

OK

**SPONSOR**  
*For buyers of broadcast advertising*

Who Listens to FM?—p. 29

Dialing habits are changing—p. 23

Candy on the air—p. 36

Escape through radio—p. 26

Radio magic transformed this mother into Cinderella—p. 26





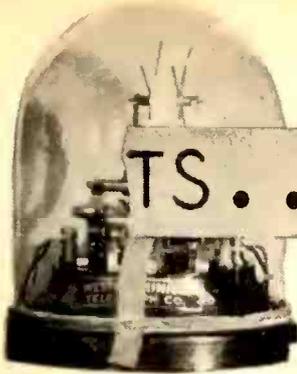
Each Fort Industry station draws on a reservoir of know-how that's kept well-filled with tested ideas and promotions originating with the other six alert, aggressive Fort Industry stations. Result? Listener interest that makes cash registers hum.



## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.  
 WLOK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.

*National Sales Offices: 527 Lexington Ave., New York 17. Eldorado 5-2455*



# TS... SPONSOR REPORTS...

## ... SPONSOR REPOR

March 1948

### MOTION-PICTURE ANTI-TV FRONT IS CRACKING

Twentieth Century-Fox's sale of daily newsreel to Camels is only beginning of break by that film company with motion picture industry on TV. They have applied for station in Boston and expect to file for several other towns as well. Their television blueprint includes equipment for theater-size TV in cities where consumer video operations are under way. Paramount, first motion picture company with TV interests, may sell KTLA (L. A.) and its stock in DuMont. It will not accept offers made for WBKB (Chicago). Barney Balaban, head of Balaban & Katz, Paramount subsidiary owning WBKB, feels it's too valuable to let go, whatever motion pictures exhibitors think about it.

-SR-

### 55 BBD&O CLIENTS USE SPOT

Of BBD&O's 102 clients 55 are using spot announcements. Budgets for 55 range from \$10,000 to over \$1,000,000.

-SR-

### BLOCK-PROGRAMMED JOCKEYS BRING WMCA \$600,000

Block-programmed name disk jockeys have upped New York WMCA's daytime sales 30% over station's similar period last year. Billings of Bea Wain and Andre Baruch (Mr. and Mrs. Music), Tommy Dorsey, Ted Steele, and Duke Ellington, all WMCA disk jockeys, are said to exceed \$600,000 annually.

-SR-

### E.Q. OF NEW STARS RISING

While Bing Crosby's Enthusiasm Quotient, as checked by Gallup, is highest of all performers, new stars are looming strong. On way up are Spike Jones, My Friend Irma (program rather than performers in this case), Christopher Lynch, Danny Thomas, Abe Burrows, Jim Backus, Dorothy Shay. E.Q. is based on listener-enthusiasm tests.

-SR-

### CAMPBELL TO MAKE MBS TEST?

Campbell Soup, whose broadcast advertising is concentrated now on CBS, may take a test flight on Mutual. MBS is giving its all to satisfy Campbell they have something no other net can give Camden soup manufacturer.

#### **SPONSOR's new Chicago address**

SPONSOR's Chicago office, managed by Kay Brown, moved to expanded quarters at 75 East Wacker Drive, Zone 1, on February 2. The new telephone number is Financial 1556. In addition to serving as Midwest advertising headquarters, the Chicago office maintains a readers' service section where back copies and other subscriber aids are available.

# S . . . S P O N S O R R E P O R T S . . . S P O N S O R R E

## NBC PACKAGE- PROGRAM EXPANSION

NBC purchase of "Aunt Mary" and "Dr. Paul" serial programs is start of build-up in program production and ownership facilities. Number of other show properties are being considered for purchase.

-SR-

## AD-FIGHT ON FTC "FREE" RULING

FTC ruling that word "free" can be used only for premium given without required purchase of anything (not even label or boxtop), has started one of advertising industry's greatest battles with government. Ruling will be taken to high courts if Commission doesn't reverse stand.

-SR-

## CBS TO INVEST \$1,000,000 IN TV

CBS will invest over \$1,000,000 in TV facilities, with building of new studios and return to studio production. CBS developed many present-day production formulas; is expected to give NBC and DuMont fight for audience attention. Net has 3% interest in Madison Square Garden Corporation, is expected to strengthen its stock position substantially although officially "not interested" in becoming large-scale stockholder.

-SR-

## NATIONAL SPOT ADS OFF IN JANUARY

While local broadcasting business was up in January, national spot placement continued down (see page 64). Radio's "market by market" form of advertising is sensitive to business conditions which continued shaky at all levels but retail.

-SR-

## 12-MONTH CONTRACT PROTECTION?

Business conditions are too unsettled, according to most network and national spot advertising authorities, for advertisers to be given 12 months protection on rates, in most cases, as requested by AAAA. AAAA request for extension of 2% cash discount is meeting more acceptance. When conditions are unsteady any incentive for cash payment will cut credit losses.

-SR-

## WHITE ROCK GETS STARTED

White Rock air advertising in local markets (indicated in SPONSOR'S "Soft Drink Leadership") started in February. Concentration at present is in Miami (WIOD, WQAM, WGBS, WKAT, WWPB) and Palm Beach (WEAT, WJNO, WIRK). Chain breaks, time signals, and jingles are being used. Green River is also getting under way reviving interest in this nostalgic drink.

