STEINMAN STATIONS



Frank C. Verbest

Mr. Sponsor

President
Blatz Brewing Company, Milwaukee, Wis.

When Frank C. Verbest became president of the Blatz Brewing Company in 1946, he was given \$16,000,000 with which to make Blatz a national concern. Blatz was so successfully selling its beer on a regional basis, that the company's top brass felt confident their product could compete with the nation's leaders. After a protracted search for an able executive to handle the proposed new operation, the job was given to the former salesman, financier and merchandiser.

Verbest came to Blatz a seasoned brewery executive. As a receiver for a Clinton, Iowa, bank, he was sent to save a failing Mankato beer plant. The bald, clear-eyed administrator worked with swift efficiency in unscrambling the financial jumble. Two years later the brewery was functioning prosperously. Impressed with the spectacular job he did for the Iowa outfit, Verbest was invited to rebuild and rejuvenate the collapsing Keeley Brewery of Chicago. He did.

At Blatz, Verbest's first job was to increase beer production for national distribution. Then he had to sell it. The offices of the company bustled with activity early in 1946. Verbest hurriedly summoned the city's best construction outfit to build a new brewhouse, bottling plant, stock house, and other facilities. By the middle of 1948 Blatz could look forward to an annual output of 3,000,000 barrels of beer. To introduce his product on a national scale, Verbest launched a sweeping nation-wide print campaign. In addition, Blatz made extensive use of billboards. Sales did not climb with the rapidity that pleased Blatz's fiery president. He needed a more effective medium to reach the mass market.

Last September, Verbest bought Ed Gardner's package *Duffy's Tavern*, currently heard over 148 stations of the National Broadcasting Company. Thursdays from 9:30-10 pm. The 45 year old president had secured an excellent time segment, since there is no other variety-comedy show on during this half-hour. With sales figures beginning to set new records, Verbest supplemented his AM program by contracting to sponsor the roller derby over 14 stations of the ABC network. Blatz had found its best mediums. In 1950, radio and TV will receive the bulk of the firm's \$6,000,000 annual ad budget.



New and renew

THE REPORTS LISTED BELOW APPEAR IN ALTERNATE ISSUES

network New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
A F of L Anahist Chamberlain Sales Corp General Mills Inc	Direct Foote, Cone & Belding BBDO Dancer-Fitzgerald-Sample	MBS 400 ABC 60 MBS 478 ABC 126	Frank Edwards Commentary; M-F 10-10:15 pm; Jan. 2; 52 wks Counter-Spy; Th 7:30-8 pm; Dec 1 John B. Kennedy News; Sat 7:55-8 pm; Dec. 24; 52 wks Modern Romances; M-F 11-11:15 am; Nov 14; 52 wks
Hallcrafters Co Pillsbury Mills Inc Procter & Gamble	Sorensen & Co Leo Burnett Co Dancer-Fitzgerald-Sample	MBS CBS 150 ABC 143	Hollywood Quiz; Sat 5:45-6 pm; Dec 10; 52 wks House Party; M-F 3:30-3:45 pm; Jan 3 Lorenzo Jones; M-F 4:30-4:45 pm; Dec 12; 52 wks
R.C.A. Radio Offers or Doubleday (Alternate weeks unless specified otherwise)	J. Walter Thompson Huher Hoge	NBC 164 ABC 55	Screen Director's Playhouse; F 10-10:30 pm; Jan 6; 52 wks M 11:30-12 noon Buddy Rogers Pick a Date; Nov 28 (one time for Radio Offers); Tu 11:30-11:45 am Buddy Rogers Pick a Date Nov 15 to Dec 5; Sidney Walton Nov 15 to Dec 5; W Buddy Rogers Pick a Date 11:30-12 noon Nov 16 to Dec 7; Th Sidney Walton 10:45-11 am and 3-3:15 pm; Nov 17 to Dec 8; F Buddy Rogers Pick a Date 11:30-12 noon (Dec 2 only for Radio Offers); Sat Shoppers Special 9:30-10 am Nov 26 to Dec 3 (Radio Offers) Cotton Bowl Game; 2 pm to conclusion; Jan 2 (one day only) Boys Town Choir; Sun 5-5:30 pm Dec 11 (one day only) Metropolitan Opera; Sat 2-5 pm; Nov 26 Get More Out of Life; Sun 1:30-1:45 pm; 4 wks; Nov 20 Sat 2:30-3:00 pm; Jan 7; 13 wks Life With Luigi; Tu 9:30-10 pm; Jan. 10; 52 wks
R. J. Reynolds Stanley Home Products Texas Co. William Wise	William Esty Charles W. Hoyt Kudner Thwing & Altman	NBC 159 ABC 273 ABC 235 CBS 27 CBS 53	
W. K. Wrigley	Arthur Meyerhoff	CBS 173	

network Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Bristol-Myers Bristol-Myers DuPont General Foods General Motors Mail Pouch Tobacco Miles Laboratories Inc Radio Bible Class Sterling Drug	Doherty, Clifford & Shenfield Young & Rubicam BBDO Benton & Bowles Kudner Charles W. Hoyt Wade Stanley T. Boynton Dancer-Fitzgerald-Sample Kudner Ruthrauff & Ryan	NBC 165 NBC 165 NBC 152 MBS 225 ABC 264 MBS 112 MBS 434 MBS 300 ABC 222 ABC 235 CBS 171	Break The Bank; W 9-9:30 pm; 52 wks Mr. District Attorney; W 9:30-10 pm; 52 wks Cavalcade of America; Tu 8-8:30 pm; 52 wks Juvenile Jury; Sun 3:30-4 pm; Jan 1; 39 wks Henry J. Taylor; M 8:30-8:45 pm; Dec 19; 52 wks Fishing & Hunting Club of the Air; Th 8:30-8:55 pm; Dec 22 Queen For A Day; M-F 2:30-3 pm; Jan; 52 wks Radio Bible Class; Sun 10-10:30 am; Nov 27; 52 wks Bride & Groom; M-F 2:30-3 pm; Jan 2 Metropolitan Opera Sat afternoon; Nov. 26; 18 wks Gene Autry; Sat 8-8:30 pm; Dec 24; 52 wks
Texas Company W. K. Wrigley			

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Alperstein William F. Brooks	H. H. Butler Stores, N. Y., adv mgr NBC, N. Y., vp in charge news and special events	Pan American Broadcasting Co, N. Y., sls prom mgr Same, vp in charge of news and special events of radio network unit
Scott Donahue George H. Frey John D. Hymes John J. Kelly Robert L. Klaus Francis C. McCall Gordon Mills Robert N. Pryor S. John Schile	WPIX, N. Y., asst sls mgr NBC mgr of Eastern sls WLAN, Lancaster, Pa., asst mgr and comml mgr WCAU, Phila, publ dir TV Digest, managing ed NBC, N. Y., dir of news and special events Kudner, N. Y. WCAU, Phila, prom dir KUTA, Salt Lake City, sls mgr	Same, acting sls mgr NBC tv sls dir Same, mgr Same, tv comml rep WCAU, Phila., prom & publ dept Same, dir of news and special events for tv organization NBC, N. Y., acct exec sls dept Same, dir of prom & publ Rocky Mountain Broadcasting System, sls vp (new 6-station organization in Idaho, Utah, Montana, Wyoming and Nevada)
Adolph J. Schmelder Walter Scott Rocco L. Tito Sylvester L. Weaver Frederic W. Wile, Jr.	NBC, N. Y., dir of tv news and special events NBC, N. Y., sls dept CBS, N. Y., prod-dir NBC tv, vp NBC tv, asst to vp	Same, mgr of operations of tv news and special events dept Same, Eastern sls mgr MBS, N. Y., asst dir of prod Head of NBC tv network organization NBC tv prod dir

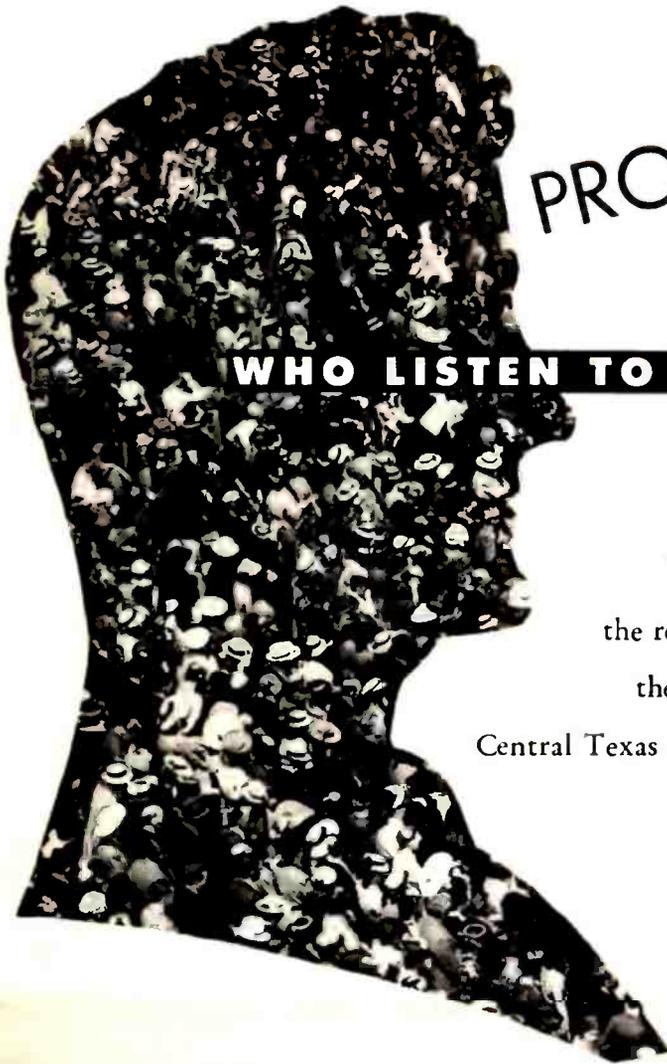
● In next issue: New National Spot Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph M. Allen	Bristol-Myers Co., N. Y., vp in charge adv	Same, vp in charge pub rel
Edward H. R. Hiltzer	Lightolier Inc., N. Y., sls mgr	Same, asst to pres
Ralston H. Coffin	McCann-Erickson, N. Y., acct exec	RCA Victor division, Camden, N. J., adv dir
Wallace T. Drew	Bristol-Myers Co., N. Y., asst adv mgr	Same, adv mgr (Sal Hepatica, Benex Brushless Shave Cream, Ingram Ammonium Tooth Powder and "Break The Bank" radio show)
A. J. DuBois	Petri Wine Co., N. Y., vp	Jacques Mfg Co., Chi., gen sls mgr KC foods div
Erling G. Fossum		Stewart-Warner Corp., Chi., gen mgr electric division
Donald S. Frost	Bristol-Myers Co., N. Y., asst adv mgr	Same, adv mgr (Trushay, Ammen's Antiseptic Powder and Vitalis)
Howard Gorman	Swift & Co., Chi., asst mgr of dog food dept	Gaines Dog Foods, Kankakee, Ill., assoc adv mgr for Gaines Dog Foods
David H. Grigsby	Zenith Radio Corp., Chi., sls prom mgr	Same, adv mgr
E. N. Guild	Borg-Warner Co., Cincinnati, retired as sls vp	Victor Products Corp., Hagerstown, Md., gen sls mgr
J. S. Hewitt	Andrew Jergens Co., Cincinnati, retired as sls vp	Manager of Jergens-Woodbury business in Florida
E. P. H. James	MHS, N. Y., vp	Steuhen Glass, Inc., N. Y., prom dir
Milton B. Kanter	Chicago Cienega Products Co., Chi., adv mgr	Elco Products Co., Chi., adv and sls prom mgr
Herman Katz	Jacob Ruppert Brewery, N. Y., sls head for New England territory	Jacob Ruppert Brewery, N. Y., vp in charge of sls
Arthur F. Kelly	Western Airlines, L.A., asst to pres	Western Airlines, L.A., sls vp
Harold D. McAneny	Morris F. Swaney Inc., Chi., acct exec	Richmond Radiator Co Inc, adv dir
Marion Sherwood	Dorland, N. Y., acct exec	United States Time Corp., N. Y., adv and prom mgr
George F. Swartz	Textron Inc., N. Y., adv mgr	Same, asst to pres in charge adv
Jack Victorine	Cooper Alloy Foundry Co., Hillside, N. J., sls mgr	Same, gen sls mgr
Roger C. Whitman	Bristol-Myers Co., N. Y., asst adv mgr	Same, adv mgr (Upana, Bufferin, Mum, Minit Rub, "Mr. District Attorney" radio show and "Lucky Pup" tv show)

New Agency Appointments

SPONSOR	AGENCY	PRODUCT (or service)
Aeme Breweries, S.F.	Beer	Foote, Cone & Belding, S. F.
Aller Shoes, N. Y.	Men's shoes	Frederick Clinton Co Inc, N. Y.
American Limoges China Co, N. Y.	Dinnerware	Levy, Newark
American Rice Growers Cooperative Association, Houston, Texas	Rice	Greer, Hawkins & Allen Inc, Houston, Texas
American Safety Razor Corp, N. Y.	Razors	National, N. Y.
American Stove Co, St. L.	Gas ranges	Krupnick & Associates, St. L. (effective Jan 1)
Artistic Foundations Inc, N. Y.	Swimsuits	Thomas & Delehanty Inc, N. Y. (effective Jan 1)
Associated Plastics Co, Phila., Pa.	Plastic packaging	Benham, Phila.
Badger Paper Mills Inc, Peshtigo, Wis.	Paper	Scott Inc, Milw., Wis.
M. J. Breitenback Co, N. Y.	Medicines	Dorland Inc, N. Y.
Buitoni Products Inc, N. Y.	Macaroni	Harold J. Siesel, N. Y.
B-Z-H Honey Co, Alhambra, California	Honey packer	Jordan Co, L. A.
The Centaur-Caldwell Division, N. Y.	Ironized Yeast	Dancer-Fitzgerald-Sample Inc, N. Y.
Chattanooga Medicine Co, Chattanooga, Tenn.	Cardui	Street & Finney Inc, N. Y. (effective Jan 1)
Cook Chemical Co, Kansas City, Mo.	Insecticide	Gardner, St. L.
Coral Inc, N. Y.	Sportswear	William Lawrence Sloan, N. Y.
Cory Corp, Chi.	Coffee brewers	Dancer-Fitzgerald-Sample, Chi.
Cushman's Sons Inc., Long Island City	Retail bakery chain	Arthur Pine Associates, N. Y.
Davis Brothers Fisheries Co Inc, Gloucester, Mass.	Cat food, frozen fish fillets	James Thomas Chirurg, Boston
Demert & Dougherty, Chi.	Heat division (gas line anti-freeze)	Ruthrauff & Ryan, Chi.
Devoe & Reynolds Co, Inc, N. Y.	Paints	J. Walter Thompson, N. Y.
E. I. duPont de Nemours & Co, Wilmington, Del.	Chemicals	BBDO, N. Y.
Milton L. Ehrlich Inc, N. Y.	Builders	S. R. Leon Co Inc, N. Y.
Fashion Park & Stein Bloch, Rochester, N. Y.	Men's clothing	Sterling, N. Y.
Julian Friedrich Inc, N. Y.	Packer of smoked meats	Tracy, Kent, N. Y.
General Cosmetics Corp, Phila.	Cosmetics	J. M. Korn, Phila.
A. C. Gilbert Co, New Haven, Conn.	Electric appliances	Doyle Dane Bernback Inc, N. Y.
Gimbels Department Store, N. Y.	Upholstery division	Levy, Newark
Greenwood Parking Co, Greenwood, S. C.	Meat products	Jim Henderson, Greenville, S. C.
The Grove Laboratories Inc, St. L.	Anti-histamine product	Sullivan, Stauffer, Colwell & Bayles Inc, N. Y.
Gund Mfg Co	Stuffed toys	Arthur Pine Associates
The Holden Co, Buffalo, N. Y.	Razor blade sharpener	Iris, Buffalo, N. Y.
Inland Steel Co	Steel products	Weiss & Geller Inc, Chi.
Insurance Co of North America, Phila.	Insurance	N. W. Ayer & Son Inc, N. Y.
Kernin Food Products, L. A.	Frozen meat pies	Jordan Co, L. A.
Kitchen Sales Corp, Newark	"Cooleroller" rolling pin	Levy, Newark
Frances H. Leggett & Co, N. Y.	Food	Peck, N. Y.
McKesson & Robbins Inc, N. Y.	"Tartan"	J. D. Tarcher, N. Y.
McKesson & Robbins Inc, N. Y.	"Tawn"	Ellington, N. Y.
Mail Pouch Tobacco Co, Wheeling, W. Va.	Tobacco	Charles W. Hoyt, N. Y.
The Matthias Paper Corp, Phila.	Paper	Gray & Rogers, Phila.
The Morton Dog Food Co, Mnpls.	Dog food	MacKenzie Inc, Mnpls.
Nedick's Inc, N. Y.	Orange juice concentrate	Weiss & Geller, N. Y.
Nestle-Le Mur Co, Meriden, Conn.	Hair products, Mavis, Nestle Colorise, Nestle Baby Hair Treatment	L. H. Hartman, N. Y.
Nicolay-Dancey Co, Chi.	Potato Chips (Chi. advertising)	R. T. O'Connell, N. Y.
Norito Co, Chi.	Norito powder	Merger of Mitchell-Faust with Schwimmer and Scott, both Chi.
Nu-Enamel Corp, Chi.	Paints	Merger of Mitchell-Faust with Schwimmer and Scott, both Chi.
Pennsylvania Sugar, Phila. (Division of National Sugar Refining Co for Quaker Cane Sugar)	Sugar	Fletcher D. Richards Inc, N. Y.
Ed Pinnaud Inc, N. Y.	Pinnaud & Irresistible Blue Waltz	Wesley Associates, N. Y.
Pittsburgh Plate Glass Co, Balto. (Baltimore Brush Division)	Brushes	Dorland Inc, N. Y.
The Reclon Corp, S. F.	Glass-fiber fishing rods	VanSant, Dugdale & Co, Balto.
Restaurant of the Month Inc	Dining service	Hofer, Dieterich & Brown Inc, S. F.
Rolls Razor Inc, N. Y.	Razors	William Warren
Rogers Park Drug Co, Baltimore	Poison ivy lotion	Anderson, Davis & Platte Inc, N. Y.
Schiaparelli Stockings, N. Y.	Stockings	Joseph Katz Co, Baltimore
Servel Inc, Evansville, Ind.	Electric equipment	Hozell and Jacobs, N. Y.
Silhouette Corp, St. L., Mo.	Stationery	Buchen, N. Y.
C. F. Simonin's Sons Inc, Phila.	Popcorn oil seasoning	O'Neil, Larson & McMahon, Chi.
Steel Cash Service & Sales Co, Rocky Point, L. I.	Steel sashes	Adrian Bauer, Phila.
Topmost Packing Co, N. Y.	Kitchen-made food products	Flint, N. Y.
United States Army & Air Force	Recruiting	Cromwell, N. Y.
Virginia Maid Hosiery Mills, Pulaski, Va.	Hosiery	Grant, Chi.
Washington Loan & Trust Co	Bank	Birmingham, Castleman & Pierce, N. Y.
R. D. Werner Co Inc, N. Y.	Aluminum mouldings	Kal, Ehrlich & Merrick
Willard Sales & Service Inc, Phila.	Air conditioning	James Thomas Chirurg, N. Y.
Robert William Food Co, L. A.	Spaghetti, macaroni	Gray & Rogers, Phila.
		Jordan Co, L. A.



PROFILE OF PEOPLE

WHO LISTEN TO "THE EARLY BIRDS"...

Thirty thousand seven hundred people entered the recent *Early Birds'* Contest . . . people who make their homes in 1,080 cities and towns in North and Central Texas and Southern Oklahoma. You can't type them for they include doctors, lawyers, politicians, housewives and youngsters . . . every one who wakes up to radio in the growing Southwest.

They're loyal, too . . . have listened to this early morning variety show for six to nineteen years. If you'd like to know more about this contest with proof of sponsor identification on "*The Early Birds*," just paste the coupon, at left, on a penny postal, fill in your name and address, and mail it to

Station WFAA
1100 Santa Fe Building,
Dallas, Texas.

Gentlemen:

Please send me complete statistical data on "*The Early Birds*" contest.

NAME _____

ADDRESS _____

CITY _____ STATE _____

PREMIER STATION OF THE SOUTHWEST



Martin B. Campbell, General Manager

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

Represented Nationally by Edward Petty and Company

MESSRS. HOOPER AND



¹/CBS evening programs have the highest average rating in radio today.

CBS average Hooper: 10.0; the next closest network, 8.1; and the remaining two networks an average of 5.9. On Nielsen, CBS rated 10.7; the next closest network, 8.6; and the remaining two, averaged 4.8

²/CBS has most of the most popular programs—nearly three times as many as all other networks combined.

Hooper gives CBS 11 out of the "top 15"; the next closest network, 3; and remaining networks, 1. Nielsen gives CBS 15 of the "top 20"; the next closest network, 4; and remaining networks, 1

That's why advertisers agree CBS gives them the biggest

NIELSEN DO AGREE...

Source: Eve. network
commercial programs,
1948-1949
Hooper—October 1-7, 15-21
Nielsen—First Oct. report
(average audience basis)

³/ In the past year, radio listening shifted heavily to CBS and away from the other networks.