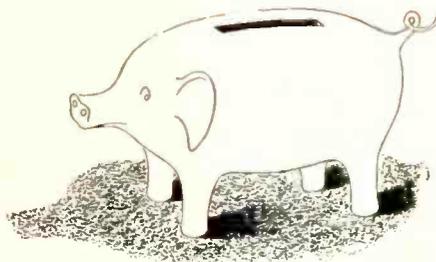
-SR-

## MUSIC SELLING TEST

Seven independent stations decided in January to prove that radio is music's best selling medium. They took a song, "There I Go," out of dead storage, repressed a Vaughn Monroe disk, and each plugged it 5 to 10 times daily. Sales have passed 125,000 with Victor Recording looking to 250,000 goal. Sheet music has been reissued and everyone's happy including song writers Hy Zaret and Irving Weiser. Idea was inspired by Ted Cott of WNEW. Test stations were WHDH, Boston; WJJD, Chicago; WNEW, New York; WPEN, Philadelphia; WSCR, Scranton; WWDC, Washington; WWSW, Pittsburgh.

# The Oklahoma City Consumer Panel

...CAN  
SAVE  
YOU  
MONEY



The Oklahoma City Consumer Panel is a marketing test laboratory sponsored by Station WKY and the Oklahoma Publishing Company at an annual cost in excess of \$50,000 to provide today's advertisers with useful, up-to-date, significant market information which today's competitive selling requires.

From daily purchase records kept by 400 representative families, purchases in 40 selected classifications are coded on individual cards at the rate of 30,000 a month. Quarterly reports are available to advertisers without charge showing brands purchased, number of families buying, number of units purchased, price paid and the place of purchase.

Special analyses correlating purchase records with biographical information for longer or shorter periods are available at actual tabulation cost.

The Oklahoma City Consumer Panel, scientifically designed and controlled for utmost accuracy, is conducted and supervised by Audience Surveys, Inc. Because it is capable of quick, exact measurement of consumer reaction to new products, advertising campaigns or merchandising plans—or keeping a constant check on old ones—the Consumer Panel makes Oklahoma City one of the most useful and sensitive test markets in the country today. Write today to find out how it can save money for you in 1948.

OKLAHOMA CITY

*Second Quarterly Report of  
Oklahoma City Consumer Panel*

NOW READY

Tabulations of purchases by the 400 families of the Oklahoma City Consumer Panel for the months of October, November and December, 1947, are now ready. If you wish to see the report for any particular food or drug classification, write us today.

THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN—OKLAHOMA CITY TIMES—THE FARMER-STOCKMAN—KVOR, COLORADO SPRINGS—KLZ, DENVER AND WEEK, PEORIA AFFILIATED IN MANAGEMENT—REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

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**SPONSOR**

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COVER PICTURE: "Escape" is just as important for a mother of three as it is for the bobby soxer, if not more so. Mrs. Anne Burke became Queen for a Day and with her three boys visited the movie studios, where she was guest of juvenile stars, Bobby Driscoll and Luana Patton, who stand next to throne.

## 40 West 52nd

### VIDEO'S FOREIGN FILM

I have just finished reading your article entitled "More Film Than Live" in the current (February) edition of SPONSOR. In this article you put forth the various advantages and disadvantages of films on television, as well as a survey of the current uses of films and film availabilities for video's prospective sponsors.

I think the article deserves an all-important P.S. added to it in the next issue. Nowhere in your review of film properties available for television screening do you outline the advantages (both in price and quality) of outstanding films produced abroad in foreign languages. You simply pass these off in the ambiguous phrase (quote) "First-run foreign films, many of them with dialogue ghosted in English, will be available" (unquote).

I feel that this is a totally inadequate statement on the situation that actually exists. Gainsborough Associates for example, has a catalogue of some of the most outstanding films ever made, films which have received universal critical acclaim and are today racking up grosses in neighborhood theatres that were previously unheard of for anything other than an American produced film. Each of these films is available for a commercially sponsored television film theatre program. Foreign-produced films are the only answer to the Hollywood boycott of television. Many of these movies cannot be matched by Hollywood.

I think that an added word on the position of the foreign film in these early commercial stages of television development is essential to round out your otherwise excellent article.

NATHAN M. RUDICH  
Director of television  
Gainsborough Associates, N. Y.

### "PLUS" ADVERTISING

Here is the name to supplant "spot" in designating advertising placed on a regional basis. It is a four-letter word; a word that is not now used by any other medium to designate a type of advertising.

It is a word that will show to advantage the many extras which are derived from this type of individualized advertising.

It is one which has been a byword of the

(Please turn to page 6)

## Look Here

### MR. FINNIAN!

It's shamrock and shillelagh time, but don't depend on an Irishman's luck to get a good radio buy! Mr. Finnian and YOU, too . . . be "sponsor wise", invest your pot of gold in a sure sales winner . . . WWSW. Just look here:

1. **BLOCK PROGRAMMED MUSIC SHOWS** like the Tommy Dorsey Show, Six to Eight Special, Music and Sports Parade, that rate high with Pittsburgh listeners.
2. **TOP SPECIAL EVENTS COVERAGE . . . 21 permanent remote WWSW lines terminating at key Pittsburgh points.**
3. **SPORTS COVERAGE . . . man, it's terrific!** Football with the Steelers, baseball with the Pirates, basketball, golf, tennis, plus coverage of scholastic and collegiate games.



No leprechauns, no magic wands with WWSW. It's 16 years of experience in programming for Pittsburgh that has upped sales for local and national\* advertisers.—So don your shamrock and hitch your sales wagon to a sure sales winner . . . WWSW—the station that BAGS MORE LISTENERS PER DOLLAR IN PITTSBURGH!

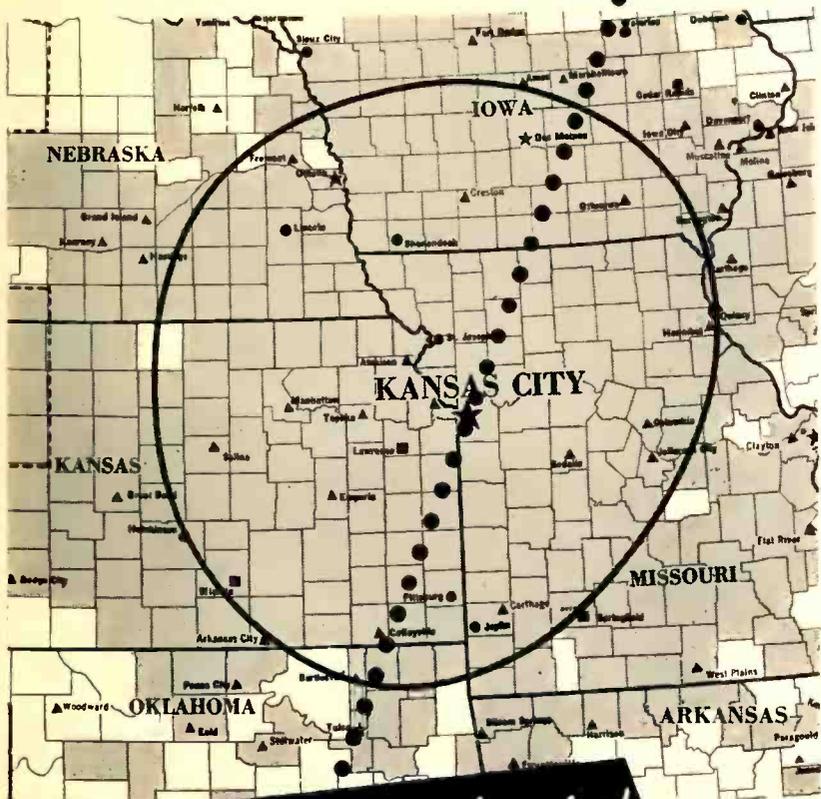
\*g'wan ask Forjoe

# WWSW

*Pittsburgh's Leading  
Independent*

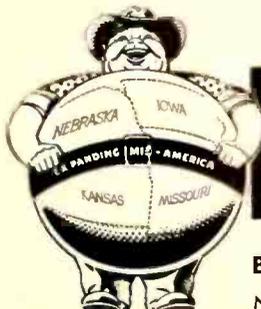


*Selling  
Cows or  
Constellations?*



*One Does It - in Mid-America!*

- One station
- One set of call letters
- One spot on the dial
- One rate card



Whether you sell to farmers or city dwellers — you can reach 'em both on KCMO. KCMO has the power — 50,000 watts\* non-directional. KCMO is programmed to reach both audiences. And KCMO has the coverage — with 213 of the richest counties in Mid-America inside the KCMO measured 1/2 millivolt contour (mail response from 374 counties in six Mid-America states, plus 18 other states, indicates listeners far beyond this area). Center your selling on Kansas City's most powerful station.

**\*50,000 WATTS DAYTIME Non-Directional**  
**... 10,000 WATTS NIGHT — 810 kc**

**KCMO**

KANSAS CITY, MISSOURI  
Basic ABC Station FOR MID-AMERICA  
National Representative . . . John E. Pearson Co.

The Swing is to WHB in Kansas City



EXTRA! EXTRA! EXTRA!  
**10,000 WATTS!**

WHB is a buy-word with advertisers as well as listeners, because certain established WHB "extras" are general trade knowledge — extra pulling power, extra selling power, extra experience; extra service in building fine, sound programs; and the extra famous WHB showmanship and *joie de vivre*.

Soon, however, WHB will offer new extra facilities, too—10,000 watts day and 5,000 watts night on 710 kilocycles, full-time operation!

*When will all this happen?* This month, we hope. Act now for an extra-good buy!

**10,000 WATTS IN KANSAS CITY**

**WHB**

DON DAVIS  
 PRESIDENT

JOHN T. SCHILLING  
 GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

**40 West 52nd**

Continued from page 4

industry for many years, so therefore should experience no difficulty in gaining immediate acceptance among agency, representative, and station personnel.

It is a descriptive word . . . it has imaginative powers far and above the present word being used. It has the attribute of specifically describing announcements and programs in one classification.

Mr. Editor, I submit as the most powerful word it is possible to use PLUS Advertising.

For PLUS advertising (spot advertising) does give the advertiser all of the plusses, all of the extras, not found in network advertising. Plus values such as localization; individual markets; local merchandising; and all of the other known advantages.