Hooper shows a 15% increase in listening to CBS over last year; a 20% drop for the next network; a drop for the remaining two, combined. Nielsen shows a 16% increase for CBS; a 14% drop for the next network; and a drop for the remaining two

⁴/ The average program that remained on CBS increased its audience over last year. The average show that didn't switch to CBS from the next network lost listeners.

Hooper shows the average program that stayed on CBS went up 3%; those that stayed on the next network went down 15%; Nielsen shows CBS up 3%; the next network down 10%



audiences at the lowest cost in all advertising.

**2 Hometown
Stations
1 Low Rate**

KBON 1490
Omaha

KOLN 1400
Lincoln

offers you
coverage of
Population ... 674,500
Families ... 200,000
Radio Homes ... 172,880

with an
Effective
Buying Income
of
\$1,071,583,000

Coverage
Equal to

60% of the
Buying Power

81% of the
Radio Homes

of the
**ENTIRE STATE
OF NEBRASKA**

KBON Omaha
KOLN Lincoln

Paul R. Fry, Gen. Mgr.
World Insurance Bldg., Omaha, Nebr.
Nat'l. Rep: RA-TEL, Inc.

New developments on SPONSOR stories

p.s.

See: "Does your TV commercial click?"

Issue: 10 October 1949, p. 26

Subject: Cities Service's three dimensional TV film commercial

Cities Service's current three dimensional animated film commercials on the television portion of its show *Band of America*, NBC, Monday, 8:30-9 p.m., is proving more effective than the program. In Boston, Newark and Harrisburg 75% of the dealers surveyed considered the commercials outstanding. Most of them stated that business has increased since the 20 second films, featuring the bumptious Hadley and his nervous wife, were put on the show.

Artist Jack Eisner created Hadley for TV film producers Roberts and Carr. Bob Roberts showed the figures to Hal James, radio director of Ellington, who immediately spotted their commercial value. Although the figures appeared haughty and aloof, James reasoned that, with clever dialogue, Hadley and his wife would be more entertaining than offensive. And, according to Daniel Starch, if a commercial is entertaining, it is usually remembered. James was right, the commercial was an instantaneous success.

By year's end Cities Service will have spent \$1,500,000 for national radio and television advertising. In 1950 the company's annual ad budget will be increased and a greater portion allocated to its radio and TV activities. If the general enthusiasm and favorable comments and letters continue, Cities Service may seriously consider developing its appealing animated characters into a full program.

p.s.

See: "Are giveaways good programing"

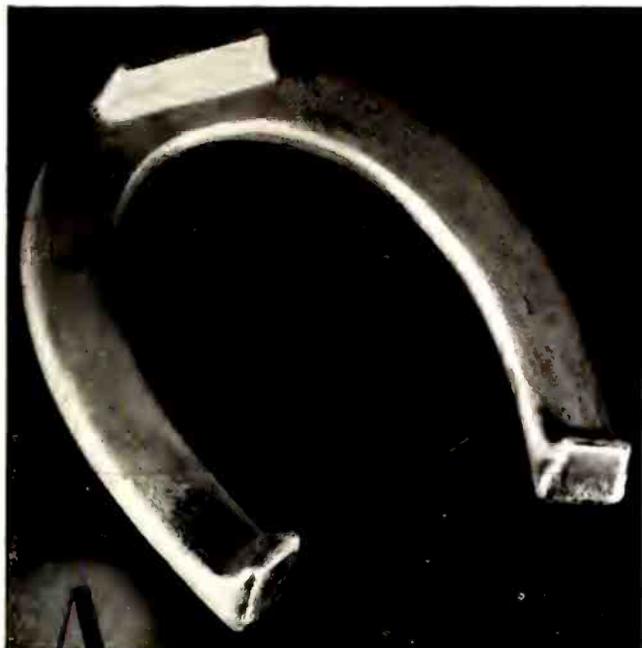
Issue: 12 September 1949, p. 25

Subject: New giveaway show smash sales producer

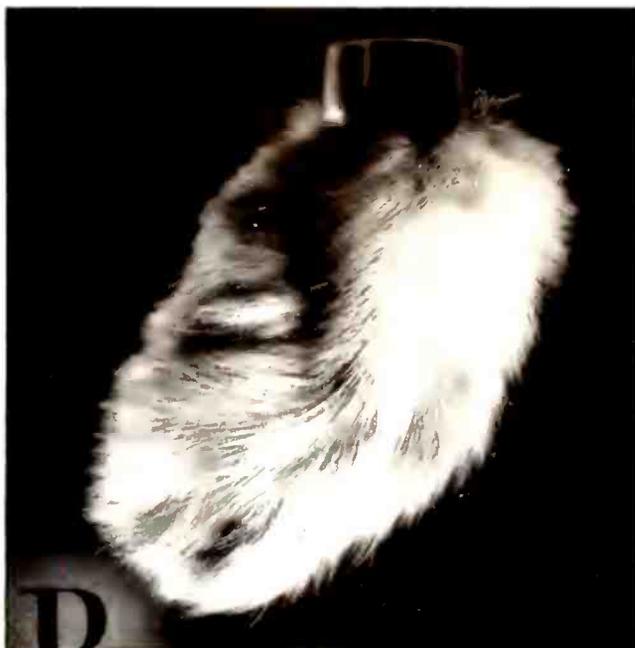
One month after Seeman Brothers launched the novel giveaway show *Tune-O*, WMCA (New York City), Monday-Friday, 1:30-2 p.m., it sold more White Rose Tea and Coffee than in any other four week period in the history of the company. Seeman's promotion men always appreciate the advertising impact of the giveaway program. However, they feel that these shows lose much of their effectiveness by covering too wide an area. Listener interest wanes as it becomes apparent that the possibility of any single individual being called is very negligible. The firm's top brass and agency chiefs from Weintraub, guided by veteran radio director Chuck Lewin, conferred about a new type of giveaway gimmick that would minimize the element of chance and increase home audience participation and skill. When the huddle ended *Tune-O* was created.

The program encompasses all the elements of the standard giveaway and more. 2,000,000 special cards were distributed to the 28,000 White Rose Tea and Coffee outlets in the area. On one part of the card there is the numerical pattern for a bingo game; the other part lists 250 song titles with corresponding numbers. After the song is played on the air, the listener checks the number of the song title and works out *Tune-O* (like bingo). First person having *Tune-O* calls the studio. Prizes range from \$500-\$1,000 daily.

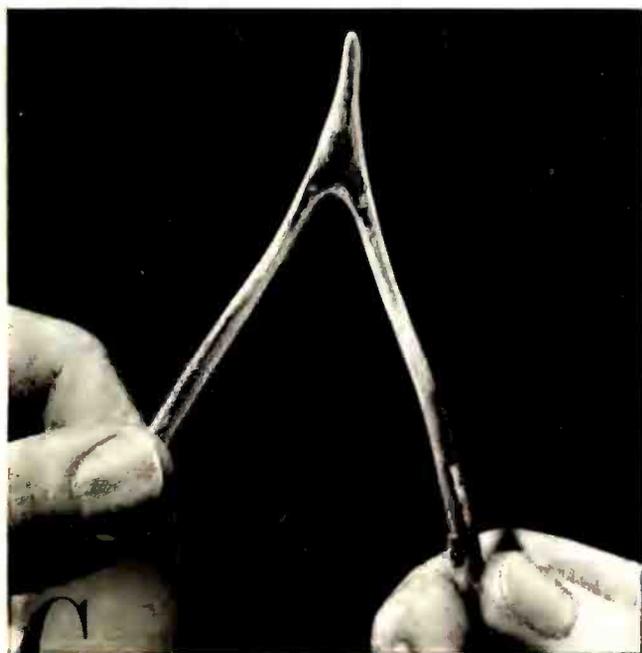
Dealers and grocers are clamoring for more cards. The 2,000,000 originally issued are already in use. The show receives an average of 1500 calls and busy signals per broadcast. Seeman Brothers has streamlined the giveaway program into a solid selling vehicle.



ALL THE HORSESHOES in Santa Anita won't guarantee good luck to a Coast campaign based upon a "plus market" that actually doesn't exist. So be sure to keep an eye on the superstition that only *one* network reaches most of the Coast towns outside the big cities.



BASE YOUR BUY ON BMB and you won't need a rabbit's foot to bring you extra value in Pacific Coast radio. BMB shows that ABC delivers 96.7% coverage of the entire Coast...big markets and small, from little Lemoncove in the Sequoia's shadow to bustling Long Beach.



CHECK UP WITH AN ABC representative if you want to "get lucky" in Coast radio. You'll learn that 22 stations on ABC's Coast network are strategically located to cover not *only* smaller towns outside metropolitan centers, but the big buying, big city audiences, too.

On the coast you can't get away from ABC

FOR COVERAGE... ABC's booming Pacific network delivers 228,000 watts of power—44,500 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of *all* Pacific Coast radio homes.

FOR COST... a half hour on ABC's full 22-station Pacific network costs only \$1,228.50. 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 N. Wacker Drive
DELAWARE 1900—LOS ANGELES: ABC Television Center • NORMANDY 3-3311—SAN FRANCISCO: 155 Montgomery St. • EXbrook 2-6544

Our man Jamison is a character...



By this we don't mean that Mr. Jamison is the sort of fellow who panics the office by returning from lunch with a lamp shade on his head... (although, of course, he likes a *good* joke as well as the next man).

What we *do* mean is that Jamison is an invention of our imagination... based on our many years of successful experience as broadcasters' representatives. (We thought we'd better mention this, because we've received quite a few phone calls for Mr. Jamison since we started him off at the first of the year).

Jamison is really a composite of the qualities that make the services of Weed and Company so valuable. He serves *both* ways. He serves the men who provide radio and television facilities... he serves the men who advertise over them... and he does both superlatively well.

That makes him a symbol as well as a character, we figure. Anyway, we're mighty proud of Mr. Jamison and the qualities he represents. And we want to say so now, at the end of his first full year with Weed and Company.

This is a most appropriate time to say one other thing, too...

A VERY MERRY CHRISTMAS
to all our good friends among
the broadcasters, advertisers
and agency men of America.



Weed *radio and television*
station representatives
and company

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



Letter from a jinglesmith

An expert's uninhibited hints on how to do a successful singing commercial

spot DEAR SPONSOR: As you probably know, I am not in the agency business any more. I am a consultant to advertising agencies. My work, however, still includes the creating and producing of radio and television commercials and, of course, singing commercials. To tell you of all my experiences in this zany field would take too much time, so I'll just give you a few.

You mention *Whiz*, so I'll tell you first about that. This is not a singing commercial, although several singing ideas were presented to that company.

Originally I got up a spot for them which consisted of interrupted nursery rhymes, like this:

Little Miss Muffet sat on a tuffet eating of curds and whey.

Along came a spider and sat down beside her and said: "What do you wanna eat that stuff for? Get a Whiz Candy Bar."

Little Jack Horner sat in a corner eating a Christmas pie.

He put in his thumb and pulled out a plum and said, "Boy, what a mess! I'm going to get me a Whiz Candy Bar."

This spot was regarded as cute by the public and we found out it was exciting comment, but didn't have enough name reminder value. People just remembered it was advertising *some* candy bar. So, I struggled with numerous gimmicks and devices for making the name register, including trying to make a *Whiz* sort of sound. Suddenly I hit on the spoken line:

*Whizzzz—best nickel candy there
Izzzzz!*

Then I wanted a repetitive device, so I added the line, spoken by a second voice:

Brother, you can say that again!
 And the first guy answered:
*Okay, I will! Whizzz—best nickel
 candy there izzz!*

This spot caught on very quickly with the public all over the country, with people even taking the trouble to repeat the gag line, "Brother, you can say *that* again." and it translated itself into healthy sales from the potent reminder effect.

For a second product of Beich Candy Company, *Pecan Pete*, I used a singing commercial in the Mexi style, as follows:

*For a wonderful candy treat,
 Don't forgot to get Pecan Pete,
 Because Pecan Pete, she's pop-u-lar,
 Ev'rybody love thees candy bar,
 Don't forgot to get Pecan Pete.*

Part of the gimmick in this commercial was the Mexi-type phrases, especially *don't forgot to get*. This spot was used with good effect in a program sponsored by Beich for both *Whiz* and *Pecan Pete*.

For a wine, *Paradise Wine*, I used a *Papa no want no other wine but* singing commercial based on a song popular in the Bahamas. We thought that it was a native chant, but found

*Whiz -- best nickel
 candy there izz*

out that it had been written by a couple of American song-writers and had to pay a yearly fee for its use to the publishers. But it was so catchy that it was worthwhile paying the small amount involved. The original song was, "*Mama no want no peas, no rice, no cocoanut oil!*" We originally used it this way:

*Papa no want no other wine but
 Paradise Wine.
 Mama no serve no other wine but
 Paradise Wine.
 When you order wine today,
 Say like papa always say.
 Papa no want no other wine but
 Paradise Wine.*

After this commercial caught on and was rolling for a while, an official of the sponsor's firm became sensitive about the cockeyed grammar and insisted that we change it. So, we purified the grammar and were lucky to

*Papa will have no other
 wine but Paradise wine*

get the Mills Brothers to record the spot, in this manner and with Mills Brothers tricks:

*Papa will have no other wine but
 Paradise Wine.
 Mama will serve no other wine but
 Paradise Wine.
 When you order wine today say what
 papa likes to say:
 Papa will have no other wine but
 Paradise Wine.*

This was used as a spot and also used in a number of programs as a theme. The public went for it in a big way, and for the product, too, as a result.

I might say here that I feel the tendency is much more toward singing commercials today than spoken spots, although spoken gimmicks are used frequently in singing commercials. The reason for the trend toward singing spots is that they are much more readily accepted as radio entertainment and are almost like popular songs in their appeal. There are, of course, many super-sensitive souls who just don't like any commercials, even including singing spots, and who like to condemn them as juvenile because such opinions make those who utter them feel sophisticated.

For a soft drink called *Green River*, I used a chant that's a kind of musical version of the hawkers at ball parks:



*Have a drink, have a drink, have a
 drink, have a Green River.
 Have a drink, have a drink, have a
 drink, have a Green River.
 Delicious, different, goodness knows,
 Green River, where refreshment
 flows.
 Have a drink, have a drink, have a
 drink, have a Green River.*

Of course, just seeing the lyrics in print doesn't give you any idea of the treatment, but the reminder devices may be somewhat understood.

*The finest candy you
 ever ate -- to the bar*

Originally we used to get many letters and complaints about the spoken commercials, but this is not nearly as common today. I recall one spot which an agency I was with asked me to present to a lady who was an official of the sponsor's company. We did an audition, live, and called in several girls to try the repetitive line so the sponsor could express a preference. The lady, in a whisper to me, asked, "If we're going to irritate the public, can't we irritate them *pleasantly*?"

It is my feeling that any spot or song which sets out deliberately to irritate is bound to fall by the wayside. If there is irritation on the part of some listeners or viewers due to the fact that they hear it constantly and can't get away from it, the same thing may be true of popular songs, but I believe now in making the singing commercials entertaining and easy to listen to. They should always, however, have a good reminder gimmick or device.

One singing commercial which attracted a great deal of attention in the Middle West and did a great job sales-wise was originally a spoken line (for a beer):

*Atlas Prager, got it?
 Atlas Prager, get it.
 Atlas Prager, best beer in town.*

*Atlas Prager, got it?
 Atlas Prager, get it*

There was a peculiar voice inflection given to the delivery of the line *get it!* which caught on immediately and everybody was saying it. In fact, they clowned about it on floor shows, it got into a movie, and a school-teacher told me that when she was in the process of explaining something to her class, she inadvertently asked, "Got it?" and just about the whole class yelled: "*Get it!*" And I've even had parents tell me that their offspring in uttering their first spoken words said "*Whizzzzz*" instead of the usual Mama or Papa.

The Atlas Prager spot was done as a musical spot during a musician's strike, so we used a group who simulated musical instruments like the Mills Brothers. Later, we recorded the song in many different versions, even a Chinese type musical treatment. There were also a Samba treatment, a Dixieland version, a polka, park-band waltz, etc. This gave interesting variety and a shot-in-the-arm to the commercial after it had been used in the same form for a number of years. The disc jockeys

Have a drink, have a drink,
have a drink,
have a Green River

particularly loved all the different treatments.

For another beer, *Edelweiss Beer*, I used a song by no less a composer than Strauss. To the tune of his "Artist's Life" the following lyrics were sung:

*Drink Edelweiss, it tastes so nice,
It tastes so nice, drink Edelweiss.
To quench your thirst, remember
first
Drink good old Edelweiss.*

A spoken line precedes the song, as follows:

*Drink Edelweiss Beer,
It's a case of good judgment.*

In some cases where only the name is featured in the song without mentioning what the product is (although the product is generally so well known by name in the territory that the public knows it's a beer or what have you) a spoken line such as the above is delivered first to make the song which follows perfectly clear. In some instances, too, where the gimmick is al-

Letter from a jinglesmith

Wag Wagner's letter to SPONSOR began as filler for our analysis of singing commercials (see 2 January 1950 issue). Since Mr. Wagner is a pioneer in this field we naturally asked for his opinion. But back from Chicago, where he maintains his office at 75 East Wacker Drive, came this most unusual and useful account of a jinglesmith in action. We're so impressed that we're delaying our roundup story one issue. We publish Wag's letter just as we got it.



most entirely reminder, a spoken line will be used with some sell in it, even if it's just a slogan or one featured selling argument. In other words, we want the spot to do a reminder job and a selling job, too. In the longer spots (20, 30 and 60 seconds) we will put in some strong selling copy in addition to the song, possibly beginning and ending with the song or gimmick, with the selling copy in the middle.

For another beer I used the "Skater's Waltz." Generally, I feel it's better to use original melodies because in using familiar melodies which already have lyrics, the public is apt to remember or keep thinking of the original words

For a wonderful candy treat,
don't forget to get Pecan Pete

and miss the commercial message. Where the song has no known lyrics, however, as in the case of the Strauss waltz or the Skater's waltz, the familiarity of the public with the melody is all to the good. There are some melodies, however, which the public so reveres that to use them for advertising messages is almost regarded as sacrilege, and we avoid those. I do, at least.

I did one spot some years ago for *Broadcast Corned Beef Hash* in which

I used a drum background (no tune) to the announcer's jingle and the announcer did the thing in time with the drum rhythm. This was most effective. It went like this (picture the drum beat):

You wanna serve a meal with zip and dash?

Get a can o' Broadcast Corned Beef Hash.

Saves you cookin', saves you cash.

Get a can o' Broadcast Corned Beef Hash.

Broadcast Corned Beef Hash! (Voom).

This particular sponsor brought a record of the spot home with him and picked this one among a number of others submitted because his maid had done a cute shuffle to the rhythm when he played it.

The way the spot is done, sung or spoken is of utmost importance. I will work for an hour or more, if necessary, to get exactly the delivery I want on the gimmick line or phrase, even the spirit of the song.

Copy is also of great importance. I generally try to suit the copy to the
(Please turn to page 59)

Drink Edelweiss,
it tastes so nice

master merchandiser

National Biscuit Company's \$3,000,000 radio budget a long, long way

drama, for Nabisco bread in cities where its bakeries are located—Wilmington, Watertown, Charleston, Buffalo, and Elmira.

Nabisco views spot radio as an invaluable adjunct to the network shows which are the backbone of its radio structure. Spot's special virtue, from the company's viewpoint, is its great flexibility. Nabisco finds spot especially effective when the goal is a concentrated impact in specific and often isolated market areas—as in the scattered upstate New York areas where Nabisco's bakeries are located. Spot has won a permanent place in the firm's radio tool chest.

Nabisco has used television only tentatively thus far. Aside from a few TV spots in the New York area, the company's principal video buy has been the annual Westminster Kennel Club dog show in New York's Madison Square Garden. Nabisco sponsored this top-drawer event last year on WCBS-TV, for Milk-Bone, and will present it again in February over WOR-TV. (Nabisco is convinced that TV will one day play an important role in its advertising picture. But for the present, the firm hankers for "more-viewers-per-dollar" than the medium can offer.)

Nabisco's newest baby, *Straight Arrow*, is also its biggest investment. The show's three weekly half-hours on Mutual represent \$1,200,000 in gross annual billings. By October, when it was less than a year old nationally, *Straight Arrow* was the top-rated kid show, with a spectacular Nielsen rating of 7.5. Further, the program stood eighth among multi-weekly programs in Nielsen's Top Ten national listings, marking the first time a kid show had cracked that select bracket.

The story of how this infant prodigy got where it is serves to point up Nabisco's masterful approach to radio advertising. Its essence is all-inclusive merchandising follow-through, co-ordinated at every point with alert and imaginative publicity and promotional support by the network. In the case of Shredded Wheat, the product which is sold on the *Straight Arrow* show, Nabisco turned to radio in an effort to open a wider market for one of its basic items. The Shredded Wheat package, with its familiar Niagara Falls trademark, has been a fixture on American breakfast tables for many years. But Nabisco's directors felt that there were untapped sales potentialities among children—and that this market was well worth a special sales

pitch.

Up to 1948, when *Straight Arrow* began a test campaign on the west coast Don Lee network, there had never been a Shredded Wheat radio program. The popular breakfast cereal had been sold mainly via printed media, with radio used sporadically on a participation basis. And none of the Shredded Wheat advertising had ever been angled toward a particular segment of the buying public. In choosing radio for its initial pitch to kids, Nabisco followed this line of thought, according to R. Stewart Boyd, advertising manager for the company's cereals and dog food products: something was needed to spark the enthusiasm of Nabisco's vast sales organization—biggest in the grocery field, with more than 3,000 employees. Nabisco's admen envision advertising campaigns as supporting their salesmen in much the same way that an artillery barrage works for ground troops in "softening up" their objectives. They feel, too, that such campaigns provide a "dramatic background" for the point-of-sale attack of Nabisco's crack sales corps.

The adroit manner in which Mutual threw its weight behind this concept as the show approached its network (Please turn to page 55)

TWO YOUNG "SQUAWS" TURN OUT FOR STATION POWWOW.

GODFREY GETS RESULTS FOR SEVERAL NABISCO PRODUCTS





Shell's Ed Lier (left) in huddle with agency, station executives

Murray Grabhorn gives Vernon Carrier cup in honor of Esso's 14th year

Is there a radio man in the house?

How radio specialist in your advertising

department can often save you money

over-all The young college grad from Wisconsin was amazed. Everywhere he traveled in the rural South, barn dance music was the rage. Pass a tavern door, you'd hear that stomping beat; go to a barber shop Saturday night and "swing your partner" echoed above the sound of the snipping shears. That's why the young man wrote back North to his employers, the Penn Tobacco Company: "Let's sponsor the Grand Old Opry on WSM in Nashville."

That's why Penn's brand, Kentucky Club Tobacco, shot up to a leading sales position in the South in three months—shot up from nowhere to the tune of Grand Old Opry's barn dance music.

The young man's name was Wallace T. Drew. (He's now an advertising manager at Bristol-Myers). Tom Flanagan, then president of Penn, had hired Drew to do just this kind of thing. His job was to be the eyes and—especially ears of the Penn Tobacco Com-

pany out where it was spending its radio money. Drew traveled constantly those days in 1937, recommending new programs as Penn moved into new sales territories, checking the effectiveness of old ones.

Nowadays there's a growing number of men in companies from coast to coast who do this kind of work. In firms which buy time heavily these men are actually the advertising managers; in others they are assistant advertising managers or assistants to the media director. Should you hire one? The information presented in this article was gathered to help you make a decision.

When the Shell Oil Company began using radio extensively a few years ago, it moved Ed Lier from its touring service to advertising. He became "media representative—radio," taking over from a billboards specialist who had been overseeing radio as a part-time responsibility. He works under Shell's media director, C. W. Schugert. (Schugert and Shell ad and promotion

manager D. C. Marschner are the men largely responsible for Shell's new interest in radio.)

Lier was not a radio or an advertising man when he started out four years ago. But he had been with Shell for eleven years, knew the company's problems intimately. He picked up radio know-how as he went along. His job at the beginning of the year is to help prepare a schedule for Shell's 15-minute programs—mainly news, occasionally sports. He gathers availability data from station reps and Shell's agency, J. Walter Thompson. Then Schugert, a J. Walter Thompson representative, and Lier sit down together to thrash out a final decision.

This year Shell had 44 programs on stations east of the Rockies. To help get the most out of this sizable investment, Lier traveled an estimated 15,000 miles, an average of five days each month. A J. Walter Thompson representative, John Heiney, once with WTOP, Washington, always goes with

him, insuring hand-in-glove cooperation with the agency.

To Shell, promotion of programs among dealers themselves is very important. Knowing they are backed up by effective radio ups sales morale, keeps dealers' eyes from roving to other gasoline company affiliations. For this reason Lier is always anxious to arrange this as well as other types of promotion with station managers. He finds that by meeting them face to face and explaining Shell's needs, he can gain their cooperation.

Example: KSTP in St. Paul printed folders with a pop-up insert describing Shell's news program. The station mailed these to dealers throughout the territory. WAPI in Birmingham printed and displayed 450 street car advertising cards for the Shell program there.

One type of commercial on most Shell news programs involves an interview with a local Shell dealer. To start a program doing these commercials, Lier and Heiney always appear on the spot. Lier lines up a group of dealers after consulting with the local Shell district manager. Then Heiney interviews six dealers, writes copy for the interviews. The interviews are recorded while Lier and Heiney are at the radio station. In this way they make sure the interview commercials get off to a start in the right pattern. Later on, the district managers, having been properly briefed, can send data about other dealers to Heiney; he then writes the copy from New York, sends it back to the station.

To make sure all the Shell programs stick to a tested format governing the spacing of commercials and news style, Lier and Heiney spot check each of them once every three months. The radio stations make off-the-air recordings at this interval and send them to New York. In this way Lier and Heiney can also check for diction faults or lack-luster delivery of commercials.

Another oil company which buys radio time heavily—and has a man charged with specific responsibility for overseeing expenditures and results—is Esso Standard. In Esso's case, the radio man is Vernon G. Carrier, an assistant advertising manager. He has other duties as well, but his main media responsibility is radio. Esso considers this type of work so important that Carrier has a full time assistant working on radio exclusively.

Migratory birds—these radio specialists

To qualify for the fraternity of ad dept. radio specialists, a man must have the energy of a migratory bird. And that's exactly what most radio men in sponsoring organizations are. Case in point: Ralph Foote, one of the best known men who do this kind of job, was away for two weeks, came in for two days, then hastened off for another two weeks of living out of a suitcase all during the time this article was in preparation. That's why no detailed sketch of his operations appears here. But, as advertising manager of Beech-Nut Packing—and as a man with plenty of radio know-how—he's probably out on the road as you read this piling up more arguments on the "yes" side of the question this article asks.

Esso's radio policy has remained unchanged basically ever since 1934 when its 5-minute Esso Reporter programs began. The number of stations started small, grew over the years to a 24 times a week on 42 stations basis (\$1,500,000 in 1949). Carrier travels at least seven weeks out of the year, would spend more time on the road if he could spare it. He manages to stop in at each station Esso has scheduled at least once a year. This maintenance of a personal relationship is essential, he believes. "It's human nature," Car-

rier says, "to be cold when all you see from the sponsor is a formal letter. But when a man comes to visit you personally, you warm up."

Carrier, a warm and friendly man himself, has warmed up many a station manager, helped Esso get a valuable program promotion.

Example: Many radio stations take booths at the local county fair; very often it's the Esso Reporter in that district who's selected to perform side by side with the prize steers, chickens, and

(Please turn to page 40)



GILBERT FORBES AND E. W. PERKINS

DEAR CUSTOMER:

I am being featured in a radio interview on Gilbert Forbes' News Program over station WFBM next Wednesday:

March 17th at 10:00 p. m.

Please listen in if you can and let me know how you enjoyed the program.

Sincerely,
E. W. Perkins

PERKINS' SHELL SERVICE

Madison and Southern

Complete Shell Lubrication Service

to "Activated, too..."

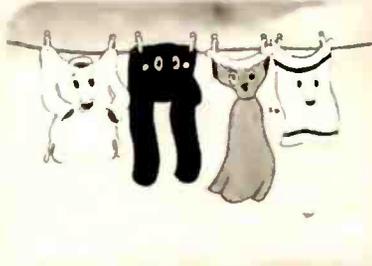
SHELL'S 10 P.M. NEWS

With

- A.P. RADIO WIRE
- TELEPHONE RECORDER
- WEEK NEWS STAFF
- WEEK MOBILE UNIT
- FOREIGN SHORT-WAVE

Presented by ED BOWMAN

Featuring gas station managers on air is Lier specialty. Stations cooperate with free displays



TIDE TOPPED ALL OTHER BRAND PRODUCTS PURCHASED FOR THE FIRST TIME AS A DIRECT RESULT OF TELEVISION COMMERCIALS, ACCORDING

First-time customer

Over 1,000 members of TV Critics Club name brands they've bought after viewing commercials

 Nearly 48%—47.9% to be exact—of the men and women who returned questionnaires in a survey made late last October admitted that a television demonstration or commercial influenced them to buy a product they never bought before. The study was sponsored by a commercial television column, "Look Hear," now appearing weekly in the *New York Daily News* and *Herald-Tribune*.

Men and women—responses were divided about equally between them—named the brands they had purchased for the first time as a result of learning about them on television. A chart accompanying this story lists them in rank order. The brands named were chosen spontaneously. That is, the respondents were not given a list to check from, but were simply asked to list them if they answered "yes" to the question: "Have any TV commercials or demonstrations influenced you to buy a product you never bought before?"

A notable fact about the rank order of the list compiled from the answers

of over 1,000 men and women is the almost uncanny correlation with the rank order of brands found by the Starch TV commercial report on the "brand acceptance" factor. Not all the brands appearing in the *Look Hear* survey are to be found in the monthly Starch report. But brands common to both lists follow an amazingly similar pattern.

The survey was a project of the "TV Critics Club" sponsored by *Look Hear*. This column, started the middle of last September by Maxine Cooper in the two New York papers named, is designed on one hand to be "a connecting link between the TV sponsor and the TV audience," as Miss Cooper puts it.

On the other hand it is available to sponsors as an advertising and promotional medium. The first advertiser-sponsor to buy the services of the column is Consolidated Edison. *Look Hear* has commitments for expansion to several other major metropolitan dailies when additional advertisers make that feasible.

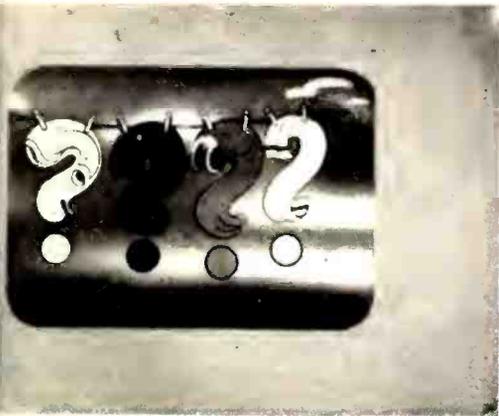
A promotional feature of the column

was formation of a TV Critics Club. Members could write in their views and desires on programing. They had only to write and ask for a membership card in order to join.

In return they received, in addition to the membership card, a printed sheet explaining benefits of the Club in detail. Program views would be sent on to the interested parties; some commitments would be printed in the monthly Club news, which each member received free.

The notice also included information on obtaining TV tickets, and promised further information from time to time in the Club news bulletin. The questionnaire for the survey reported here was one of the Club projects. Two thousand names were selected at random from the approximately three thousand members (membership is now about five thousand) by The American Management Council, independent research firm which handled the study.

Questionnaires were mailed with a stamped return envelope along with the club bulletin, which urged mem-



TV RADIO CRITICS CLUB SURVEY

bers to take advantage of this opportunity to express their program preferences and describe their viewing habits.

Perhaps surprisingly, only a few more women than men (51.9% to 46.5%) returned completed questionnaires. One husband and wife filled out a single questionnaire together. "No answers" accounted for only .5% of the returns. Even more surprising, perhaps, was the 42.2% of single men among the total of male respondents (57.8% of all male respondents were married).

Percentage of married women responding was 74.5; 24.6% were single; .9% were widowed. Overwhelming majority of the replies came from the Bronx, Brooklyn, and Manhattan, divided rather equally between them. The mail indicated that the majority of respondents were in the middle income brackets, although breaking down the sample by education, income, and other classifications is a future project.

As will be seen from the table heading this story, P & G's Tide led the list of products first purchased by respondents because of TV influence. During the month of the survey Tide had been getting 12 20-second spots on WABD, WNBT, and WCBS-TV. The spot is an animated cartoon, stills from which illustrate this story.

The Lipton products, like most of those on the list of 25 named by respondents, have been on the air for a number of months. Arthur Godfrey handles the commercials live, of course. There were five broadcasts during the month of the survey.

The deodorant Heed, a Whelan Drug item, is a filmed demonstration on *Cavalcade of Stars* (WABD), aired on Saturday night. None of these first
(Please turn to page 51)

Question: Have any TV commercials or demonstrations influenced you to buy a product you never bought before?

Yes	47.9%	Men	46.5%
No	47.3	Women	51.9
No answer	4.8	Both*	1.1
	100.0%	No answer	.5
			100.0%

*One questionnaire filled out by both husband and wife.

Percentage of respondents who bought products for the first time as the result of television commercials

Food products	59.1%
Cigarets and Tobacco	23.4
Soaps and washing powders	14.7
Tooth paste and powder	12.9
Auto accessories	12.9
Deodorants	11.2
Shaving products	8.3
Electrical appliances	6.8
Beer	6.6
Hair preparations	5.6
Coffee	5.4
Miscellaneous drug items	3.7
Candy	3.7
Rugs	1.9

Rank of brands purchased for first time as a result of TV commercials

Rank	Brand	No. of Mentions
1	Tide	54
2	Lipton's Soup	48
3	Lipton's Tea	43
4	Heed	36
5	Texaco products	32
6	Old Gold Cigaretts	31
7	Kraft products	31
8	Gillette	30
9	Chesterfield Cigaretts	28
10	Colgate tooth paste and powder	22
11	Philip Morris Cigaretts	18
12	Electric Auto-Lite products	17
13	Sanka	16
14	Ipana	15
15	Hi-V Orange Juice	15
16	Borden's products	14
17	Ballantine Ale and Beer	13
18	TV Guide (publication)	13
19	Wildroot products	13
20	TV Filters	12
21	Stopette	10
22	Schaefer Beer	9
23	General Electric Appliances	8
24	Reddi-Wip	8
25	Betty Crocker Mixes	8

Radio is getting bigger

Broadcast advertising's confusion era is largely ended

over-all Cooler heads, and dollar signs, are finally prevailing.

Advertisers are becoming more and more aware that *both* radio and television are tremendously vital media—the most intimate, hard-selling ever developed—and that both are with us to stay.

Because statistics are beginning to add up, because several months' time has given them perspective, because television is working out its operating problems in fast order, thoughtful advertisers realize that the confusion about air media that has existed during most of 1949 is artificial. It is no more valid to argue that television will send radio down the path to oblivion than it is to argue that magazines mean the end of newspapers. The intelligent advertiser knows, for example, that the man who reads *Quick* or the woman who reads *Seventeen* will not stop reading a daily newspaper. And just as he

has for many years appraised both newspapers and magazines as necessary and distinct components of the advertising job, so he regards the air media. Advertisers are learning more about how to use the vital power of two basically powerful media.

Polling advertising executives, agency men, station representatives and network managers, SPONSOR heard varying comments, spoken with varying degrees of emotion, that added up to the same story. No longer disconcerted by artificial comparisons, the advertiser is taking a realistic view of both radio and TV, using them singly—or in combination—according to how well each will do *his* particular job.

One agency man put it this way: "There are far fewer people saying 'let's wait and see,' or 'let's climb on board this thing and see what happens!'" In the words of a station representative, "they're not jumping into

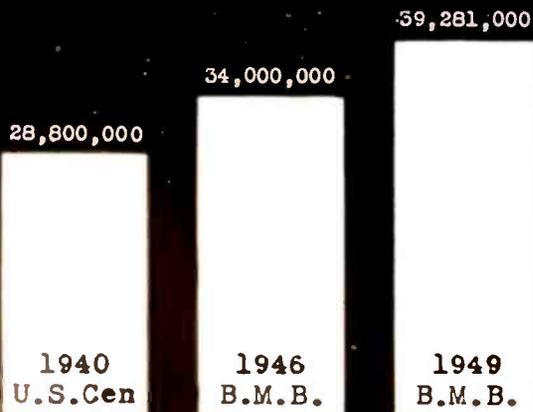
TV just to merchandise the fact that they're *in* it." The inherent strength of both the air media is a truth that has been true throughout the so-called confusion about AM and TV; the difference is that the advertisers are now beginning to recognize that truth.

Statistically speaking, the advertiser has good reason to wonder why everyone (himself included) was so ready, up until a few months ago, to bury radio alive. As the analyses show, radio has not been static during the growth of television. Since 1946, the number of radio homes has increased by a resounding five million; the number of home hours of *daily* radio listening, by 42 millions. And these figures do not include the still largely-unmeasured out-of-home listening.

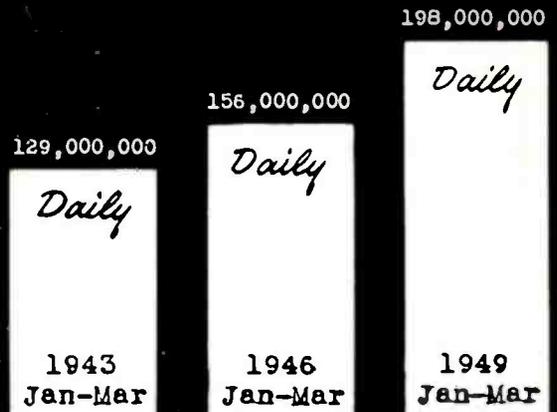
"We are telling our advertisers," said an executive of a big New York agency, "that radio is a tremendously vital medium and that it is here to stay."

Radio is vitally youthful. It's moving up ...

in number of homes:



in number of listening hours:



They're back again . . .

There's no question about our enthusiasm for TV — we have ten network shows. But television is no longer being regarded as a toy; we and our advertisers are beginning to look at both radio and television from the point of view of value, circulation, cost and impact." In line with this thinking, television costs were mentioned, particularly by agency men, as an important factor behind the new, more sober attitude toward the medium. A few were choleric about the rapid rise in rates; some were concerned about the lack of standard rate cards, echoing the conclusions made in the recent report by the Broadcast Advertising Bureau on television station rate practices.

It was an agency man, too, who put his finger on another statistical truth. "People used to come in here and tell us how many hundreds of thousands of television sets were being sold. The funny part is that while they were saying it, home radio sets were being sold in the millions!" — In the millions is right. The Radio Manufacturers Association estimates that 5,550,000 sets bearing AM bands will be made this year by its member companies alone. And they believe that the output of non-member manufacturers, plus automobile radios, will bring the total to 8,000,000 for 1949. The output of television sets is growing in leaps and bounds, but the estimated television-set production for 1949 — 2,600,000 sets for the entire industry — still makes 8,000,000 look like a lot of radios. And not until next year will figures be available on the number of television combination sets that also carry AM bands.

Program activity, too, is evidence of the level-headed approach. And station representatives and agency men are agreed that radio budgets are increasing generally. "It's no longer a job to sit down and convince somebody when we feel that radio is the most for his money," a timebuyer said. "The confusion about media in general is disappearing fast among the experienced advertisers, and companies that are interested in meeting marketing problems are turning to radio."

The Rosefield Packing Company (Skippy Peanut Butter), whose use of spot made peanut butter a brand product, is increasing its station coverage. Grove Laboratories, a large and consistent spot advertiser, took over Fitch Hair Tonic last summer, and in September added a network split-sponsorship to its
(Please turn to page 44)



Heinz Returned to network advertising, after being out of the broadcasting picture for four years, with ABC's popular program "The Adventures of Ozzie and Harriet"



Sweetheart Soap (Manhattan Soap Co.), after a year's absence from big-time radio advertising, picked up the Mary Margaret McBride stanza on NBC



Luden's Cough Drops, as part of new campaign, resumed its participation on CBS' "Sing It Again" program in return to network after a year's absence



ORANGES BEING HARVESTED IN A TYPICAL GROVE NEAR ORLANDO, FLA., FOR SHIPMENT TO NEVINS' EXPANDING MARKET

Nevins squeeze play

Basic emphasis on wholesalers brings

Florida orange brand top market prices

spot In newspapers and in trade ads Egan, Fickett & Company, citrus fruit distributors, had been telling wholesale buyers in the New York trading area and the public at large that Nevins oranges were a good buy. But nothing happened to get excited about. In fact, nothing at all seemed to happen.

The trade was pretty blasé about what could be said about oranges from poor, ordinary, to premium fruit. The public didn't seem to care.

Then toward the end of the heaviest shipping season for Nevins Florida oranges—this was about the middle of December, 1948—Egan, Fickett, on the advice of their recently acquired agency, Moore & Hamn, Inc., New York, invested in daily announcements

for a week on three stations, WJZ, WNEW, and WOR. Response was instantaneous. Housewives telephoned their grocers for Nevins oranges. They looked at the name stamped on orange crates and on the skins, or asked the clerk for Nevins "Indian River" oranges by name.

Immediate as the response was, it was by no means overwhelming. Nevertheless, it was good enough to persuade Egan, Fickett to recommend in turn to Nevins officials in Titusville, Fla., that the bulk of their advertising appropriation go into radio. Since Egan, Fickett had already proved themselves to be aggressive operators, Nevins okayed what was to them an experiment.