ROBERT WASDON  
 WLOW, Norfolk

**CONTEST INFO FOR MEXICO**

When I left Bozell & Jacobs at the first of the year, I also left my file of SPONSOR, thinking that they'd surely have the book here. To sum it all, here I am in the midst of all sorts of radio . . . without my SPONSOR.

We have a client that is going to introduce a new product in about three months, and I'd like to do it with the old stand-by—a contest. I was wondering if you could send me those back issues of SPONSOR that might contain any information along these lines.

Radio is without any question the most powerful medium here in Mexico. Most of our clients are on with at least a half-hour show each week. Coca-Cola of Mexico, like its big brother in the States, uses lots of radio. Add to this General Motors, Philco, La Moderna (cigarettes), Cuautemoc Brewery (beers), and many others, you can see that it's a wonderful place for the man who likes radio.

KENDALL BAKER  
 Publicidad D'Arcy, S. A.  
 Mexico City

**AN "OLD" CONTEST**

On page 52 of your February issue you continue to list the American Oil Company Professor Quiz contest for home listeners. This contest was ended some time ago and I would greatly appreciate it if you will eliminate this entry from your future contest listings.

(Please turn to page 14)

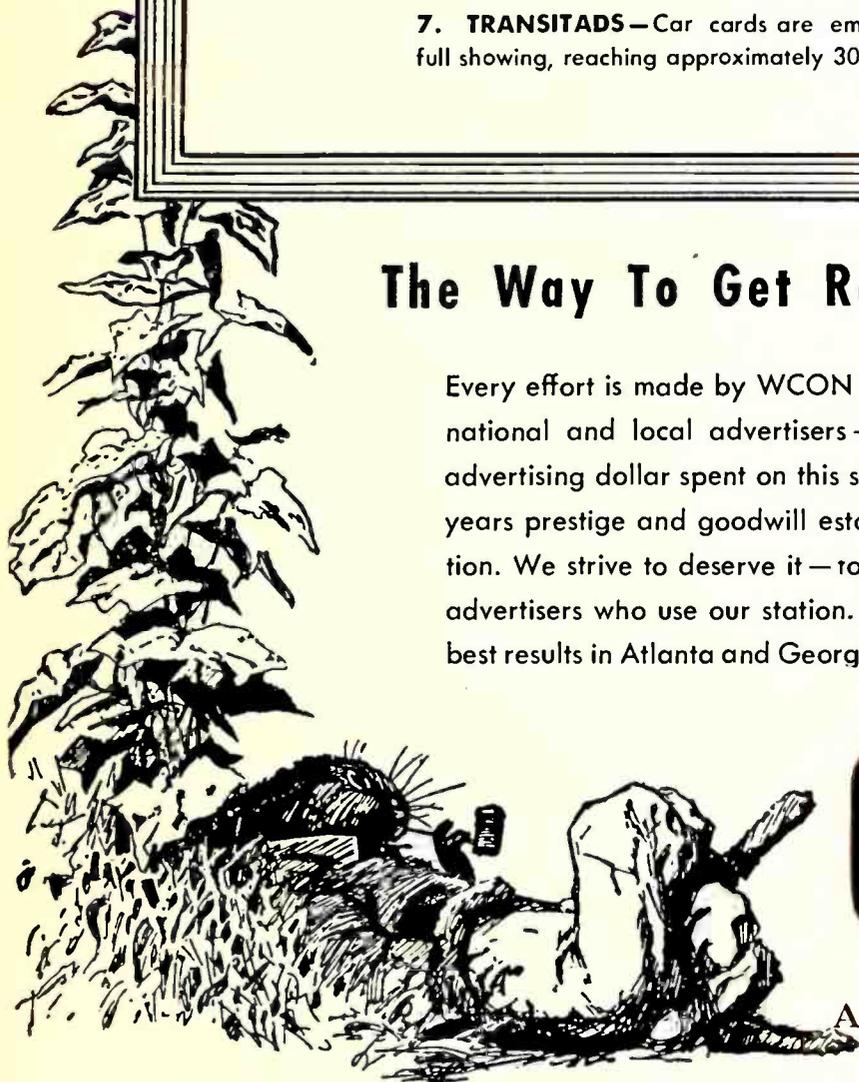
SPONSOR

## WCON'S 7-WAY PROMOTION PLAN

- 1. OUR OWN NEWSPAPER — THE ATLANTA CONSTITUTION** — Editorial Promotion is heavy and consistent and Display Advertising is continuous.
- 2. OUR OWN AIR** — Intelligent planning and consistent plugging feature promotion programs over WCON's own air.
- 3. BILLBOARDS** — Nine permanent boards located on main arterial highways. Boards are equipped with reflectors to do a day and night job.
- 4. WCON NEWS PICTURES** — 200 attractive display pieces featuring news and WCON promotion. 100 in Atlanta — 100 in trading territory.
- 5. WCON CONTEST** — An outstanding audience participation contest will be announced shortly.
- 6. SPECIAL EVENTS PROMOTION** — WCON personalities, presented on a continuing basis, before social, civic and school groups with entertainment and informational features.
- 7. TRANSITADS** — Car cards are employed each month; a full showing, reaching approximately 300,000 commuters daily.