Egan was trying to make advertis-

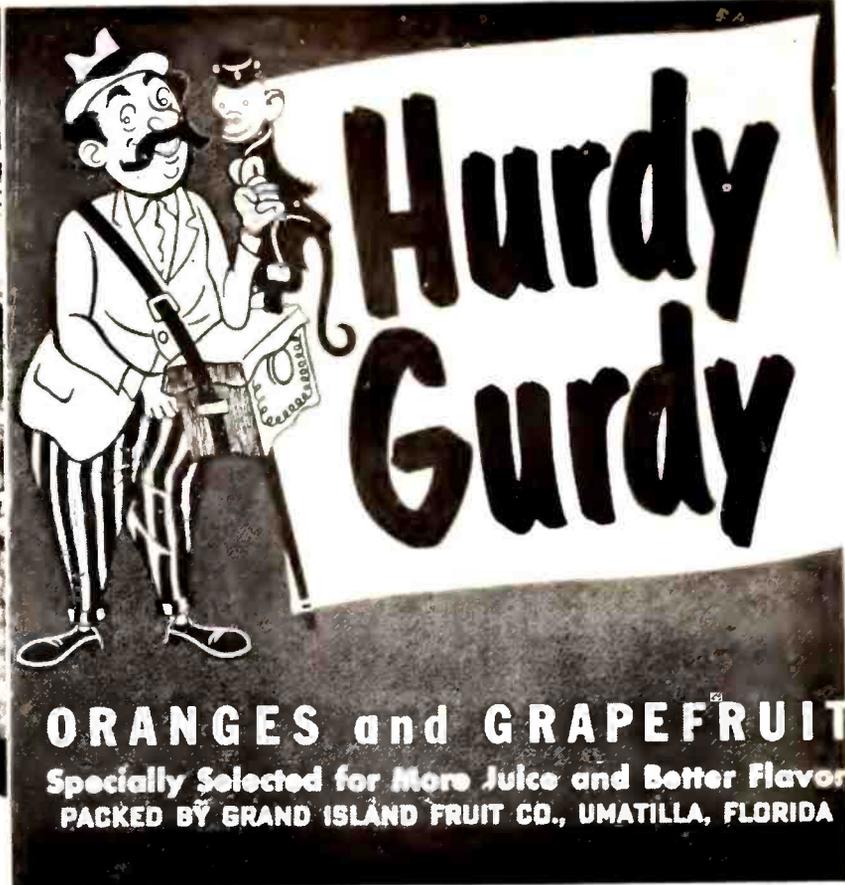
ing do a job in helping obtain top prices consistently at the daily fruit auctions. Part of the functions of a citrus fruit distributor is to advise the client on dates and quantities of fruit to ship. Egan further undertook to promote advertising designed to establish the Nevins brand with consumers, and with dealers, as synonymous with quality fruit.

In this project they were up against several tough problems. First of all, the Florida orange crop is promoted by the Florida State Citrus Commission as "Florida oranges." The oranges of California growers, on the other hand, are all promoted by the California Fruit Growers Exchange under the "Sunkist" brand name. They will spend up to two and a half million dollars in 1950 (depending on the size of the crop) to make housewives and other consumers Sunkist conscious.

But a Florida grower, if he wants to promote a brand name, must do it himself. And he has to do it with funds over and above the two cents per case (for oranges) assessment for the Citrus Commission promotion. Nevins, like any other Florida grower, had the problem of bucking the lavish Sunkist promotion in establishing



"Hurdy Gurdy" oranges are introduced to public with help of real thing



Brand name, plugged by posters, was chosen from 1500 suggestions

his own brand as an asked-for item on the New York shoppers list. Only if that happened could the company be sure of commanding top prices at the daily auctions of the fruit barged across the Hudson from New Jersey freight and truck terminals.

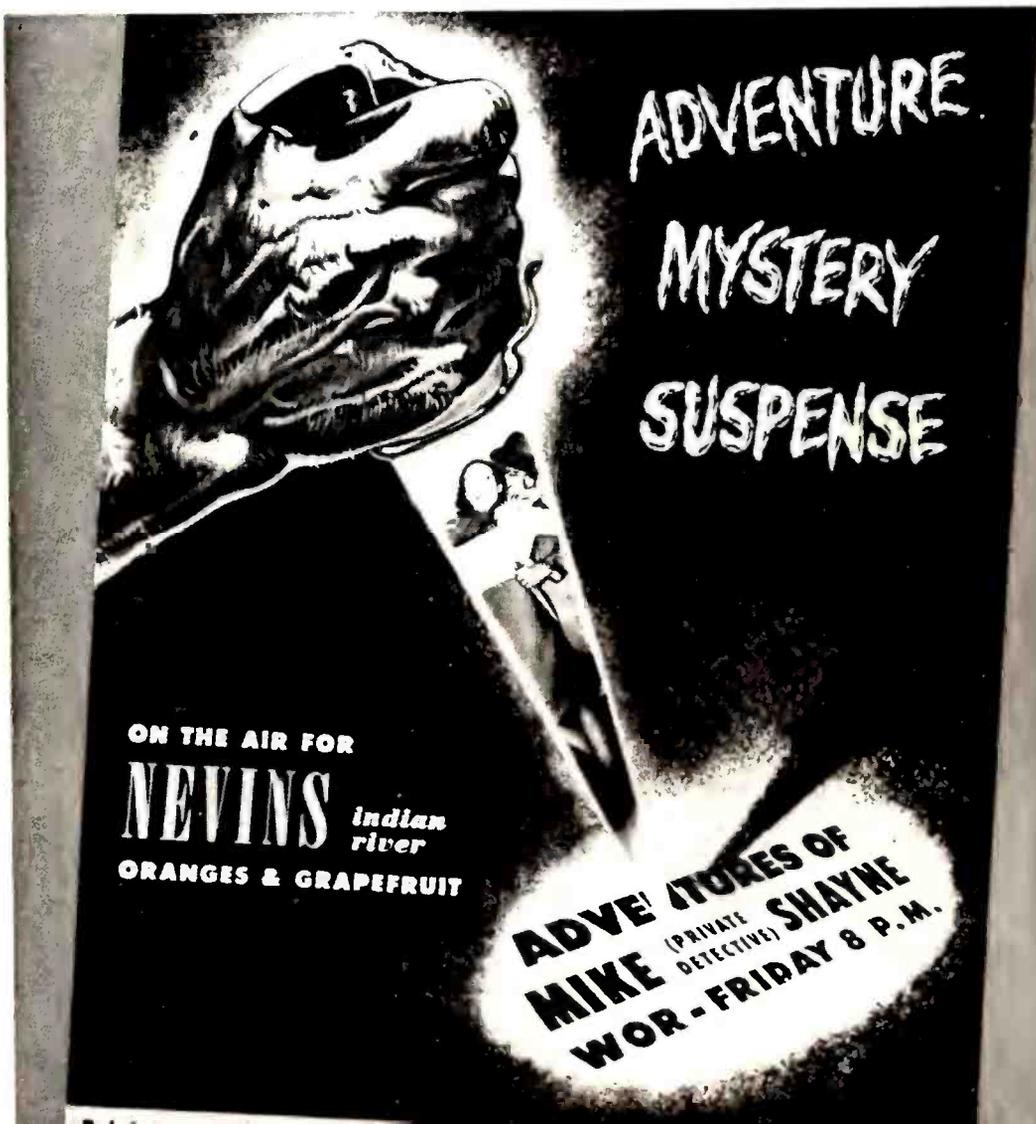
There was another reason that pressed Egan to make advertising establish the Nevins brand. Unlike the price of a can of soup, the price of oranges at the market is influenced by the current demand. This meant that in order to make the most of their fruit they had to top the market prices consistently at the early morning auctions of the New York Auction Co. (largest of the two firms handling citrus fruits).

The Egan strategy was a twin-pronged effort designed to make consumers willing to pay a premium price for Nevins fruit and to make dealers happy to pay top prices for it at auction.

When a buyer goes down a row of sample cases of fruit, slicing into a piece for inspection, he makes up his mind right there what he will pay for it. He jots that down together with the lot number, then heads for the bidding. It's at this point that Egan de-

(Please turn to page 53)

Dramatic poster promoting Nevins' WOR program were distributed to all dealers in N.Y. area



**The South's
Greatest
Advertising
Buy!**

WGAC

580 kc., Augusta, Ga.,

OFFERS YOU

MORE COVERAGE!

More daytime coverage area than any 5,000 watt station in the Southeast.

MORE FAMILIES!

185,000

MORE RADIO HOMES!

156,000

THAN ANY OTHER STATION

In This Rich

\$500,000,000

Georgia-South Carolina

MARKET

ADVERTISERS

**ARE MAKING NEW
SALES RECORDS ON**

WGAC

580 Kc. - ABC - 5,000 Watts

AUGUSTA, GA.

Avery-Knodel

RTS...SPONSOR REPORTS...

-continued from page 2-

Heller will head TV Authority

George Heller, national executive secretary of American Federation of Radio Artists, has been named to the same post in the newly-formed Television Authority — which embraces Actors Equity and Chorus Equity associations, American Guild of Variety Artists, American Guild of Musical Artists, and the radio actors group. Two West Coast unions — Screen Actors Guild and Screen Extras Guild — have refused to join the Authority.

WBT sues CIO for \$500,000

Jefferson Standard Broadcasting Company, operating WBT and its FM and TV affiliates in Charlotte, N. C., has filed a \$500,000 suit there against the Congress of Industrial Organizations, charging that the CIO "has wilfully and maliciously slandered and libeled the plaintiff by writing and publishing" certain letters. The letters assert, among other things, that WBT "refused to give labor organizations any 'freedom of expression on the air'," and that the stations have shown "no good faith in dealing with the International Brotherhood of Electrical Workers," AFL, as bargaining agent.

Frank Mullen Joins Fairbanks TV firm

Frank E. Mullen, former executive v.p. of NBC and president of the Richards radio stations, and Russ Johnston, director of NBC's video film division, have become executives and substantial stockholders of Jerry Fairbanks, Inc., Hollywood, which has made plans to become the "largest TV program producing and distributing organization."

Hooper offers sales impact ratings

C. E. Hooper, Inc., has introduced periodic "Sales impact ratings" of network radio and TV programs. By parallel diary studies on a national cross-section basis, Hooper attempts to show 1. Listening or non-listening in a home, and 2. Current use or non-use of advertised product in that home.

CBS and NBC add new affiliates

The battle between NBC and CBS continues unabated, in power and coverage as well as in programs and promotion. Effective 1 January, CBS will replace KOY, Phoenix, KTUC, Tucson, and KSUN, Bisbee, Ariz., with KOOL, Phoenix, KOPO, Tucson, and KCKY, Coolidge, Ariz. CBS now has 185 affiliates. . .KIT, Yakima, Wash., will become NBC's 172nd affiliate.

We've Scored

BIG



this year!

BIG

in Power!
(50,000 WATTS)

BIG

**in listener
acceptance!**

BIG

in business!
**(Ringing cash registers
for 28% more advertisers)**

In the past decade, AM radio has done an amazing job of coverage and results in the media field. In view of the high and continuously mounting costs of similar media to the advertiser, AM will be the most attractive buy for years to come. In the Detroit Area, "at home" radio listening is now at an all-time record, plus the 100-and-one "away from home" listening points for AM throughout this region. CKLW, with 50,000 watt power, is tapping this increased audience at the lowest cost *per-radio-home* in this market. Our 1949 business (local and national) is UP 28%. CKLW's market is now 17,000,000 people. Buy it in 1950, and save!

middle - of - the - dial
at 800 kc.

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

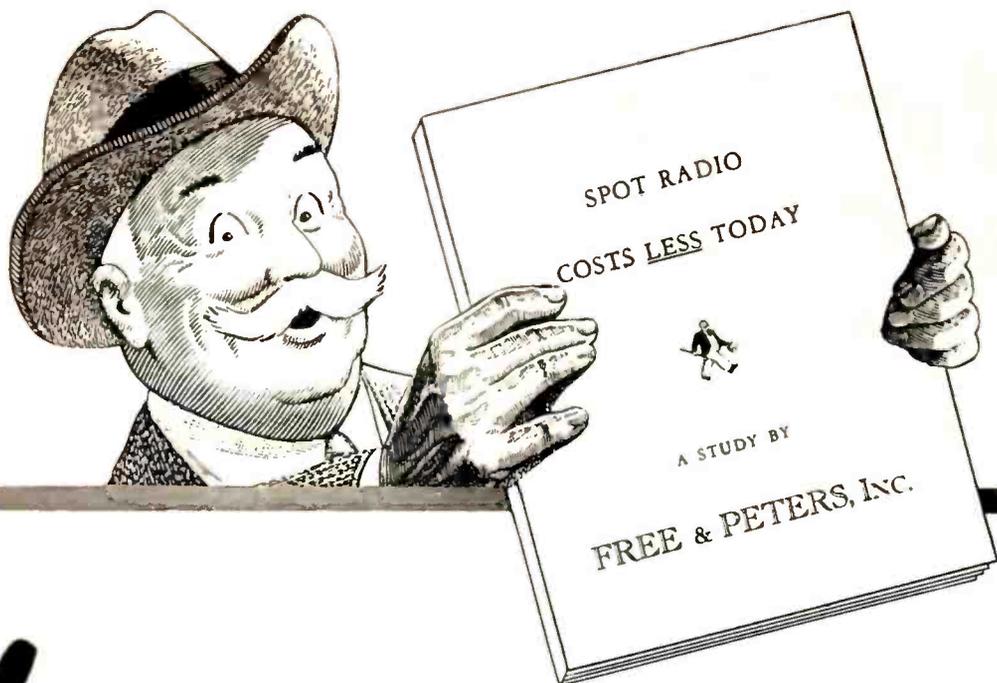
CKLW

GUARDIAN BUILDING • DETROIT 26

THE 50,000 WATT GOOD NEIGHBOR STATION • MUTUAL BROADCASTING SYSTEM

19 DECEMBER 1949

35



Yes, Spot Radio does cost less today! This new Free & Peters study tells how and why — gives analyses of radio values that you'll find deeply interesting. Write or phone for your copy, now!

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000*
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	ABC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
.			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

*CP



Mr. Sponsor asks...

"What are the factors keeping sponsors out of Television?"

Norman R. Anderson

Sales and Advertising Manager of Certo and Minute Divisions, General Foods

The Picked Panel answers Mr. Anderson



Mr. Miller

To answer that question I could be facetious and say, "Most clients believe only the Big Money Boys can afford the choice box seats, and all good seats in the bleachers are already filled. Besides, what is the actual price of a seat at the game, and will the game be worth the price of admission?"

Speaking seriously, I think many potential sponsors believe costs are too high in relation to the number of viewers of sets available in a particular area, divided by the number of television stations broadcasting in that area. Also, there's the problem of figuring actual costs in advance. Who can reasonably approximate costs when card rates change every six months and those changes are not uniform as to amount or dates of change? What will be the costs of a sponsor's program requirements: camera rehearsal time, sets, costumes, etc., from week to week? Is there a fixed cost for what he asks? Shall he use live talent or film commercials? How expensive a program will he have to sponsor to be permitted, by the major stations, to associate with the Big Boys, during the choice evening hours? Must he buy a full hour or a half-hour to sit in the reserved section?

When he gets the answers to all those questions, and after listening to a lot of cost-per-thousand double-talk, he's liable to believe television's a very expensive pig-in-a-poke. One can't blame the television stations for charging all the traffic will bear. They've sunk millions and want to get it back as quickly as possible, but \$2,000 an hour, for instance, in an 800,000 set area where there are seven stations sharing that potential audience is wholly unrealistic.

And that's not the whole story but space is too short to elaborate. Fortunately for us, we've been able to find some reasonably realistic answers for two of our clients who are at present successfully using television. Another client has his hand in his pocket—whether he's about to withdraw his wallet or bury it deeper, only time will tell. The world is full of gamblers. Aren't we all?

CHESTER H. MILLER
Director of Radio & Television
Calkins & Holden
New York, N. Y.



Mr. James

The management of Steuben Glass has been interested in television since the time when the only receiving sets in existence were in the homes of a few upper-income families. At that time the audience was so small that Steuben did not feel justified in incurring the expense of the sort of program which was being considered. Some years have passed, but Steuben has not yet made use of television advertising, for a number of reasons.

In the first place, the Company has no special desire to be numbered among television's pioneers, preferring to restrict its pioneering to improvements in the art of fine glassmaking.

Second, Steuben Glass appeals to a rather special type of audience consisting of people who have both artistic appreciation for fine crystal and the means to purchase it. Steuben has watched the tremendous expansion of the television audience in 1948 and 1949, especially its penetration of lower-income groups. We realize that the degree of saturation of television ownership is still highest in the upper-income families but that the middle and lower income families already form the greater part of the total television audience. This, in itself, might not be a deterrent to the use of television by Steuben, but we have also noted what we believe to be a marked tendency on the part of advertisers, stations, and networks to slant their programs more and more toward "popular" mass appeal. Some of the leading television advertisers, in fact, have dropped excellent programs of relatively high intellectual or cultural appeal in favor of other shows, which may reach larger audiences but which can hardly fail to scare off many of the people who enjoyed the previous "upscale" programs. Frankly, we are waiting to see just where this interplay between the audience and the program schedules will come to rest.

Thirdly, since Steuben Glass is available to only a small number of exclusive outlets in the chief centers, our coverage must be selective, geographically as well as economically speaking. This in turn would tend to hold down the amount we could budget for our program.

To summarize, before we can go into television, we shall have to be

satisfied that we can reach a sufficient number of people of the type we consider to be our logical prospects, at a cost which can be borne by our relatively small advertising budget. We are open-minded and our management is alert to television's potentialities, but there are signs that the medium may snowball into circulation and rate brackets completely unsuited to our specialized requirements.

E. P. H. JAMES
 Director of Promotion
 Steuben Glass, Inc., N. Y.



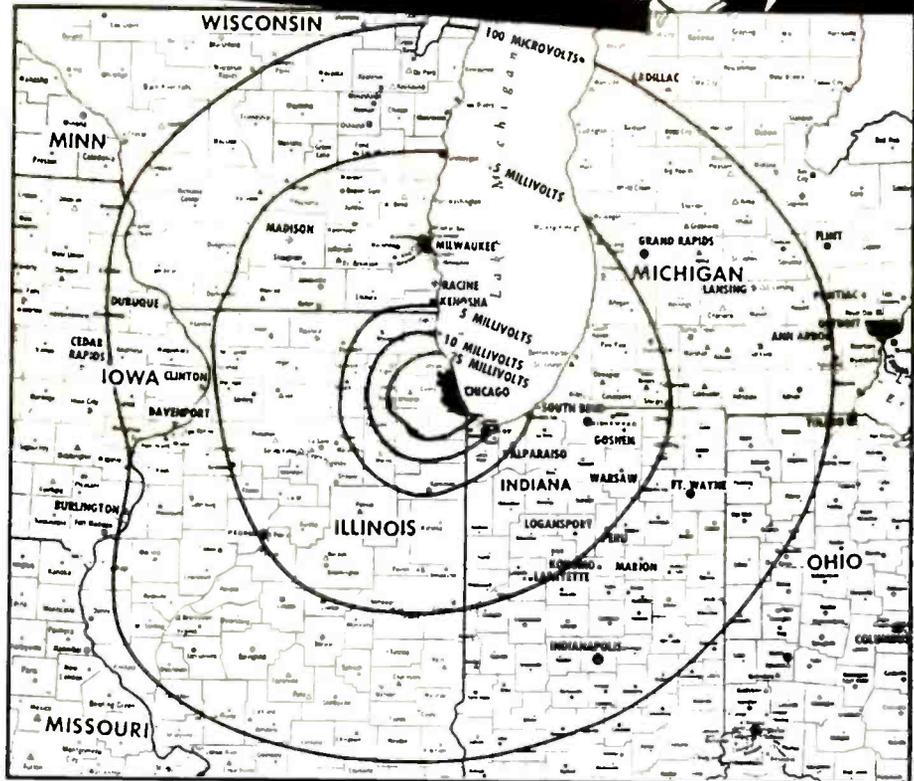
Mr. Barrett

Television broadcasting stations have failed to tell potential advertisers that effective television sponsorship need not cost tens of thousands of dollars. Television has the misleading reputation of being a very expensive medium. It is the fault of television stations and networks that this notion still frightens off many potential TV advertisers. True, large evening productions such as plays and big name variety programs cost tens of thousands of dollars. And it is true that with the use of sight as well as sound, television productions have added the expense of costumes, sets, and all the props that radio provided by audio illusion. But it is also true that television need not be expensive to be effective.

Television broadcasters have failed to explain to local and retail advertisers that they do not have to pay \$2,000 to build a commercial film in order to test television. Today there are available high rating shows where live commercials can be done in cooperation with the talent appearing on the show. Each week these live commercials can be changed until the right formula is found. Then the local retailer can build and expand until he arrives at the best level of television advertising in ratio to his retail size. Television, when properly used, can provide local advertisers as well as national advertisers with the greatest

(Please turn to page 55)

What does a coverage map mean?



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

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

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

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

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

For full information, contact WCFL or The Bolling Company.

WCFL

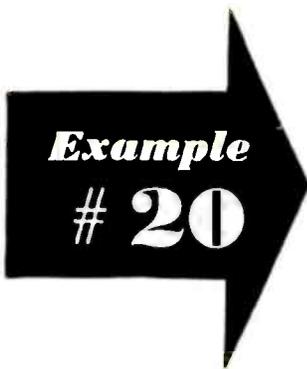
50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate



Humphrey Ireland, of the H. B. Humphrey Company, Advertising, handling the account of Greystone Press, writes us . . . "Want to congratulate you for the fine mail count you are giving us on our Mr. Fix It show.

Dollar for dollar WIP is showing up as the best buy we have made for Mr. Fix It in the past year, and we have bought time on about 150 stations and three networks for the same show." What do YOU have to sell?



RADIO MAN

(Continued from page 27)

layer cakes. The reporter does an actual broadcast once a day from the station's booth at the fair, garners local interest as well as an occasional slice of cake.

By gaining the manager's friendship, Carrier establishes a cooperative working spirit. Frequently managers will write in to tell him when a better time spot opens up. Then Carrier can switch his schedule so that the Esso Reporter follows or precedes some outstandingly popular local program. This, by the way, is always an objective for Esso.

In return for courtesies received from radio station managers, Carrier is always careful to help them out. During his visits he makes sure that they are receiving payments properly and getting copy on time. He's ready to take care of any gripe that might come up because a representative of the local Esso organization and a man from Esso's ad agency, Marschalk & Pratt, always visit the station with him.

Carrier does not have a radio past. As he puts it, "I'm not a reformed tap-dancer or announcer." Instead he has a long background of twenty years with Esso. This means he has intimate knowledge of the company's products. He puts this knowledge to work in handling the radio situation. He knows, for instance, that in the fall when New England division managers want to push anti-freeze, Southern salesmen may want to push tires. For this reason, the greatest flexibility is allowed in selection of commercials throughout the Esso territories. Division managers write in to suggest the choice of radio copy for their own areas and Carrier approves or disapproves their requests on the basis of his familiarity with the local problem.

Carrier gains this familiarity through two types of travel: his actual trips out in Esso territories, and travel within the huge Esso building at Rockefeller Center in New York. Several times a week he travels down from his office high up on the thirty-first floor to sales headquarters elsewhere in the building where men from each of the sales divisions deliver up-to-date reports.

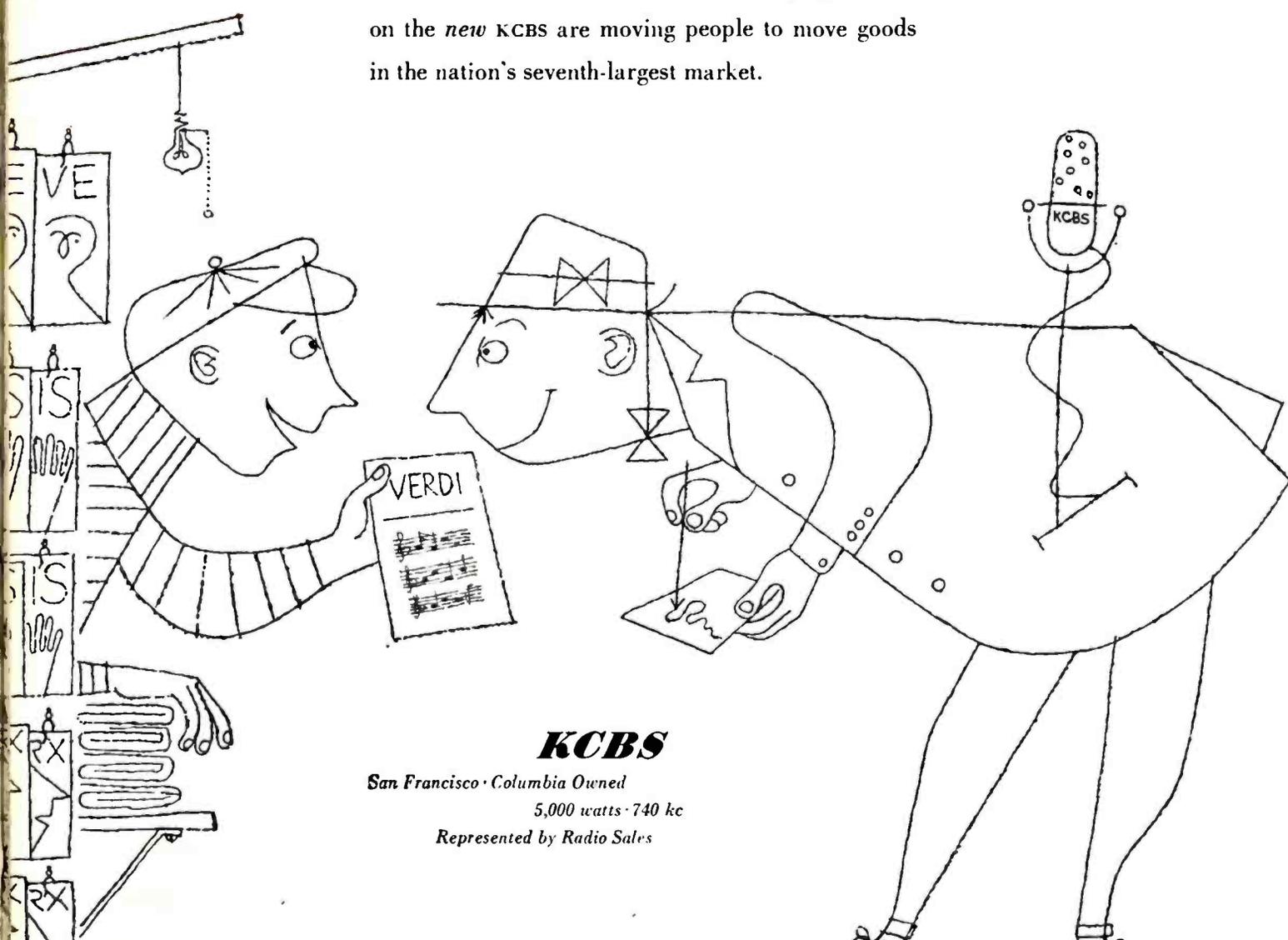
Unlike Carrier, another one of industry's radio specialists does have a broadcasting background. He is Adrian Flanter, advertising manager of Benrus Watch Company, who literally

Small talk? It became the talk of the town...when our man-about-town, Jim Grady, aired his newsboy's worldly-wise comments on the opening of the San Francisco Opera on his new KCBS morning show, "This is San Francisco."

So much so that San Franciscans from all over the Bay Area went out of their way—all that day and the next—to buy papers from the newsboy's out-of-the-way stand. Total sales in 24 hours: 2,475.

More than three times more than he had *ever* sold in a similar period.

Small talk? Perhaps. Or a mighty significant bit of information on how the new local live programs on the *new* KCBS are moving people to move goods in the nation's seventh-largest market.



KCBS

San Francisco · Columbia Owned

5,000 watts · 740 kc

Represented by Radio Sales

grew up in radio. He had traveled the country for years, knew radio station men everywhere when Benrus brought him in to step up its radio advertising. Success of the Flanter-Benrus techniques was reported in the January, 1948, issues of SPONSOR. (\$20,000.-000 Benrus Sales via Station Breaks.) Now take a look at the specific ways in which Flanter operates to get the most for Benrus' radio dollar.

In contrast to the situation at Shell or Esso, the Benrus radio schedule changes constantly. Benrus is always seeking to add good time spots, drop second-best to Bulova positions. That's

why Flanter feels he has to be out traveling the country at least three months in the year. He will string together a month-long itinerary and set out with Leonard Tarcher, account executive of the J. D. Tarcher agency.

When Flanter wants to check the value of a particular time spot in an area, he talks to dozens of local residents, to Benrus dealers, people in the street, and especially local radio columnists. He checks the local papers to see what kind of promotion stations are getting. He learns facts about coverage that maps and survey figures won't show.

Example: in one area radio reception down in a large valley may be weak; taking a taxi trip through the valley tips Flanter off. Or, Flanter may discover his time spots on a certain TV station are completely marred by snow where they are supposed to come in strong. "You have to cut to the core of the apple to see if there are worms," Flanter comments.

With a time spot schedule like Benrus', seemingly minor details make the difference between effective and wasteful use of radio money.

Example: a station may skip a Benrus time signal one day due to a special events program, pay the company back with an inferior time spot the next day. Flanter keeps an eye cocked on such credits, sees to it that Benrus gets what it paid for. He is by no means critical of radio station management, does not regard himself as a Benrus watchdog. Still, he knows that station managers are human and that a change in time schedule which makes little difference to them may mean a lot to Benrus.

SOUTH BEND IS A MARKET— NOT JUST A CITY— AND WSBT COVERS IT ALL

South Bend is one of the biggest, richest, and most responsive markets in America. Its heart is *two* adjoining cities—South Bend and Mishawaka—with a combined population of 157,000. The entire South Bend market contains more than half-a-million people. In 1948, retail sales were over half-a-billion dollars!

WSBT—and only WSBT—gives you thorough coverage of this great market. Plus this, the rest of WSBT's primary area gives you an additional million people whose retail purchases last year amounted to \$911 million.

You need the South Bend market. You get it—all of it—only with WSBT.

WSBT duplicates its entire schedule on WSBT-FM—at no extra cost to advertisers.

WSBT

SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

W S B T

**WAVE
AIN'T
WESTERN
OR
EASTERN (Ky.)!**

No, Sir, WAVE doesn't reach Eastern (Ky.), nor many of the other crossroad towns in western, southern and northern Kentucky, either!

We're directional-minded for the Louisville Trading Area only, and by any standard—except cosmic, One-World or inter-planetary measurements—it's a wonderful market. And since our families have a 46% higher standard of living than do folks in the rest of the State, WAVE delivers a bang-up, premium audience.

So don't grope aimlessly around in Kentucky. Let WAVE put you "on the map" where it really counts—in the Louisville Trading Area!

LOUISVILLE'S
WAVE

NBC AFFILIATE... 5000 WATTS... 970 KC

FREE & PETERS, INC.
National Representatives



Good time spots for Benrus are often those before top-rated programs. Frequently Flanter will snap up a spot on the second or third rated station in town if it comes before Crosby or Winchell rather than take a second-rate spot on the town's highest touted station.

The money saved for Benrus piles up when Flanter gets out on the road. Recently he was able to save the company \$25,000 at a single radio station by simply rearranging the schedule of spots there. Flanter says: "A man with radio know-how can do the same kind of thing for any sponsor. An advertising man on a company's staff with a good knowledge of the product and of broadcasting takes the guess out of buying time."

Perhaps the dean of all radio specialists is Bulova Watch Company's advertising manager, Clarke (Fritz) Snyder. Originally he traveled the country visiting radio stations for Esso, setting up their "reporter" programs. Later on he did a similar job for Socony-Vacuum. In recent years he was with the Biow Agency, which has had Bulova as an account for twenty-five years. Then three years ago he switched horses, began working under the Bulova ensign.

Probably Snyder's chief responsibility at Bulova is to keep up the company's network of time signal franchises. As SPONSOR revealed in an earlier article (What Makes Bulova Tick? March, 1949), Bulova's sales success is based on its extensive time signal advertising. (This year Bulova spent approximately \$3,500,000 on radio and TV time signals.)

For years Bulova radio time buying has been founded on a policy of direct approach to station managers. Though Snyder himself no longer travels about the country on this mission he continues to supervise other men from the Biow Agency who make the personal contacts Bulova has found so helpful in its success.

This all makes the picture look very bright.

But is there another side to the story?

To find out, SPONSOR spoke to radio reps and agency men. Most of them were agreed that having a radio man within a sponsor's own organization is extremely helpful. One old agency hand remarked that when a sponsor is continuously briefed on the radio situation by his own man, there is more

time available for constructive planning activity between sponsor and agency. No agency man regarded radio men in sponsoring organizations as potential thorns in the side. In all cases sponsors and agencies seemed to have worked out satisfactory methods of co-operation—usually by having the sponsor's and the agency's man travel together.

Some reps remarked that with the good surveys available now, traveling around the country is not as necessary as it had been when Wallace Drew, say, did it for Penn Tobacco. But all were

agreed that a firm couldn't help but benefit when it had radio men actually going out and getting the feel of the country.

On the other hand, one rep pointed out that nowadays district managers are highly trained to funnel information about radio back to the home office. An answer to that one, as an ad man put it: "Salesmen aren't likely to be objective. They'll scream for radio backing whether it's worth the money or not. They want every lift they can get—by hook or crook."

Boiling it all down, the case for hav-

RADIO CAMPAIGNS AND SALES KIT HELPS KEEP STATION COSTS LOW

Haverhill, Mass.
November 3, 1949

NATIONAL RESEARCH BUREAU, INC.
NRB Bldg.
Chicago 10, Illinois.
Gentlemen:



How any one particular feature of your "Radio Campaigns and Sales Kit" can be singled out for individual praise is beyond me. Here at WHAV we seem to find the entire service to be of great help. When the kit comes in I am always interested to see if any of our newspaper ads appear in the station managers section. After that, I must admit, I am often inclined to "borrow" ideas other stations have used in their paper promotions. The idea section at the front of this portion has also served us in good stead. Many is the time we have used it for reference when a potentially good advertiser wants a "different" type show and wants it in a hurry, as most of them do.

The copy planner, calendar of events, and section on monthly specials are all carefully surveyed by sales and copy departments for ideas that may be useful in the coming months. At present the copy itself is probably what is serving us best. Being a small station we are naturally interested in keeping our expenses as low as possible. This means a one man copy department and means that that one man has a lot of copy to turn out each and every day. It is a great help to be able to turn to your copy section for variations on the standard approach.

On the whole I'd say the kit has been of great service to us and I sincerely hope you will keep up the good work, striving for still further improvement all the time.

Sincerely,

Bob Kimmel

Sales Manager,
WHAV, WHAV-FM

One more reason for using NRB's
"Radio Campaigns and Sales Kit"

Low Cost Service For All Departments

Write today for further particulars on NRB's "Radio Campaigns and Sales Kit" now being used by more radio stations than all other services combined. The coupon mailed today will bring you a sample copy of this money-making COMPLETE radio service.

TO: The NATIONAL RESEARCH BUREAU, INC.,
NRB Building, Chicago 10, Illinois

Please send us a free sample and further particulars on your NRB "Radio Campaigns & Sales Kit."

My Name Title

Station..... City & State

ing a radio specialist within each sponsor's ad department looks good. Such men may be advertising managers like Adrian Flanier or Charles Snyder of Bulova and Ralph Snyder of Beech-Nut Packing (to name two others); they may be assistant advertising managers like Vernon Carrier or media assistants like Ed Lier. They may be old-time radio men, quick to learn newcomers, or oldtime company men. But they have one thing in common, the ability to save a sponsor money. ★★

RADIO IS GETTING BIGGER

(Continued from page 31)

schedule: *The Shadow*, over 400 Mutual stations. This year, Luden's resumed its winter participation in CBS's *Sing It Again*, after a year's absence. The Manhattan Soap Co. (Sweetheart Soap) maintained its daytime network *Love and Learn*, but is now back as well with Mary Margaret McBride, which it had dropped for a year. After an absence of nearly four years, the

H. J. Heinz Co. returned to network radio in October with the *Adventures of Ozzie and Harriet* over 270 ABC stations. These are a few straws in the wind, with many more that could be mentioned.

Besides the statistics, the element of time alone is partly responsible for the new conception of the individuality of radio and television. "We have gone far beyond the point," said the advertising manager of an oil company that has been a consistent spot advertiser for the past 15 years. "where you go into television for glamour or prestige reasons. Our radio has been successful and now we're concerned with developing a good television show and then finding out how well it's achieving its objectives. Each has its place."

Radio is benefiting greatly from the growth of a steadier attitude toward media in general and toward television in particular. There will undoubtedly be many television casualties, or seeming casualties, during 1950. But the bulk of television next year will come from seasoned advertisers who are aware that they are still pioneering, but who have an *educated* faith in the medium.

Most 1950 advertisers will be well aware, as one advertising manager put it, that "you can't be a Solomon in nine weeks," and this kind of thoughtful approach, even within television, will be all to radio's good.

Radio, like the newer medium of video, will continue to grow in 1950. For, as a New York station representative said, "Radio itself is a new medium and it has tremendous momentum. It takes a long time for any medium to reach its true level of results, costs and proper uses, and, compared to the printed media, radio and television are both young."

This thoughtful, mature evaluation of the newest medium's abilities and problems are all for the eventual good of both television and radio. And the increasingly apparent attitude leads to the question:

Where do the continuing growth and changes leave today's advertiser? In 1950, they will find him continuing to search out the best ways to use the air—not looking for a magic formula. He will be continuously studying both radio and television and applying the findings to his own problems. In 1950, the smart advertiser, having survived his media confusion, will not be tossed about as he was in 1949. ★★

Oklahoma City's Only 50,000 Watt Station

KOMA

REPRESENTED BY
Avery-Knodel
INC.

To You
With Emphasis on "Prosperous"

All of us at KOMA extend to you our sincere wishes for a very Prosperous New Year.

Feel free to call on us to help carry out those wishes — for KOMA alone, with its 50,000 watt primary coverage, attracts 60% of all the rich Oklahoma market.

Just contact us or an Avery-Knodel representative for the complete picture of KOMA, Oklahoma's best buy in radio.

J. J. BERNARD
General Manager

KOMA

Outlet for the Columbia Broadcasting System

Only a combination of stations can cover Georgia's first three markets



THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

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

— in Georgia's first three markets

Represented, individually and as a group, by
THE KATZ AGENCY, INC. New York • Chicago • San Francisco • Dallas
 Atlanta • Detroit • Kansas City • Los Angeles

IT'S AMAZING!

WHY, IT'S INCREDIBLE!

**IMAGINE TV IN A TOWN THE SIZE
OF BLOOMINGTON, INDIANA**

● When station WTTV went on the air (it was the second in the state) Bloomington, Indiana (population 20,000) became the smallest city in the country with its own Television station. Not included in the population figure is the Indiana University enrollment, a bonus of 13,000.

It was the culmination of two years of diligent pioneering in a new field. With the exception of two projectors, all equipment—including transmitters—was built by the staff of WTTV engineers. And, at only a fraction of the cost of other TV operations!

And, what kind of programs do they put out? For the most part, they're LIVE talent. They frown on the canned stuff at WTTV. They draw from the talent—and there's lots of it—at Indiana University in Bloomington. They use hometown folks on the air frequently, for here in Bloomington, everybody knows everybody else. They

like to see their friends, relatives and associates on the air. WTTV programs are intimate, "folksy" and somewhat like a small town newspaper, as compared to a metropolitan daily.

WTTV goes in heavily for sports, and this season is televising *all* of the home basketball games of Bloomington's two high schools. Many sports, musical and dramatic programs come directly from the I.U. campus. Newscasts and some commercials are done LIVE, while other presentations—using local talent—have included everything from Canasta lessons to Cartoon lessons. And, it's going over BIG! All of Bloomington is proud of its TV station, for when WTTV went on the air, there were only 83 stations in the nation.

Station WTTV is a sister station of WTTS—which in less than a year on the air—has become the leading AM station in the area.

LET OUR NATIONAL REPS. GIVE YOU THE COMPLETE STORY

WTTS

A Regional Station
on the Air 20 Hours
a Day.

RADIO AND TELEVISION CENTER • BLOOMINGTON, INDIANA

Owned and Operated by Sarkes and Mary Tarzian

WTTV

Indiana's Second
TV Station.

Represented Nationally by
WILLIAM G. RAMBEAU CO.
360 N. Michigan Avenue, Chicago

National Representatives
BARNARD & THOMPSON, INC.
299 Madison Avenue, New York

FIRST-TIME BUYERS

(Continued from page 29)

four brands appear on the Starch report, because of a lack of sufficient competing brands on TV to offer viewers a choice.

Texaco products, fifth on the *Listen Hear* TV Critics Club list, also tops the Starch TV commercial report in brand acceptance with the Starch four-city sample (New York, Boston, Chicago, Philadelphia). The Critics Club at present functions only in New York.

"Brand acceptance" is the Starch measurement that most nearly corresponds to the measurement represented by the TV Critics report on what they bought the first time because of exposure to TV commercials. Starch respondents—both viewers and non-viewers—are asked which of several brands they would buy if they were going to buy. If, for example, 40 viewers to 29 non-viewers favor a certain brand, the difference represents the "brand acceptance" figure.

In some cases a commercial may be so disliked that among the sample viewers Starch has found a lower brand acceptance than among non-viewers. It is important to note the distinction, however, between the Starch question of which brand a person *would buy*, and the actual report of the *Look Hear* respondents that they *actually did buy* the products named in the list accompanying this article.

An exception to the similarity in rank order between the items on Starch's brand acceptance scale and the *Look Hear* list of items actually purchased is Philip Morris Cigarettes. Philip Morris commercials are both spot (10 weekly) and network, and vary greatly in nature. While it ranks not too bad (11th in list of 25, with 18 new trial users), Philip Morris was at the bottom of the October Starch report on brand acceptance. The commercials were among most disliked, and viewers in the Starch sample were less favorably disposed to buy the brand than non-viewers!

Starch data on Old Golds was inadequate for a report, but Chesterfields stood highest among cigarettes on the brand acceptance scale, viewers favoring the brand 22% over non-viewers. Texaco products topped the Starch brand acceptance scale with viewer favor 100% greater than non-viewers. While fifth on the *Look Hear*,



SERVING THE RICHEST MARKET IN THE SOUTH'S NO. 1 STATE*

6531 SETS IN USE AS OF NOVEMBER 1, 1949†

SALES REPRESENTATIVES

HARRINGTON, RIGHTER and PARSONS, INC.

NEW YORK CITY: 270 Park Avenue
MU 8-1185

CHICAGO: Tribune Tower
WH 4-0074

Owned and Operated by

GREENSBORO DAILY NEWS and THE GREENSBORO RECORD

*Source: Sales Management's "Survey of Buying Power"—1949

†Source: NBC Research Dept.

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

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

**Want to
SELL
the Utah
Market?**

This is quoted from a letter from a sponsor who wanted to SELL GOODS—and who knew exactly what his radio time purchases did for him: "Thanks for the great job you have done for us. You might be interested to know that for us, you are one of the 3 best stations in the country, and we used over 125."