## The Way To Get Results In Atlanta!

Every effort is made by WCON personnel to cooperate fully with national and local advertisers—to secure top return on every advertising dollar spent on this station. We are the heirs of eighty years prestige and goodwill established by The Atlanta Constitution. We strive to deserve it—to carry over this valuable asset to advertisers who use our station. We believe WCON will produce best results in Atlanta and Georgia—try us!



Drawing by A. B. Frost from "UNCLE REMUS: His Songs and His Sayings" by Joel Chandler Harris, which first appeared in THE ATLANTA CONSTITUTION in 1879. Copyright 1908, 1921, by Esther La Rosa Harris. By permission of D. Appleton-Century Company, publisher.

**WCON**  
ATLANTA

THE  
ATLANTA CONSTITUTION  
STATION

5000 WATTS

550 KC

*Affiliated*  
*American Broadcasting Company*

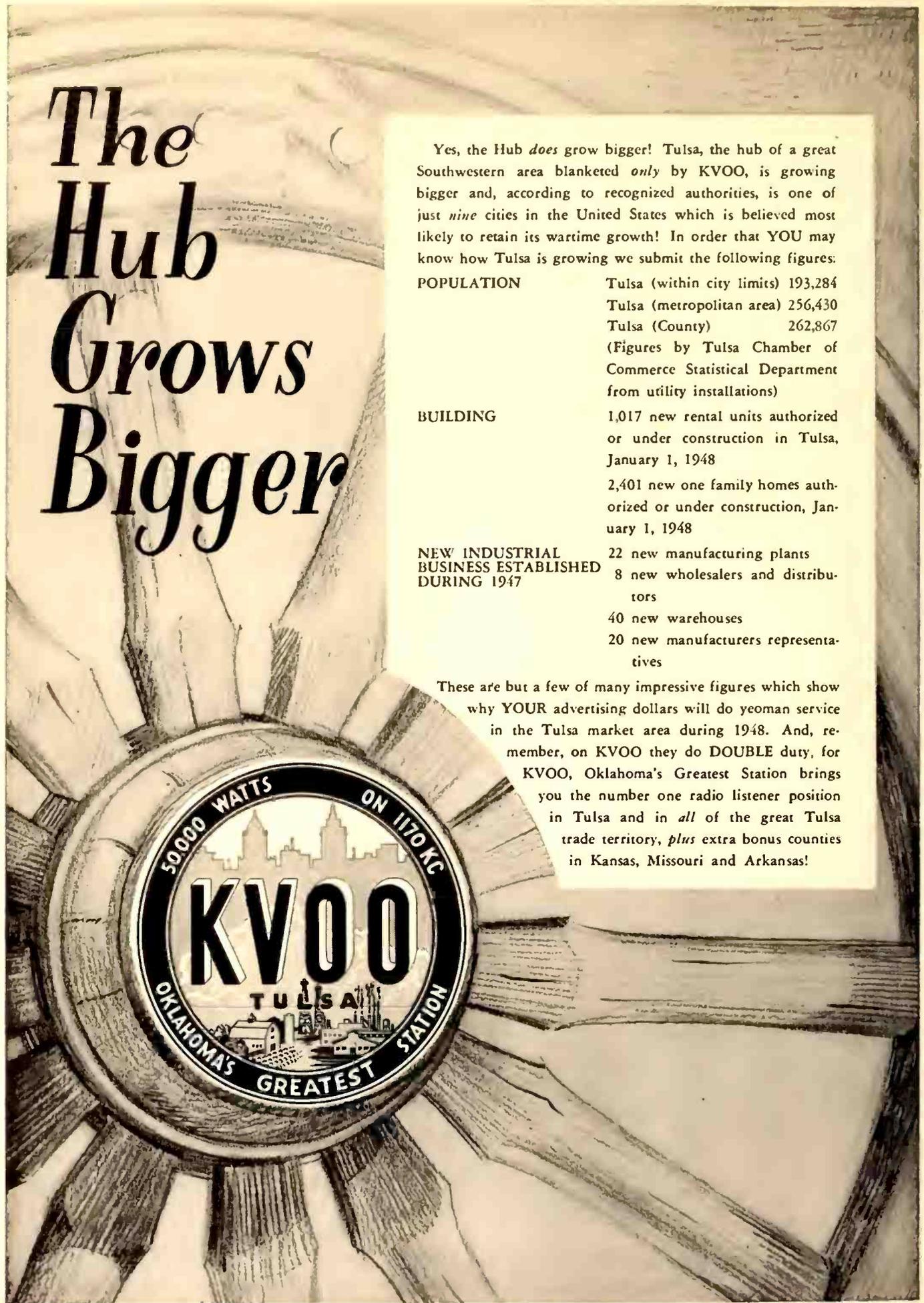
=====  
**National Representatives HEADLEY-REED COMPANY**  
=====

# The Hub Grows Bigger

Yes, the Hub *does* grow bigger! Tulsa, the hub of a great Southwestern area blanketed *only* by KVOO, is growing bigger and, according to recognized authorities, is one of just *nine* cities in the United States which is believed most likely to retain its wartime growth! In order that YOU may know how Tulsa is growing we submit the following figures:

POPULATION	Tulsa (within city limits) 193,284 Tulsa (metropolitan area) 256,430 Tulsa (County) 262,867 (Figures by Tulsa Chamber of Commerce Statistical Department from utility installations)
BUILDING	1,017 new rental units authorized or under construction in Tulsa, January 1, 1948 2,401 new one family homes authorized or under construction, January 1, 1948
NEW INDUSTRIAL BUSINESS ESTABLISHED DURING 1947	22 new manufacturing plants 8 new wholesalers and distributors 40 new warehouses 20 new manufacturers representatives

These are but a few of many impressive figures which show why YOUR advertising dollars will do yeoman service in the Tulsa market area during 1948. And, remember, on KVOO they do **DOUBLE** duty, for KVOO, Oklahoma's Greatest Station brings you the number one radio listener position in Tulsa and in *all* of the great Tulsa trade territory, *plus* extra bonus counties in Kansas, Missouri and Arkansas!



NBC AFFILIATE ● Edward Petry & Co., National Representatives

# new and renew

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Colgate-Palmolive-Pect Co	Lustre-Creme Shampoo	Lennen & Mitchell	50-75*	1-min e.t. spots; Feb-Mar; 9 wks
Griffin Mfg Co	Griffin Shoe Polish	Birmingham, Castleman & Pierce	75	Live newcasts, e.t. spots, breaks; Mar 8 (starts in S., moves N. seasonally); 26 wks
Hall & Ruckel, Inc	X-Bazln (depilatory)	Redfield-Johnstone	10-20	Spots, breaks; Jun 1; 13 wks (if product copy acceptable)
Hires Bottling Co (Chi.)	Beverages	Harry J. Lazarus	8-10	Spots, breaks; Mar-Apr; 13 wks
Kaiser-Frazer Corp	Cars	Swaney, Drake & Bemert	300	E.t. spots, breaks; Feb 25-Mar 15; 13-52 wks (some new and some renewals)
Lambert Pharmacal Co	Listerine Antiseptic	Lambert & Feasley	5-6	E.t. spots, breaks; Mar-Apr; 13 wks
Lever Bros Co	Breeze	Federal	25*	E.t. spots, breaks; Feb-Mar; 13-26 wks (Expanding campaign in Midwest)
Life Savers Corp	Candy	Young & Rubicam	5-6	Spots, breaks; Mar 1; 52 wks (On ABC's O&O stations, may expand later)
Mennen Co	Men's toiletries	Duane Jones	30*	15-min "Musical Clock" segments; Feb 15-Mar 1; 13 wks
New Engl Confectionery Co	Necco (candies)	LaRoche & Ellis	20*	E.t. spots, breaks; Feb 16-Mar 1; 16 wks
Park & Tilford Co	Thitex	Charles Storm	50-60	Live, e.t. spots, breaks; Mar 8-15; 10 wks (annual spring campaign—mostly east of Mississippi)
Perm-Aseptic Co	Dry-cleaning method	Kuttner & Kuttner	10-15	E.t. spots, breaks; fall 1948; 13 wks (may expand)
Procter & Gamble Co	Shasta (shampoo)	Compton	25-50	1-min e.t.'s; Mar-Apr; 13 wks
White Rock Corp	Beverages	Kenyon & Eckhardt	8*	Time signals, spots; Feb-Mar; indef (starts on Fla. stations—may expand)

\*Station list already set.

## New and Renewed on Television

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Apex Electric Mfg Co (Fold-A-Matic irons)	Meldrum & Fewsmith	WABD, N. Y.	Spots; Mar 14; 13 times (n)
Botany Worsted Mills	Silberstein-Goldsmith	WBKB, Chi.	Weather spots; Feb 13; 13 wks (r)
Ford Motor Co and P. Lorillard Co	J. Walter Thompson (Ford) Lennen & Mitchell (Lorillard)	WCBS-TV, N. Y.	Brooklyn Dodgers Baseball Games; Apr 23; season (n)
General Foods (Sanka Coffee)	Young & Rubicam	WABD, N. Y.	Film spots; Mar 1; 17 wks (r)
William Gretz Brewing Co	Seberhagen	WPTZ, Phila.	Sports Scrapbook; Th 9:15-9:30 pm; Jan 15; 13 wks (n)
Liggett & Myers Tobacco Co	Newell-Emmett	WNBT, N. Y. WPTZ, Phila. WRGB, Schenec. WMAR, Balto. WNBW, Wash.	N. Y. Giants Baseball Games; season (n)
Lucele, Ltd (furs)	William Warren	WABD, N. Y.	Doorway to Fame (partic); Mon 7-7:30 pm; Jan 19; 13 wks (n)
RCA-Victor Dealers	Direct	KSD-TV, St. Louis	Junior Jamboree; MThFS 3:30-4 pm, Sun 8:30-9 pm; Feb 14; 13 wks (n)
Reynolds & Co (investments)	Hansell & Zoock	WPTZ, Phila.	Film spots; Feb 10; 13 wks (n)
Schenley Distillers Corp (Cresta Blanca wines)	Blow	WABD, N. Y. WTTG, Wash. WFIL-TV, Phila. WMAR, Balto. WWJ-TV, Detroit KSD-TV, St. L. WBKB, Chi. KTLA, L. A.	Film spots; Mar 8; 52 wks (n)
Transmira Products Co	Smith, Bull & McCreery	WBKB, Chi.	Today's World Picture (news); Mon 7:45-8 pm; Feb 2; 13 wks (n)
Western Saving Fund Soc (bank)	Geare-Marston	WPTZ, Phila.	Film spots; Feb 10; 13 wks (n)



## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Albers Milling Co	Erwin, Wasey	NBC	24	Aunt Mary; MTWTF 3:30-3:45 pm pst; Feb 16; 52 wks
Ferry-Morse Seed Co	MacMurtis, John & Adams	CBS	158	Garden Gate; Sat 10-10:15 am; Jan 17; 16 wks
Lambert Pharmaceutical Co	Lambert & Feasley	CBS	161	Abe Burrows; Sat 7:30-7:45 pm; Jan 3; 52 wks
Luden's Inc	J. M. Mathes	CBS	43	Ned Calmer; Sun 8:55-9 pm; Jan 18; 9 wks
Mars Inc	Grant	NBC	40	Dr. I. Q. Jr; Sat 5-5:30 pm est; Mar 6; 52 wks
Benjamin Moore & Co	St. Georges & Keyes	ABC	200	Your Home Beautiful; Sat 10-10:15 am; Mar 6; 13 wks
Pharmaco Inc	Ruthrauff & Ryan	MBS	100	Official Detective; Tu 8:30-8:55 pm; Jan 20; 11 wks
Seeman Brothers Inc	William H. Weintraub	ABC	125	Cal York; Sat 10:30-10:45 am; Jan 31; 52 wks
Shotwell Mfg Co	C. Wendel Muench	MBS	465	True or False; Sat 5:30-6 pm; Feb 7; 52 wks
Standard Laboratories Inc	Roche, Williams & Cleary	ABC	141	Henry Morgan; Th 7:30-8 pm; Jan 29; 52 wks
Zenith Radio Corp	McFarland, Aveyard	MBS	450	Radio Newsreel; MTWTF 9:15-9:30 pm; Mar 1; 52 wks

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

## Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Oil Co	Joseph Katz	ABC	108	Prof. Quiz; Sat 10-10:30 pm; Jan 24; 52 wks
Anchor-Hocking Glass Corp	William H. Weintraub	CBS	145	Crime Photographer; Th 9:30-10 pm; Jan 1; 52 wks
General Motors Corp	Foote, Cone & Belding	CBS	160	Man Called X; Sun 8:30-8:55 pm; Jan 4; 52 wks
Gulf Oil Corp	Young & Rubicam	CBS	118	We the People; Tu 9-9:30 pm; Feb 3; 52 wks
Phillip Morris & Co	Blow	CBS	145	Call for Music; Fri 10-10:30 pm; Jan 30; 52 wks
Petroleum Advisers Inc	Ellington	NBC	81	Highways In Melody; Fri 8-8:30 pm; Jan 23; 52 wks
Quaker Oats Co	Ruthrauff & Ryan	MBS	445	Those Websters; Sun 6-6:30 pm; Feb 29; 52 wks
Revere Camera Co	Roche, Williams & Cleary	MBS	22	Jan August; Th 8-8:15 pm; Feb 12; 52 wks
Williamson Candy Co	Ambrey, Moore & Wallace	MBS	450	True Detective Mysteries; Sun 4:30-5 pm; Feb 29; 52 wks

## New Agency Appointments

SPONSOR	PRODUCT	AGENCY
Arlene's Monogram Service, San Jose	Monogram service	Ad Fried, Oakland
Baby Bondoir Furniture Co, Des Moines	Baby furniture	Meneough, Martin & Seymour, Des Moines
Paul F. Beich Co, Bloomington, Ill.	Whiz, Pecan Pete candy bars	Ollan, Chi.
Bellingham Gas Co, Bellingham, Wash.	Public utility	West-Marquis, Seattle
Bredenberg Distributing Co, Buffalo	Labatt's Canadian ale	Ellis, Buffalo
Caliente Race Track, Tijuana, Mexico	Race track	Roche-Eckoff, H'wood.
Claridge Food Co, N. Y.	Meat products	Al Paul Lefton, N. Y.
Coburn Farm Products Corp (Sondra Foods div), N. Y.	Foods	Hoot, N. Y.
Dif Corp, Garwood, N. J.	Washing powders, hand cleaners	Norman A. Mack, N. Y.
Dr. Chase Medicine Co, Oakville, Ontario	Proprietary	F. H. Hayhurst, Toronto
Ford Motor Co (Lincoln-Mercury div), Detroit	Automobiles	Kenyon & Eckhardt, N. Y.
Free State Brewery, Balto.	Hackney Ale	Theodore A. Newhoff, Balto.
G & G Products Co Inc, Boston	Allen's Barcolene	Ingalls-Minter, Boston
Golden Productions, H'wood.	"Texas, Brooklyn and Heaven"	Buchanan, L. A.
H & S Pogue Co, Cincl.	Dept store	Kilduff Cincl.
High Life Distributing Co, Des Moines	Miller High-Life, Edelweiss, Fltger beer	Meneough, Martin & Seymour, Des Moines
Hires Bottling Co, Chi.	Root beer	Harry J. Lazarus, Chi.
Ho Chung Co Inc, N. Y.	Chinese teas	Sreedle, Rankin & Boyle, N. Y.
Jay-Day Dress Co, N. Y.	Dresses	Birmingham, Castleman & Pierce, N. Y.
D. J. Kennedy Co, Pittsburgh	Building materials	Pratt & Burk, Pittsburgh
Klwi Polish Co Ltd, N. Y.	Shoe polish	Duane Jones, N. Y.
Lanscalr Travel Service Inc, Wash.	Travel service	French & Preston, Wash.
Lucele Inc, N. Y.	Fur coats	William Warren, N. Y.
Millers of California, S. F.	Costume jewelry	Allied, L. A.
Monticello Drug Co, Jacksonville	666 Cold Preparation, Cold Tablets	Charles W. Hoyr, N. Y.
Harry Myers & Co Inc, Balto.	Styleplus Clothes	St. Georges & Keyes, Balto.
Natl Distillers Products Corp, N. Y.	Italian Swiss Colony Wines; G & D Wine, Vermouth	Platt-Forbes, N. Y.
Orange-Crush Co, Chi.	Orange Crush, Old Colony soft drinks	Ruthrauff & Ryan, N. Y.
Potter Drug & Chemical Corp, Malden, Mass.	Curicura Soap, Ointment	Masons, Toronto
Purofied Down Products Corp, N. Y.	Pillows	Birmingham, Castleman & Pierce, N. Y.