The unusual thing about this is it isn't an unusual story for KDYL!



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

RECORDS

SPONSOR: Plaza Court Music Co. AGENCY: Lowe Runkle
CAPSULE CASE HISTORY: *The company co-sponsored a high school football game at a total cost of \$187.50. Before the second half it was announced that a 45 rpm 7-inch RCA record would be reserved free for every person calling during the third quarter only. Results: more than 200 calls came from more than 120 miles away and 111 operators were tied up. Additional prospective customers called the store the following day, and many came in person to report that they were unable to get calls through the day before.*

WKY-TV, Oklahoma City PROGRAM: Football game



TV
results

DEPARTMENT STORE

SPONSOR: The William Hengerer Company AGENCY: Placed Direct
CAPSULE CASE HISTORY: *This large Buffalo department store has had its greatest success in TV with the aid of St. Nick. On Mondays through Fridays during late November and December at 5:15 pm, the store has sponsored "A Visit With Santa." Children are invited to write to Santa Claus and toys and other gifts are displayed on the program. The department store's publicity director, upon receiving 1000's of letters the first week said the results "quadrupled expectations."*

WBEN-TV, Buffalo PROGRAM: "A Visit With Santa"

FURNITURE DEALER

SPONSOR: P. N. Ashford AGENCY: Placed Direct
CAPSULE CASE HISTORY: *This San Francisco furniture dealer specializing in a TV Contour chair decided to try television advertising for results. One quarter-hour and one five-minute telecast were used to demonstrate and illustrate the new type chair and no attempt was made at direct selling. So many calls and new customers were received that the stock of chairs is depleted. Future telecasts are planned as soon as a new shipment of chairs is received.*

KPIX, San Francisco PROGRAM: Demonstration

DEPARTMENT STORE

SPONSOR: D. H. Holmes Ltd. AGENCY: Placed Direct
CAPSULE CASE HISTORY: *This sponsor, a large department store, was not satisfied with the results of quarter-page newspaper ads and window displays in promoting the sale of G.E. dishwashers. A one-shot TV commercial was used on their regular variety program. The demonstration involved a medium close-up shot of an illuminated transparent model dishwasher in action. Seven dishwashers retailing for \$150 each were sold the next day and the sales manager attributes it to the TV demonstration.*

WDSU-TV, New Orleans PROGRAM: Spot

AUTO DEALER

SPONSOR: Paul T. Henson Company AGENCY: Placed Direct
CAPSULE CASE HISTORY: *This Syracuse Lincoln-Mercury dealer wanted to acquaint the public with his "Car A Year" plan. After only five one-minute spots he was unable to handle any additional orders. In two and a half months following initial spot 50 new Mercurys had been sold—over \$100,000 in business for less than \$200 spent on TV. In addition, the company compiled a list of 100 potential purchasers.*

WHEN, Syracuse PROGRAM: Spots

RUG CLEANING PLANT

SPONSOR: Monumental Storage AGENCY: Emery & Rug Cleaning Co.
CAPSULE CASE HISTORY: *We ran a series of one-minute spots which, in effect, took televiewers through our rug cleaning and storage plant. Although, according to our National Association, the rug cleaning business had taken a 10% dip throughout the country our business has shown an increase. Since TV was the only advertising medium addition, we can attribute much of the increase to the new medium.*

WMAR-TV, Baltimore PROGRAM: Spots

DEPARTMENT STORE

SPONSOR: Department Store—Z.C.M.I. AGENCY: Evans
CAPSULE CASE HISTORY: *In this instance, TV was used exclusively with gratifying results. Three items from the housewares department were featured in an announcement which resulted in 211 sales: 27 Proctor Ironing Tables at \$29.95; 78 rotary graters at 97c and 106 buffer attachments for standard electric food mixers at \$2.95—proving quite satisfactorily to the department store that video announcements would move low and medium-priced merchandise off their shelves swiftly and inexpensively.*

KDYL-TV, Salt Lake City PROGRAM: Announcements

it should be remembered that Miss Cooper's TV Critics actually bought the products.

Kraft's Velveeta, with a Starch brand acceptance of 21%, ranks with Kraft products on the TV Critics list just under Texaco products. Other Starch-reported commercials rank on his brand acceptance scale in about the same order in which they are found in the TV Critics list.

A complete analysis of Miss Cooper's data reveals that spot announcements do an amazing job for the money expended and suggests that networks are under-pricing them in relation to the cost of programs. Much of the case for higher program costs, of course, rests upon the greater expense in producing programs. Several companies are specializing in production of TV film spots, including Ben Harrison & Co. for Tide.

Analysis of the dialing habits of the TV Critics sample indicates they are highly selective in their choice of listening fare. The data supports the findings of Radox in Philadelphia, and analyses of Pulse, Hooper, and other studies that individual program appeal exerts greater influence—at present—than block programming. The Schwerin

Research Corp., leading commercial qualitative program research firm, has also published data tending to support this view.

In answer to the question, "Do you generally prefer radio or TV commercials?" Critics Club members chose TV commercials 90.5%. The rest scattered their answers between radio (3.6%), both, neither, and no answer.

Food products were far and away the leaders in percentage of respondents who bought products for the first time as the result of TV commercials. They had 59.1% based upon the total number of respondents who bought products as the result of TV commercials. Cigaretts and tobacco were next with 23.4%, followed by soaps and washing powders, 14.7%, auto accessories, 12.9%, and deodorants, 11.2%.

Strung out below these leaders were shaving needs, electrical appliances, beer, hair preparations, coffee, miscellaneous drug items, candy, and rugs, in that order. In most cases a *single brand* dominated its group category overwhelmingly.

Further details and analyses of the individual product groups will be the subject of part two in this series. ★★

NEVINS

(Continued from page 33)

terminated to make radio pay off.

The agency recommended *Box 13*, a mystery-adventure strip transcribed with screen star Alan Ladd as the hero Dan Holiday. They bought it because it reached a family-type audience with slightly more women than men listeners, and because it was easy to promote.

The ad budget for Nevins is determined by an allowance of four cents a case for oranges and grapefruit (oranges get the main promotion). This can vary drastically, depending most often on what weather does to the crop.

The earlier radio announcements caused definitely traceable effects in making housewives ask for Nevins oranges. But the Alan Ladd program offered additional opportunities not only to impress shoppers with the brand, but to let dealers know that shoppers were being impressed.

When the contract for *Box 13* was signed, Egan lost no opportunity to let the approximately 500 buyers who

you can
do it better

with the
revolutionary

ALTEC 21 B MINIATURE MICROPHONE

ACTUAL
SIZE

It achieves uniformity of response... provides greater tonal fidelity... it is omnidirectional... it is blastproof, shockproof... there is no false bass build-up... more net acoustic gain before encountering feedback... tiny size contributes to remarkable versatility of positioning... extends the fidelity of sound transmission.

*talent deserves
to be Seen
as well as Heard*

ALTEC

LANSING CORPORATION

161 Sixth Avenue
New York 13, N. Y.

1161 North Vine St.
Hollywood 38, Cal.

WINSTON-SALEM



HOOPER REPORTS*

WAIRadio leads in Winston-Salem with the **HIGHEST** rated Day, Night and Sunday Afternoon Half Hours.

*Continuing Fall-Winter 1948-1949 Report

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep: Avery-Knodel, Inc.



Their Atomic Interview Was Radio-Active

One of the biggest stories of the year broke Dec. 2 when Fulton Lewis, Jr. interviewed Major George R. Jordan, former air force Lease-Lend inspector at Great Falls, Mont. Major Jordan charged that Russia obtained atomic bomb secrets, plans and uranium from the U. S. in 1943 and 1944 through orders from high officials in the White House. Two investigations (by the House Committee on Un-American Activities, and the Joint Congressional Committee on Atomic Energy) were immediately started as a direct result of the broadcast.

Preceded by two months of checking of the story by Lewis and his staff (including prior reports to the FBI), the interview is one more example of the Fulton Lewis, Jr. role as a public servant, uncovering situations and getting them corrected. His program offers a ready-made audience, network prestige, local time cost with pro-rated talent cost. Though currently sponsored on more than 300 stations, there may be an opening in *your* locality.

Check your Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System**, 1-410 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NEVINS

(Continued from page 54)

foregather at the auction know what they were doing. The station wrote each about the forthcoming sponsorship and each buyer also got samples of the various merchandising pieces provided the retail outlets. Similar promotions are planned for the new transcribed mystery-adventure strip *The New Adventures of Michael Shayne*, on WOR.

To help get wider distribution and also to test pulling power of the show, kids were offered a "singing lariat" for three wrappers. The offer was made only 6 times and pulled over 2,400 requests. Other premium offers will be made this year on *Mike Shayne*. First is box of 36 miniature plastic sabers for spearing hors d'oeuvres.

The response to the mystery strip made it easy for Moore & Hamm to recommend radio to introduce the new "Hurdy Gurdy" brand of Grade A fruit. They designed an old-fashioned Hurdy Gurdy Man as a central feature of the trademark and actually sent a real Hurdy Gurdy Man to visit food fairs and some of the larger markets when the brand was introduced.

Hurdy Gurdy fruit wasn't introduced on a program. It got an advertising appropriation just big enough to allow a concentration of radio and television participation announcements during December, 1948 (they actually started Sunday, 28 November).

Shows used were: *Comics on Parade*, a kid show (WPIX, 5:30 Sunday night); *The Fitzgeralds* (WJZ-TV, 7:15 Monday night); *Walter Kiernan* (WJZ, 6:35-7:00, Monday, Tuesday, and Friday morning). The new brand and the shows on which they were to be introduced were announced in newspapers and the New York Daily Fruit Reporter.

Nevins people aren't worried about the factional division among Florida growers which has prevented their getting together on a concentrated radio campaign for Florida fruit. They feel their first footsteps in broadcasting have already given them an important toe-hold in brand-name competition in the New York market - one of the nation's toughest.

As long as Egan, Fickett-advertised fruit keeps bringing premium prices in the auction room, they've no intention of taking it off the air, visual or aural. This is only the beginning. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 39)

sales results per advertising dollar spent.

There are a few additional reasons why sponsors who should be using television have not started yet. Too many advertisers are comparing the cost of TV directly with the cost of other media. They blatantly forget that the sales impact of sight, sound and motion can be 5 to 100 or more effective than sound alone or static pictures on a page.

Among certain advertisers there has been the feeling that there is not enough television circulation to honor it with a part of their advertising budget. In January 1950, with one out of four homes in Metropolitan New York equipped with television, and with circulation in other parts of the country keeping pace, circulation deterrents will no longer prevail.

The television broadcasting industry must make advertisers large and small realize that TV can be customed built for them and that there is great flexibility in the cost of effective television.

HALSEY BARRETT

Manager Spot Sales

DuMont Television Network



Mr. Hitz

Your question is somewhat misleading. Sponsors are going into television at a very healthy rate of speed and frankly, in keeping with the industry's ability to handle them.

NBC's picture is extremely good. For

example: We have only three half-hours open between 7:00-10:00 pm during the entire week excepting Saturday. Surely you would agree that this would hardly suggest that advertisers are staying out of television.

Realizing the newness of this business and the rapid growth which has taken place on the part of both the viewer and the advertiser, it would be safe to say the volume of business now appearing on our network exceeds substantially the projected figure of a year ago.

EDWARD R. HITZ

Eastern Sales Manager

NBC-TV Network Sales

Mr. Sponsor Asks

Sponsor welcomes contributions to this panel. Advertisers having timely, interesting subjects they would like to see discussed in "Mr. Sponsor Asks" are invited to send their questions to the editor.

NABISCO

(Continued from page 25)

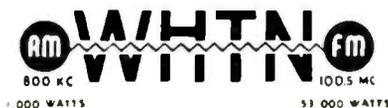
kick-off is illustrated in a note sent to the network's affiliates (409 MBS stations air *Straight Arrow*) by F. Carleton McVarish, manager of Mutual's audience promotion department: "The success of *Straight Arrow* on Don Lee was due to the cooperation which Mutual station managers gave to the local Nabisco representatives. The key to a nationwide success of the show is again close cooperation between Mutual station managers and Nabisco representatives in planning and carrying out promotion for *Straight Arrow*. You are expected to work with members of the giant nationwide Nabisco

Lose \$60,000,000?



Maybe you did if you overlooked WHTN and WHTN-FM in the Huntington Market... for WHTN delivers more than one-fifth of this \$300,000,000 market (no station has as much as two-fifths)...and at a lower cost - for - coverage, too. Add to this an FM bonus on WHTN-FM, the most powerful FM station in the Central Ohio Valley, and you've got a low-cost, high power medium for tapping the gold in these hills. Take a look at the Huntington Market...then make up your mind to get your share by using WHTN and WHTN-FM.

THE POPULAR STATION



HUNTINGTON, W. VA.

Huntington's
only clear channel AM station

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

PACE-WILES, INC.,
ADVERTISING
Huntington, West Virginia

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

Producers of television and radio package shows. Representing talent of distinction.

562-5th Ave., New York Luxemburg 2-1040

Directory Rates
on request

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

Now 1000 WATTS

CKNW

ACME
 IN SOUND
 REPRODUCTION
 ★
THE NEW
LANG-WORTH
TRANSCRIPTION
 ★
LANG-WORTH
 FEATURE PROGRAMS, Inc.
 113 WEST 57th STREET,
 NEW YORK 19, N. Y.
*Network Calibre Programs
 at Local Station Cost*

Got My Sleeves Rolled Up . . .

. . . and am all set to produce results for a radio station, tv station or radio-tv operation looking for a merchandising and promotion man. Experience includes general promotion, merchandising, sales promotion, publicity and advertising layout.

If you need aggressive, well planned promotion, write

Box 77
 c/o SPONSOR

sales organization—headed by 28 district sales managers in key cities and 241 agencies or branches across the nation—to make *Straight Arrow* hit the sales bull's eye at which Nabisco is shooting.”

Both Nabisco and Mutual have leaned heavily on the Indian angle in their promotional and merchandising tie-ins, recognizing its appeal to childish imaginations. Each Mutual station carrying *Straight Arrow* is supplied with a running stream of background information on all things Indian. One such release listed the Indian population of each state. Another explained how the main tribes are broken down into different racial stocks, and gave other data useful for localized promotions by individual stations.

Every Mutual station manager was sent a Nabisco merchandising kit which included the following “suggested letter” to be sent by them to chain grocery store buyers: “We are anxious for your cooperation in setting up mass displays of Nabisco Shredded Wheat, along with banners and posters to sing the praises of *Straight Arrow* to your customers—and in reminding you to have a plentiful supply of Nabisco’s Shredded Wheat on hand when children and adults alike start clamoring for it as a result of the many new *Straight Arrow* promotions.”

The kits also contained matted layouts for *Straight Arrow* newspaper ads to be placed in local newspapers. The network suggested that they might be placed on the comic page, as well as on the radio page, for added impact. Mutual added this thought in another of its promotional letters to stations: “The Indian knew about visual display. He used smoke signals, sign language, and war paint to get his message over. . . . Schedule *Straight Arrow* displays in all your studio-owned locations . . . and in car cards, billboards, posters, and automobile bumper streamers.”

Straight Arrow was a once-weekly half-hour show when it began on Don Lee in May, 1948. Nabisco credits the program with increasing Shredded Wheat sales by about 10% in the six months it was on Don Lee alone before expanding nationally over Mutual. A contest aimed at finding a suitable name for *Straight Arrow*’s horse, which was promoted during the test run, pulled 40,000 entries, each accompanied by a Shredded Wheat box top. The boy who thought up the winning name, Fury, pocketed a \$1,000 cash

prize, after spurning an alternate prize of a palomino horse just like Fury. To each also-ran, Nabisco sent a feathered Indian head-band as a consolation prize. These consoled so effectively that they were used again as the first premium offer when the show went national, on Feb. 7, 1949.

In its expanded network format, the Shredded Wheat show is heard Tuesday and Thursday at 5 p.m. and Monday at 8 p.m. The reason for this irregular spread, according to Nabisco, is that *Straight Arrow* is not aimed exclusively at youngsters; the company feels that the later show on Monday night attracts many adult listeners who have not outgrown their taste for horse opera, or for Shredded Wheat.

The second offer of the now-celebrated Indian head-band, made during a three-week period after the show got underway on the full network, brought a half-million requests, each with a Shredded Wheat boxtop. Next, Nabisco tried its first self-liquidating premium—a small Indian war drum for a Shredded Wheat boxtop and 25c. This pulled pretty well, but not up to the head-band figures. The third offer was a *Straight Arrow* tie clip for one boxtop and 15c. The response to this lure, Boyd admitted candidly, was “terrible.” The offer was made last summer, and was one of the factors that prompted Nabisco’s decision to interrupt its sponsorship during the hot weather. (*Straight Arrow* remained on Mutual as a sustainer for 13 weeks, until Nabisco resumed its sponsorship in September.)

The current *Straight Arrow* premium is another self-liquidator—a bandana and “slip ring” for a boxtop and 15c. Returns thus far indicate a satisfactory response. Nabisco’s considered opinion on premiums is that “you don’t get the results you used to.” The day is past, the company feels, when almost any trinket, enticingly described on the air, will pull hundreds of thousands of eager requests and a carload of boxtops. Nabisco believes that, while premiums are often a valuable means of spot-checking a show’s appeal, sales and ratings are the best yardsticks for measuring overall effectiveness.

Nabisco is comforted by the fact that it owns the *Straight Arrow* show outright, feeling that this puts the company in a better position than some of its competitors who control only limited rights to similar shows. With-

COMPARE

COST PER THOUSAND HOMES
6:00 - 6:10 P. M. . . . MONDAY THRU FRIDAY
FOR CLEVELAND REGIONAL NETWORK STATIONS

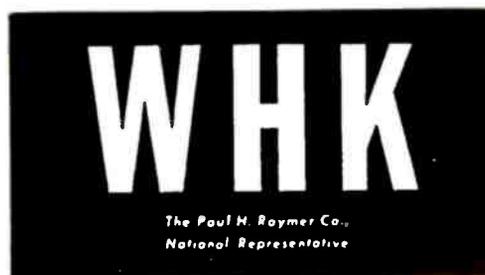
6:00 - 6:10 PM	WHK	NET. B	NET. C
HOOPERATING AVERAGE ①	5.3	6.2	5.1
HOMES PRIMARY AREA ②	952,244	874,385	705,393
HOMES REACHED DAILY ③	50,469	54,212	35,975
COST FOR 10 MINUTE PROGRAM (MAX. DISCOUNT)	\$60.75	\$91.13	\$72.04
COST PER 1000 HOMES	\$1.18	\$1.68	\$2.00

AVAILABLE M.-W.-F.—SEE YOUR RAYMER REPRESENTATIVE ABOUT THE 6:00 PM NEWS

① Hooper—Fall-Winter 48-49
 Winter-Spring 48-49

② Based on coverage patterns on file with the FCC;
 and Homes, Sales Management Survey of Buying Power 1949

③ Projected rating for primary area





Notes

FROM C.K.A.C. LAND



People in Quebec like to eat, and eat well — as evidence of this is the fact that there are 17,969 retail food stores in this great Province. And, of this number, 13,914 are in CKAC's primary zone—those areas where CKAC has 50% to 100% coverage. But here's something more important still — these 13,914 stores in CKAC-land account for 82.5% of all retail stores in Quebec.

Yes, CKAC is Quebec's own station. It takes you into 450,000 Quebec radio homes, which is more than 70% of the total number of radio homes in the Province.

It's no wonder that CKAC gets results — and at a very modest cost per listener.

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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

out answering to anyone but its stockholders and its listeners, Nabisco can handle the program in any manner it sees fit, and manipulate the characters at its own discretion. Moreover, Nabisco runs no risk of losing the show to a higher bidder, after having spent much time, money, and effort in building *Straight Arrow* to its present pre-eminence.

The characterization of the show's hero, *Straight Arrow* himself, is one of the shrewdest two-way stretches to be found in radio. When everything is peaceful out West, he is just plain Steve Adams, a cowboy-rancher. But "in times of stress"—which means at least once during every installment—he emerges in his ancestral garb as *Straight Arrow*, fearless Comanche warrior, and terror of varmints everywhere. Few kids resist this parlay of cowboy-and-Indian in one.

Nabisco's *Straight Arrow* profits have been fattened by the income from a growing list of related sideline businesses not even anticipated when the show started. This revenue has taken on such proportions that Nabisco has set up a bureau called "Straight Arrow Enterprises" to weigh and count the money. The bureau controls all licensing rights for *Straight Arrow* puzzles, games, clothes, archery sets, pictures, crayon books, and other oddments on sale at thousands of dime and department stores, including Woolworth's, McClellan, Grant, Kress, Kresge, McCrory, and G. C. Murphy. (Mutual affiliates are urged by the network to "tackle local outlets on buying a spot on your station after or before *Straight Arrow*, to plug their *Straight Arrow* merchandise.) A new comic book, "*Straight Arrow Comics*," is slated for release next month. Nabisco is dicker-ing with a major film company in Hollywood, where the Mutual programs originate, for the sale of movie rights to the exploits of the intrepid Comanche, to be produced in serial form.

Nabisco's solid support of *Straight Arrow*, fore and aft, is typical of the painstaking care and sober thought with which the company handles each of its manifold radio enterprises. In the specific case of *Straight Arrow*, Nabisco took a program format as old, basically, as radio, and proved that it can still do an amazingly effective job in building and holding an audience, when buttressed by smart, up-to-date selling methods. ★ ★ ★

Mr. Advertiser:
YOU CAN DO IT AS WELL (Maybe Better) AND FOR LESS

with

TELEWAYS TRANSCRIPTIONS

The following transcribed shows now available

AT LOW COST!

- JOHN CHARLES THOMAS
260 15-Min. Hymn Programs
- SONS OF THE PIONEERS
260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- BARNYARD JAMBOREE
52 30-Min. Variety Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
131 15-Min. Musical Programs

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

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
Phones CRestview 67238—BRadshaw 21447



KQV's Herb Morrison threatened to blow the lid off the town's smoke control ordinance by selling \$3,116.55 worth of pipes during 14 recent broadcast days. What's more he did it against top Network competition at 9:00 A.M. Herb can do the same thing for a steady sponsor. Ask Weed & Company for details.

KQV

MBS — 5,000 Watts — 1410

JINGLESMTITH

(Continued from page 23)

mood of the song and the uses of the product. In selling a candy bar to teen-agers, for example, I used a song with a boogie-woogie beat and the copy said in one instance, "The finest candy you ever ate—to the bar." The kids literally shrieked when they heard that copy line, as I played it to various groups.

In the line of copy, mentioned above, I created a few phrases and words to suit the product or song in the case of Atlas Prager Beer, such words as taste-*elatin'*, thirst-*abatin'*, etc. And we had such phrases as "when guests come, meet 'em, greet 'em, seat 'em and treat 'em to that bubblin', beamin'. bountiful beer—Atlas Prager."

Generally, I'd say the techniques vary with the product. Some require slow, easy-flowing music and lyrics, others require peppy, bouncy, commercials, still others straightforward solid sell. But a reminder gimmick that can be quickly and easily spoken or sung, and which you can't get out of your mind because of the device itself or because of the way it's said or sung, is most important.

I could go on and on, but I haven't the time. As to results in figures I can't give you anything like that in this quickly prepared letter, but I can tell you that a brewery using nothing but spots rose from a position near the bottom to one of the top companies in the regional picture, and that *Whiz*, using nothing but spots did a sensational selling job all over the country. Practically all the other companies for whom I had the pleasure and work of preparing spots reported a very definite sales improvement due to the potent reminder value of the spots, singing and spoken.

I don't believe that a spot should be irritating in its nature. And I don't pay too much attention to those who regard all spots and all singing commercials as obnoxious. They're a part of the advertising and selling picture, they make the advertising easier to take in many instances or at least they lessen the impression of intrusion upon a free show. They're here to stay, and the results they've obtained prove beyond any question that the public accepts and welcomes them, in spite of the critics and the fashion for ridiculing all commercials.

I hope this is helpful to you.

WAG WAGNER.

First In Every Way

WSJS

Dominates Winston-Salem!

(Gives Bonus Coverage of Greensboro and High Point)

- 1st in Listening (Hooper)
- 1st in Network (NBC)
- 1st in Power (5000 watts)
- 1st on the Dial (600)
- 1st on the Air (1930)

Naturally, it follows that WSJS is
FIRST in Advertising!-Local-General-Network.

Your FIRST and BEST Buy!

Affiliated
with
NBC



Represented
by
HEADLEY-
REED CO.

NEED MORE COVERAGE?



KFYR

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, N. DAK.

Then you need KFYR and its five thousand watts on 550 kilocycles. Power, plus a choice frequency, amazingly high ground conductivity and 24 years of intense listener loyalty make KFYR the natural selection for the time-buyer who wants to make sure he picks the best buy. Ask any John Blair man.

In the market for smooth-as-silk dubbing?

There's no need to risk the irritation of a dubbing job where the levels aren't quite matched . . . or the timing is a little off. Not when you can have the benefit of RCA Victor "know-how"! At RCA you enjoy *all* the advantages . . .

- The most modern equipment and facilities in the trade, plus 50 years' experience.
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.
- Complete facilities for turning out slide film and home phonograph type records.
- Fast handling and delivery.

First in the field!



When you can get RCA "know-how"—why take anything less?

Send your masters to your nearest RCA Victor Custom Record Sales Studio:

114 East 23rd Street
New York 10, New York
MUrray Hill 9-0500

445 North Lake Shore Drive
Chicago 11, Illinois
Whitehall 4-2900

1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

You'll find useful facts
in our Custom Record Brochure.
Send for it today!

40 West 52nd

(Continued from page 5)

table mistake which occurred in the preparation of the J. A. Maurer, Inc. advertisement "Another Big Step Forward," in the current issue of SPONSOR.

This advertisement relates to a new type of multiple variable area 16-mm. sound track recently introduced by us, and contains a statement that when this type of sound track is reproduced on a projector which has its reproducing light beam rather badly out of adjustment, the distortion that results is much less than would be obtained with the types of variable area track that have been in general use. Unfortunately the distortion figures given, which relate properly to percentages of *intermodulation* distortion were stated simply as "per cent distortion" (about four times as bad, if interpreted as I believe most engineers would interpret such a statement), and the copy was written in such a way that the reader might draw the conclusion that this very poor performance was characteristic of 16-mm. projectors in general. Because of one of those unusual combinations of circumstances that seem to arise when a mistake is afoot, the copy for this advertisement was not submitted to me for approval, and it was only by accident that I saw a proof of the plate on the very day that you were mailing the magazine.

As Mr. Gaynor can tell you, we made every attempt to make the proper changes, and succeeded in doing so in the cases of several other magazines that were later in going to press. We feel very much embarrassed that this blunder occurred, and we will be most appreciative of anything you can do to bring our apology and regrets to the attention of the manufacturers whose products may possibly be involved, and their customers.

JOHN A. MAURER
President
J. A. Maurer, Inc.
Long Island City, N. Y.

FARM FACTS HANDBOOK

I want to commend you on your clearcut presentation of hard facts in the farm radio picture. I have marked with heavy red pencil several portions of the text, and especially cited your boxed editorial on page 28. You have



FIRST IN THE

QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc.
 FM 47 Kw. 103.7 Mc.
 TV 22.9 Kw. Video, 13 Kw. Audio, Channel 5

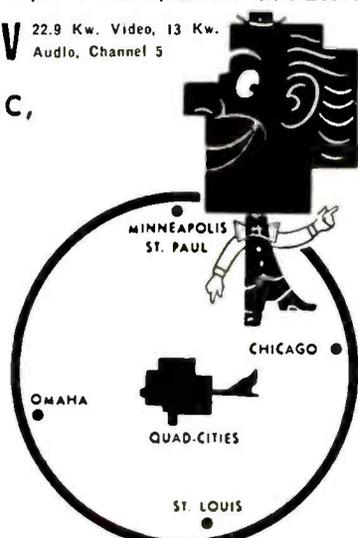
**Basic Affiliate of NBC,
the No. 1 Network**

ANOTHER "FIRST" WOC-TV—first TV station in the Quad Cities . . . first in Iowa! WOC-TV local programs are viewed on nearly 4,000 sets in the Quad-Cities . . . hundreds more in the 75 air-mile radius which reports good visual and aural reception. NBC-TV affiliation (non-interconnected) brings top network programs to this WOC-TV audience. Network, national and local advertisers reach a rich industrial . . . agricultural area through WOC-TV.

Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives





This is
WSYR ACUSE
 AM-FM-TV

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

WSYR ACUSE
 AM-FM-TV

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

BMI

SIMPLE ARITHMETIC
 IN
 MUSIC LICENSING

BMI LICENSEES	
Networks	23
AM	2,038
FM	410
TV	88
Short-Wave	4
Canada	150

TOTAL BMI
 LICENSEES . . . 2,713*

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

*As of December 13, 1949

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

no idea how much good this publication is going to do for those of us who have been butting our heads against the stone wall of urban indifference to the importance of the rural market. We have been fighting an uphill battle with most of the odds stacked against us for so long that many of the RFD's have lapsed into a state of resignation to the fates. Your Farm Facts Handbook is going to prove the shot-in-the-arm that is needed to put the farm department back on the right track in the minds of programmers and sales departments, and will help pave the way for some of us who have been fighting for "showmanship" in connection with farm department activities.

JIM CHAPMAN
 Farm Director
 WTAM
 Cleveland, Ohio

Congratulations on the fine presentation entitled Farm Facts Handbook. You have rendered a real service and those of us who are in the farm broadcasting field appreciate your splendid efforts.

Again many thanks for this fine service to American agriculture.

PHIL ALAMPI
 Radio Farm Director
 WJZ, N. Y.

PAHDON, SUH!

I was very much interested in seeing that you printed my letter on Page 7 of the November 7 issue of SPONSOR. but "suh," Charlotte is still south of the Mason-Dixon line and is in North Carolina instead of New York.

E. J. GLUCK
 President
 WSOC, Charlotte,
 North Carolina

CANADIAN SALUTE

On checking through the minutes of the last Western Association of Broadcasters meeting at Banff. I find that SPONSOR's fine exposition of the shortcomings of Hooper ratings was congratulated.

WILLIAM GUILD
 President
 Western Association
 of Broadcasters
 Lethbridge, Alberta

**IT'S HUNTING SEASON
 IN TEXAS . .**



But...

**There's No Limit
 On Results When
 You Buy . . .**

1. 12: NOON NEWS

Featuring Johnny Goodman

COMPARE THESE HOOPERS*

KNUZ	6.3
Net. A	4.0
Net. B	0.9
Net. C	3.9
Net. D	1.3
Ind. E	0.9
Ind. F	0.4
Ind. G	0.1

Blocked on both sides by an hour of number one rated quarter hours, "West's Best"...

**2. 1:30 to 2:00 P. M.
 AMERICAN COWBOY**

JOHNNY GOODMAN
 rides the herd with
 a 5.8 Hooper rating . . .

COMPARE THESE HOOPERS*

KNUZ	5.8
Net. A	3.5
Net. B	1.5
Net. C	0.8
Net. D	2.3
Ind. E	2.3
Ind. F	1.2
Ind. G	0.4

KNUZ salutes the world's
 largest Woolworth store
 and National Biscuit Com-
 pany's new seven million
 dollar plant, both recently
 opened in Houston!

*Source 1949 Hooper Report
 MAY THROUGH SEPT.

k-nuz
 9th Floor Scanlan Bldg.
 Houston, Texas



The case against the CBC

Radio and TV advertisers can profitably note that the governmental obstacles that have seriously hampered Canada's nearly 100 independent broadcasters may shortly be removed.

Nothing is settled yet, but the long smouldering resentment against a system which allows the state-owned Canadian Broadcasting Corporation to be both competitor and overseer to the private broadcasters of Canada has entered the action stage. Legislators, newspapers, and the average listener are attracted by the inequity of the situation and want to help the independent broadcasters do something about it.

In briefs to the Royal Commission on Arts, Letters, and Sciences at Ottawa the Canadian Association of Broadcasters and many individual broadcasters have recommended that the CBC return to its original non-commercial concept, that it be operated as a government subsidized project, that its control and regulation of independent broadcasting be abolished, that private commercial broadcasters be

permitted to organize national and regional networks.

The CBC has never been a dominant commercial factor, but in numerous ways it has felt competitively urged to hamstring the privately owned stations. Hence the edict against formation of networks by any but the CBC, the restrictions on power which only recently have been somewhat alleviated, the seizure of desirable channels, the unworkable requirement that in areas where there is more than one TV applicant that all get together in a joint operation, the constant bickerings and snap decisions on matters large and small.

Over the years we have observed the CAB and its member stations wrestling with these frustrating problems, and we have admired the steady progress, public spiritedness, and continued patience constantly demonstrated in the face of them. The equilibrium of the private broadcasters is in no small measure due to one man, Harry Sedgwick, the remarkably able president of CFRB, Toronto, who formed the CAB and guided its destinies for as many years as he could permit himself to hold office.

The current indignation over CBC inequities is partly due to a CFRB action. In September 1948 the CBC, together with the Canadian Department of Transport, ordered CFRB to relinquish its 860 kc frequency and move to 1010. Although a boost in power was authorized, the new channel neutralized the wattage increase. The move cost CFRB \$600,000, and the incident was cited throughout Canada as an example of CBC despotism.

The CBC, whose personnel includes many capable broadcasters, is caught in the meshes of an incongruous setup.

TV Critics Club

Ask any broadcast advertiser.

He'll tell you that a fellow can make a fortune with a gadget to really tell how the listener, or viewer, is reacting to his advertising.

Now comes the *TV Critics Club*, which may do just that.

The TV Critics Club (see *First-time Customer* in this issue) is an ingenious viewer's pulse-feeler concocted by *Look Hear*, a syndicated television column now appearing regularly in the New York Daily News and New York Herald Tribune, and aspiring to branch out to 17 more key TV markets in the near future.

Look Hear is a commercial venture (its first client is Consolidated Edison) which offers a merchandising paper titled "TV Critics Club News" to readers of the column. So far 5,000 readers have responded. Recently some 2,000 received an elaborate questionnaire containing some important commercial questions. To date over 57% have responded . . . a remarkable number. And SPONSOR finds the results more than interesting.

Look Hear has an idea that shouldn't go unnoticed. It won't . . . by us.

Daytime programing

Since the publication of "What's wrong with daytime programing" (5 Dec. issue) SPONSOR has received assurances from key executives at networks that the daytime fare will substantially improve. That's important news not only to daytime advertisers and net affiliates, but to independent broadcasters as well. A daytime shot-in-the-arm will benefit all.

Applause

KVOO and farm service

Last issue we commented on the increasing maturity of radio public service, and what it means to the advertiser.

Before the issue was out, and the field could read what we had to say, in came a letter from Bill Way, vice president and general manager of KVOO, Tulsa, which expresses better than we did what we had in mind. Mr.

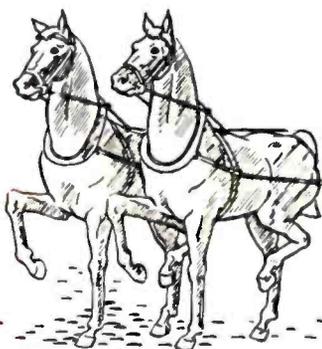
Way's letter came in response to one from us calling his attention to the truly outstanding cooperation that Sam Schneider, KVOO farm director, had rendered SPONSOR and broadcast advertising buyers in the preparation of SPONSOR's recently printed *Farm Facts Handbook For Advertisers*.

He wrote: "We appreciate your comment on the cooperation of our farm department. I want to assure you that

this is by no means unusual for our farm department's cooperation where the field of agriculture is concerned.

As Sam Schneider pointed out, we feel the challenge we have to assist agriculture and the farm radio industry. Anything we can do to put agriculture on the map is in our line—whether it be through our broadcasts or through assisting others to recognize agriculture."

Teamed for



SERVICE



PHIL EVANS



KEN PARSONS



BOB RILEY

The KMBC-KFRM Team fulfills a vital daily need in thousands of rural homes in Missouri, Kansas and surrounding states.

The Team maintains a full-time Farm Service department, under the direction of Phil Evans, nationally known expert. Innumerable experiments and developmental projects conducted on the thousand-acre KMBC-KFRM Service Farms, are passed on to rural listeners.

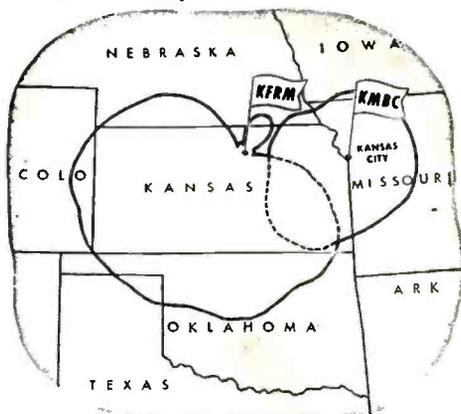
Evans is ably assisted by Ken Parsons, well known agronomist. Together, these two experts, with their up-to-the minute daily reports, keep rural listeners informed on latest developments in this important business of farming and agriculture.

Third member of this trio is Bob Riley, full-time marketcaster, who spends his entire working day at the Stockyards. He presents the market news several times each day direct from the Kansas City Livestock Exchange.

Other program features are presented by The Team specifically for the farm audience. As a result, The KMBC-KFRM Team is a welcome guest in the homes of those who live in the great Kansas City Trade territory.



The Team has the largest and finest group of artists ever developed by any Midwestern radio station. Pictured here is Hiram Higsby, master of ceremonies and entertainment star, heard on the nationally famous Brush Creek Follies, Dinnerbell and Western Roundup...just a few of the top-notch entertainment programs that are a daily feature of The KMBC-KFRM Team.



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

* 1940 Census

7th Oldest CBS Affiliate

KMBC

OF KANSAS CITY

5000 on 980



Represented Nationally by
FREE & PETERS, INC.

Programmed from Kansas City

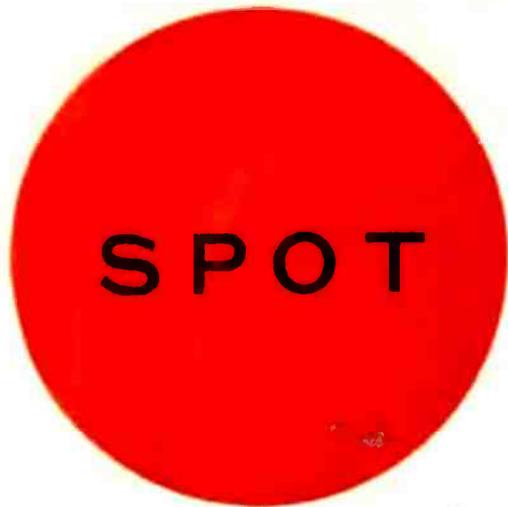
KFRM

For Kansas Farm Coverage

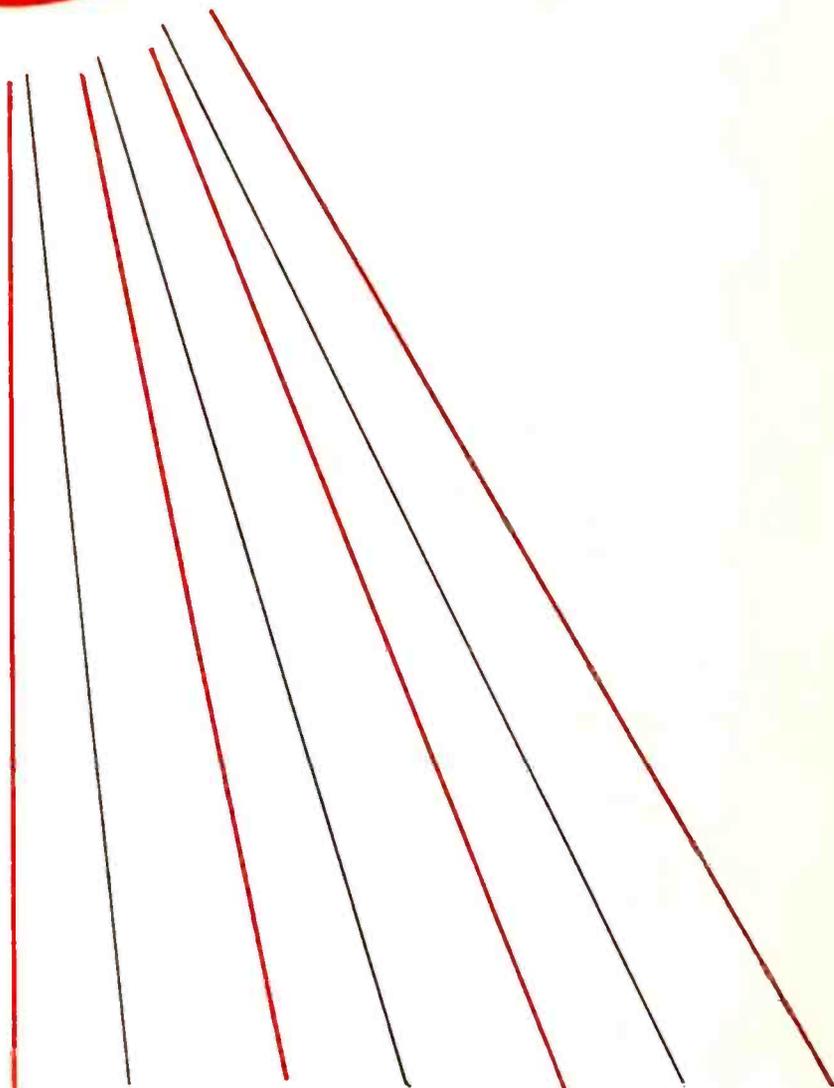
5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

THE SPOT IN MEMPHIS



WHERE
YOUR
SPOTS
ARE
SPOTLIGHTED



WHHM

INDEPENDENT—But Not Aloof!

MEMPHIS, TENNESSEE
PATT McDONALD, *manager*



Representatives: INDEPENDENT METROPOLITAN SALES



SPONSOR

For buyers of broadcast advertising

J 1 2 1

index

VOLUME 3
JANUARY 1949
THRU DECEMBER 1949

SPONSOR PUBLICATIONS INC., 510 MADISON AVE., N. Y. C.

automotive and lubricants

Opera TV debut for Texaco	Jan. 17	p15
Nash-Kelvinator package	Jan. 31	p32
The automotive picture, <i>part 1</i>	Mar. 14	p21
Why they call it Berlesday	Mar. 14	p60
Used car dealer techniques	Mar. 28	p26
Sale of tires, accessories through radio	Apr. 11	p32
Gas and oil refiners use radio effectively	Apr. 25	p26
Harold R. Deal, Tide Water Assoc. Oil Co., profile	May 9	p12
Baseball sponsorship booms	May 9	p30
Chrysler revamps dealer-sponsored series	May 9	p50
Olsen & Johnson for Buick on TV	May 9	p56
Case history effectiveness of automotive radio	May 23	p30
Latest automotive radio developments	July 4	p38
Auto sales in buyer's market	July 18	p26
Jeep sales boosted by spot and rural appeal	Aug 15	p16
Phillips Oil builds \$500,000,000 volume via radio	Oct. 24	p19
Chevrolet Number One TV sponsor	Nov. 21	p36
Cities Service three-dimensional TV film commercial	Dec. 19	p18

broadcasters problems and developments

Union headaches in TV	Feb. 14	p20
Why radio does not promote effectiveness	Feb. 14	p44
BMB dilemma	Feb. 28	p19
How stations merchandise	Feb. 28	p22
Fax a logical ad medium?	Mar. 14	p32
Platter, wire or tape recording-panel	Mar. 11	p46
Will there be 3,000 stations in 1955	Mar. 28	p30
You can't do business with Argentina	Mar. 28	p32
WKRC, KMOX strong on merchandising	Mar. 28	p60
Function of trade assn. in broadcasting	Apr. 11	p42
Direct mail selling and broadcasting	Apr. 25	p42
Relationship between reading and listening	May 9	p42
Radio is getting bigger	May 23	p26
WCOP, WSAI aggressive merchandisers	June 6	p14
Blueprint for federated NAB	June 6	p28
Puerto Rico broadcaster's problems	June 6	p32
Cause of network shifts by big advertisers	June 20	p14
Why FM has not become efficient ad medium	June 20	p38
Per inquiry advertising	July 4	p24
Code not too well honored first year	July 18	p84
Cost-per-thousand rate structure panel	July 18	p88
Rate card violation is bad long-term practice	Aug. 15	p24
Radio's role in employee relations	Aug. 29	p12
Cutting rates without cutting prestige	Sept. 12	p20

Saturation advertising in broadcasting	Sept. 12	p42
Selling the undergraduate	Oct. 24	p16
Do sponsors want BMB	Nov. 7	p26
What factor is merchandising and promotion in choice of stations	Nov. 7	p40
Should time costs depend on program ratings	Nov. 21	p24
Is mail order good for radio	Dec. 5	p19

clothing

G. Vernon Cowper, Bates Fabrics, profile	Jan. 3	p12
Suit and cloakiers saturate air	Jan. 17	p19
Ohrbach's invades Los Angeles	Jan. 31	p22
Lee hats repeat to local dealers	Apr. 11	p14
Beck's shoes come to big time TV	Apr. 11	p96
H. Woodruff Bissell, Handmacher-Vogel Inc., profile	Apr. 25	p14
Men's clothing war	Apr. 25	p16
Little radio activity in clothing field	July 18	p27
Drew Pearson switches to Adam Hats, Montgomery signs for Lee	Aug. 1	p19
J. B. Beltaire, Frank H. Lee Co., profile	Aug. 15	p14
Adam Hats takes Pearson	Aug. 29	p30
Selling teenagers in Galesburg	Oct. 24	p22

commercials and sales aids

Weather is commercial	Jan. 3	p14
Commercials with a plus	Jan. 31	p28
One-shot commercials	Jan. 31	p32
TV Commercials for large and small screens	Jan. 31	p38
Early morning commercials	Feb. 14	p17
Cuticura's singing commercials	May 23	p27
Daytime serials on local-retail basis	May 23	p34
Commercial impact of daytime serials	June 6	p26
How's your sponsor identification	June 20	p21
Public interest approach to sales	June 20	p30
Per inquiry advertising	July 4	p24
Sponsor identification	July 4	p27
Per inquiry advertising	July 18	p20
Pinpoint programing thru selective	July 18	p29
Good hunting for breaks	July 18	p41
Faltering farm commercial	Aug. 1	p30
TV station break	Aug. 1	p48
Farmers like many commercials	Aug. 15	p36
Is TV-AM more effective per ad dollar?	Aug. 29	p38
Commercial radio in Europe	Sept. 26	p30
Does your TV commercial click?	Oct. 10	p26
Every other week TV programing	Nov. 21	p38
Is mail order good for radio	Dec. 5	p19

Cities Service three-dimensional TV film commercial	Dec. 19	p13
Letter from a jingle-smith	Dec. 19	p21
Name brands bought after viewing TV commercials	Dec. 19	p28

confections and soft drinks

The Peter Paul formula	Jan. 3	p24
Bob Woodruff, Coca Cola, profile	Feb. 28	p11
Pepsi-Cola adds network radio;		
Whiterock, Hires drop out	Mar. 14	p11
Listener contests boost sales curve for Peter Paul	June 6	p43
Soft drink sales up	July 18	p108
Squirt sells soft drinks with kiddie show	Aug. 15	p22
Squirt Beverage Co. finds TV profitable	Sept. 26	p14

contests and offers

Giveaways, big business	Feb. 28	p8
Listener contests boost sales curve of Peter Paul	June 6	p43
New trends in radio & TV giveaways	June 20	p14
Smaller direct-result sales promotions replace giant giveaways	July 18	p80
Are giveaways good programing	Sept. 12	p25
Return of the boxtop	Nov. 21	p21
TV premiums	Dec. 5	p32
New giveaway show smash sales producer	Dec. 19	p18

drugs and cosmetics

Joseph M. Allen, Bristol-Myers, Profile	Mar. 14	p18
Baseball sells drugs	May 9	p30
Serials sell drugs	May 9	p32
Cuticura clicks with singing commercials	May 23	p27
Dr. George A. Bunting, Noxzema, profile	June 6	p12
Dayton drug chains 15,000 programs	June 20	p28
Edward L. Mabry, Vick Chemical Co., profile	July 18	p12
Fall forecast in drug advertising	July 18	p25
Block programing	July 18	p38
Robert J. Piggott, Grove Labs., profile	Aug. 1	p12
Chesebrough and the common touch	Aug. 29	p23

farm radio

Farm listening tastes are simple	Jan. 3	p28
Farm research study	Jan. 17	p24
Farm service programs	Jan. 31	p16
Farm machinery, feed and seed sales high	July 18	p66
Rural listeners worth cultivating	July 18	p30
Faltering farm commercial	Aug. 1	p30
Jeep sales boosted by spot and rural appeal	Aug. 15	p16
Farmers like many commercials	Aug. 15	p36
Farm case histories	Sept. 26	p64

food and beverages

Cereals and how they're sold	Jan. 3	p21
Donald Danforth, Ralston Purina Co., profile	Jan. 31	p14
General Baking uses selective radio for Bond bread	Feb. 14	p22
La Rosa follows Skippy pattern	Mar. 14	p25
General Baking Co. use of selective radio	Mar. 28	p14
Margarine makes good	Apr. 11	p30
Borden's and General Foods pre-broadcast promotions	Apr. 11	p35

Borden's County Fair promotion	Apr. 11	p96
Margarine radio campaign sparked	May 9	p20
Baseball sells food	May 9	p30
Serials sell in summer	May 9	p32
Henry Schachte, The Borden Co., profile	May 23	p16
The wonder story of Sez-syrup	June 6	p24
Commercial impact of daytime serial	June 6	p26
Squeezing the most out of Bing	July 4	p22
Food industry adjusted inventory	July 18	p25
The Squirt slant	Aug. 15	p22
Mail pull record for La Rosa and WOR	Aug. 29	p12
James Allen Barnett, Lever Bros., profile	Sept. 26	p12
Squirt Beverage Co. finds TV profitable P.S.	Sept. 26	p14
Holiday Mix makes 4-state debut via radio	Sept. 26	p26
Return of the box top	Nov. 21	p21
Cranberry on the air	Nov. 21	p32
Tune-O show smash sales producer	Dec. 19	p18
Nabisco: master merchandiser	Dec. 19	p24
Nevins squeeze play--oranges and grapefruit	Dec. 19	p32

insurance and finance

Radio sells securities	Jan. 31	p26
Carrol Meter Shanks, Prudential, profile	June 20	p12
Insurance top year 1948	July 18	p27
TV opportunity for banks	Aug. 15	p16
Equitable opens door to 7,000 salesmen	Nov. 7	p28

miscellaneous products and services

Glass Wax amazing story	Jan. 3	p30
Wholesalers' lament	Jan. 3	p26
Department stores	Jan. 3	p78
Selling furniture the Canadian way	Jan. 17	p76
Who uses radio locally	Jan. 17	p32
Blackstone washing machines sales via co-op deal	Feb. 14	p29
Selling diesel engines via outdoor show	Feb. 14	p32
Sport equipment and hardware stores use co-op radio	Feb. 14	p32
E. James McGookin, Revere Camera Co., profile	Apr. 11	p10
Ronson's second air show	Apr. 11	p14
Toni broadcast plans	Apr. 25	p16
How to sell a napkin	Apr. 25	p34
Baseball sells beer	May 9	p30
Can radio do effective job for brokerage firm	May 23	p18
FM and storecasting	May 23	p18
Daytime serials on local-retail basis	May 23	p34
Charles H. Percy, Bell & Howell Co., profile	July 4	p14
Pen and pencil business decline	July 18	p26
101 Chicago laundries sell via radio	Aug. 1	p24
Getting your share of dealer co-op dollar	Aug. 1	p26
Radio, new dimension to resort and travel advertising	Aug. 1	p33
Dealer co-op advertising	Aug. 15	p26
Does hard liquor advertising belong on the air panel!	Aug. 15	p32
Dealer co-op advertising	Aug. 29	p32
Gardening programs have sales payoff	Sept. 12	p20
Radio & TV sell magazines	Sept. 26	p21
Highbrow music sells beer	Oct. 10	p28
Victor M. Ratner, R. H. Macy & Co., profile	Oct. 24	p10
Air-wick to use TV for first time	Oct. 24	p16
New Premium beer wins Washington	Nov. 7	p32
B. F. Michton, Ideal Toy Co., profile	Nov. 21	p12
There's money in matzos	Dec. 5	p22
Frank C. Verbest, Blatz Brewing Co., profile	Dec. 19	p12

programming

Mr. & Mrs. Duos for TV	Jan. 3	p14
TV block programming	Jan. 3	p44
Live & E. T. breaks and announcements	Jan. 17	p52
Network programs for local sponsor	Jan. 31	p16
Farm service programs	Jan. 31	p16
Why sponsors change programs	Jan. 31	p19
Program producers lament	Jan. 31	p30
Status of film recording	Feb. 14	p15
Early morning programming	Feb. 14	p17
Horace Heidt's road shows for Philip Morris	Feb. 14	p26
Talent lament	Feb. 14	p30
Giveaways, big business	Feb. 28	p8
TV in daytime	Feb. 28	p24
Letters tell how your program sounds	Mar. 14	p25
Building a TV newsreel	Mar. 14	p29
Why they call it Bertlesday	Mar. 14	p60
Happy Gang's zany humor pays off in Canada	Apr. 11	p36
Folk songs popularity	Apr. 25	p21
Program effect on change in agencies	May 9	p20
Summer outdoor radio events sell	May 9	p27
Baseball sponsorship booms	May 9	p30
Serials hot listening in summer	May 9	p32
Summer replacements problem	May 9	p35
Folk music produces where other programming fails	May 23	p24
TV program form to fill place of radio disk jockey	June 6	p44
How's your sponsor identification	June 20	p21
Kid disk jockeys	June 20	p24
Suspense, test-tube success	June 20	p26
The public service approach	June 20	p30
Shows with specific appeal are large mail order pullers	July 4	p16
Sponsor identification	July 4	p27
Squeezing the most out of Bing	July 18	p20
Networks fight to build listening	Aug. 15	p19
Novel kiddies show sells soft drink	Aug. 15	p22
Disk jockey phenomenon	Aug. 29	p28
Prestige programs	Sept. 12	p32
Foreign language programs	Sept. 12	p34
Disk jockey show its own best promotion	Sept. 12	p36
What makes TV program tick	Sept. 12	p64
Juvenile TV shows	Sept. 26	p57
TV developing program types of its own?	Oct. 10	p32
Should client share cost of agency prepared TV show	Oct. 24	p40
What to do when program starts decline	Nov. 7	p30
Should time costs depend on program ratings?	Nov. 21	p24
Every other week TV programming	Nov. 21	p38
What's wrong with daytime programming	Dec. 5	p26

public service

Farm service programs	Jan. 31	p16
Broadcasting develops good community relations	Feb. 28	p32
Public interest approach to sales	June 20	p30
When presses stop rolling	June 20	p32
Public served when presses stop	July 4	p26
Regional nets minus land lines serving statewide needs	July 4	p30
Public service opportunity in TV for banks	Aug. 15	p16
Making TV part of community life	Aug. 15	p57
Prestige programs	Sept. 12	p32
Sponsored public service	Dec. 5	p28

publicity and promotion

Kenyon & Eckhardt and Ayer press agency pays	Aug. 1	p28
Networks fight to build listening	Aug. 15	p19

radios, tv sets, electrical appliances

Ross D. Stragusa, Admiral Corp., profile	Feb. 14	p14
Blackstone Washing Machines sell via co-op radio	Feb. 14	p29
Frigidaire transcribed co-op programs	Mar. 28	p11
Why Blackstone suspended co-op adv.	July 4	p16
Selling TV sets via TV	July 4	p48
W. Paul Jones, Servel, Inc., profile	Oct. 10	p10
James E. Peters, Blackstone Corp., profile	Nov. 7	p16
Radio sells Muntz TV sets	Nov. 7	p24
Harry J. Deines, Westinghouse Electric Corp., profile	Dec. 5	p10

research

Farm listening	Jan. 3	p28
Sindlinger—How many listen in and why	Jan. 3	p32
Farm research analysis	Jan. 17	p24
TV research organizations	Jan. 31	p24
BMB dilemma	Feb. 28	p19
BMB meets a crisis	Mar. 28	p28
Blueprint for a coverage map	Apr. 25	p24
Sponsor pays more for TV, gets more	Apr. 25	p58
Statistics on summer listening	May 9	p23
Buying decisions come in summer	May 9	p26
Relationship between reading and listening	May 9	p42
Don't underestimate 13-19 year old buyer	May 23	p21
Radio is getting bigger	May 23	p26
The national rating problem	June 6	p21
How's your sponsor identification	June 20	p21
The big plus	July 4	p19
The national rating problem	July 18	p20
Out-of-home listening	July 18	p32
Independent's impact proved	July 18	p46
Ratings, take your pick	July 18	p82
U. S. radio audience grows	Aug. 1	p21
Research portfolios for sponsors	Aug. 15	p28
City Hooperatings, frailties and misuse	Aug. 29	p26
Seeing vs. listening	Sept. 12	p30
Foreign language radio statistics	Sept. 12	p34
What makes TV program tick	Sept. 12	p64
Reading vs. Listening. Lazarsfeld findings	Sept. 26	p24
Sindlinger's Radox new rating device	Sept. 26	p28
Are ad budgets big enough?	Oct. 10	p17
Ten billion a year negro market ignored	Oct. 10	p24
How radio rates in TV homes	Oct. 24	p24
Increase in radio homes and acceptance shown	Oct. 24	p28
The forgotten 15,000,000 Negro audience	Oct. 24	p30
The big plus (% bonus in out-of-home listening)	Nov. 7	p21
Do sponsors want BMB	Nov. 7	p26
You can predict TV costs	Nov. 21	p13
Should time costs depend on program ratings	Nov. 21	p24
More facts wanted	Nov. 21	p30
Reaching the Negro market	Dec. 5	p11
Advertiser rediscovers spot	Dec. 5	p24
TV critics club members name brands bought after viewing commercials	Dec. 19	p28
Radio is getting bigger	Dec. 19	p30

soaps, cleansers, toilet goods

Gillette Bowl games sponsorship	Jan. 31	p33
Lewis F. Bonham, Mennen Co., profile	Mar. 28	p10
Secret life of a soap opera	Apr. 11	p27
Colgate-Palmolive-Pet using Canada's Happy Gang	Apr. 11	p36
Soap opera for enjoyment and psychological release	Apr. 25	p29
Serials sell soap in summer	May 9	p32
Soap opera writer vs. sponsors	May 23	p28
Two-thirds of Conti budget to radio	June 6	p30
Soaps using more spot	July 18	p26
Richard N. Harris, Toni Inc., profile	Sept. 12	p14
James Allen Barnett, Lever Bros., profile	Sept. 26	p12
Amnidant puts 75% of ad budget in radio	Oct. 10	p20
The Gillette score	Nov. 21	p28

television

Confusion in what may or may not be done	Jan. 3	p34
TV block programming	Jan. 3	p44
TV stations capitalize on promotion advantages	Jan. 17	p22
Applauding TV enterprise	Jan. 17	p62
TV commercials for large and small screens	Jan. 31	p38
Status of film recording	Feb. 14	p15
The big headache with unions	Feb. 11	p20
TV in the daytime	Feb. 28	p24
6-12 year olds appeal for TV	Feb. 28	p10
Joseph M. Allen, Bristol-Myers, profile	Mar. 14	p18
Building a TV newsreel	Mar. 14	p29
Why they call it Berlesday	Mar. 14	p60
What makes Bulova tick	Mar. 28	p23
Adjusting rates on radio-TV sharing audience	Mar. 28	p38
New advertising dollars for TV	Mar. 28	p57
Who is sponsoring TV	Apr. 11	p84
Beck comes to big time TV	Apr. 11	p96
H. Woodruff Bissel, Handmacher-Vogel Inc., profile	Apr. 25	p14
Men's clothing war	Apr. 25	p16
Toni TV plans	Apr. 25	p16
Sponsor pays more for TV, gets more	Apr. 25	p58
Summer highlighting showcases for fall buying	May 9	p56
Polaroid paradise	May 23	p52
TV program form to fill place of radio disk jockey	June 6	p14
Motiv on polaroid success	June 6	p57
Beauty and TV	June 20	p56
Sunset Stores sell TV sets via TV	July 4	p48
11 TV markets; 2,000,000 TV homes	July 18	p97
Air film for sponsors	July 18	p98
Creating the short short commercial	Aug. 1	p48
TV opportunity for banks and financial advertisers	Aug. 15	p16
Making TV part of community life	Aug. 15	p57
Is TV-AM more effective per ad dollar?	Aug. 29	p38
Can you predict TV costs?	Aug. 29	p57
What makes TV program tick	Sept. 12	p64
Squirt Beverage Co. finds TV profitable	Sept. 26	p14
Color in advertising	Sept. 26	p32
Juvenile TV shows	Sept. 26	p57
Does your TV commercial click?	Oct. 10	p26
Is TV developing own program types	Oct. 10	p32
An-Wick to use TV first time	Oct. 24	p16
Should client share cost of agency-prepared TV show	Oct. 24	p10
Finds 44% cannot afford TV sets in D. C.	Nov. 7	p18

Radio made us says Muntz	Nov. 7	p24
You can predict TV costs	Nov. 21	p13
Chevrolet, number one TV sponsor	Nov. 21	p36
Every other week TV programing	Nov. 21	p38
Theatre television	Dec. 5	p11
TV premiums	Dec. 5	p32
Name brands bought after viewing TV commercials	Dec. 19	p28
What's keeping sponsors out of TV	Dec. 19	p38

tobacco

Philip Morris Features Horace Heidt on road	Feb. 14	p28
Mail Pouch Tobacco finds outdoor sport shows profitable	Feb. 14	p32
Larus & Bros. sponsorship of Sportsman's Quiz on CBS-TV	Feb. 14	p32
Baseball sells cigarettes and tobacco	May 9	p30
Cigarette Smoking Up	July 18	p25
J. Whitney Peterson, United States Tobacco Co., profile	Aug. 29	p10
Fatima comes back	Sept. 12	p28
Why Tales of Fatima was dropped	Oct. 10	p11
Millions more call for Philip Morris	Oct. 24	p26

time buying

Buying of selective time made easy as network	July 4	p26
Why agency radio production departments lose money	Aug. 1	p36
Dealer co-op advertising	Aug. 15	p26
Station and market data help remove time buying guesswork	Aug. 29	p34
Spot Radio Estimator published by NARSR	Nov. 7	p18
Should time costs depend on program ratings	Nov. 21	p24
Your time buyer can contribute more	Nov. 21	p26
More facts wanted	Nov. 21	p30
Is there a radio man in the house	Dec. 19	p26

transcriptions

A transcription is made	Jan. 17	p27
Transcription producers lament	Feb. 28	p28
Platter, wire or tape recording panel	Mar. 14	p16
Tailor-made transcriptions	Oct. 10	p22

transit radio

How terrific is Transit Radio	Jan. 17	p15
More advertisers for Transit Radio	June 6	p14
FM on way up again	July 18	p69
Tests prove transitradio important medium	Sept. 26	p14

watches, jewelry

William Helbein, Helbros Watch Co., profile	Jan. 17	p8
Elgin American Holiday package	Jan. 31	p33
Radio sells a watch band	Feb. 28	p27
What makes Bulova tick	Mar. 28	p23
Watches and Jewelry sales off	July 18	p64
Speidel expands radio, enters TV	Aug. 1	p19