(Please turn to page 70)



**IT TAKES  
MORE THAN  
POWER**

(which we have!)

**to attract and hold  
an audience!**

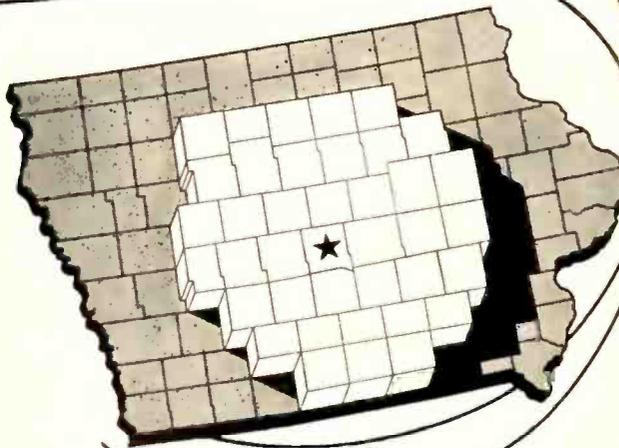
JEFFERSON  
MACMURR

**TAKE THESE 39 IOWA COUNTIES, FOR INSTANCE**

In radio as in everything else, skill, showmanship and know-how must be coupled with power.

Take the massive block of 39 Iowa counties at the right—nearly 40% of all counties in the State. It is “served” by dozens of stations. Yet the 1947 Iowa Radio Audience Survey shows that in those 39 counties, from 5:00 a.m. through 6:00 p.m., *WHO's* average percentage of listening is actually 62.2!

There is only one answer to such listener-preference. That answer is *Top-Notch Programming—Outstanding Public Service*. Write for Survey and see for yourself.



**WHO**

**+ for Iowa PLUS +**

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives

# ATLANTA

# Flash



MONTH JANUARY, 1948

## HOOPER STATION LISTENING INDEX City Zone

CITY: ATLANTA, GA.

Total Coincidental Calls—This Period— 16,251

### SHARE OF AUDIENCE

TIME	SETS- IN-USE	WAGA	D (Network)	E	C (Network)	F	B (Network)	A (Network)
WEEKDAY MORNING MON. THRU FRI. 8:00 A.M.—12:00 NOON	19.9	18.3	6.7	6.9	19.0	2.4	17.1	27.9
WEEKDAY AFTERNOON MON. THRU FRI. 12:00 NOON—6:00 P.M.	24.0	16.3	7.2	2.0	10.3	2.5†	20.4	39.9
EVENING SUN. THRU SAT. 6:00 P.M.—10:30 P.M.	35.2	11.7	5.4	2.5	11.2		23.1	43.8
SUNDAY AFTERNOON 12:00 NOON—6:00 P.M.	25.7	18.5	12.9	7.8	13.8	2.7†	11.3	32.0
SATURDAY DAYTIME 8:00 A.M.—6:00 P.M.	18.6	22.4	9.2	6.1	13.3	3.2†	20.4	22.4
TOTAL* RATED TIME PERIODS	NOT	RE	PORTE	D IN	ATLAN	TA		

The Hooper "STATION LISTENING INDEX" is computed from the total station mentions secure incidental questions "To what program were you listening, please?" and "Over what station is that coming?" asked of persons found to be listening to the radio. Excluded from this base ("Total Mentions") are those who are "Not at home," those who are "Not listening," and those who, although they may have been listening to the radio are unable to identify the station to which they are listening. Base for "Sets-in-Use" computation is "Total Homes Called."

\* Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Day.

† Adjusted to compensate for the fact that Station F signs off at local sunset.

The Code of Practice governing the use of "CONTINUING MEASUREMENT OF RADIO LISTENING" applies to this "STATION LISTENING INDEX."

Authority: C. E. HOOPER, Inc.

January Hooper share of audience ratings show **WAGA** leading two Atlanta network stations, morning, afternoon and night... first in the field on Saturday – and leading three network stations on Sunday afternoon! Call Avery-Knodel for the complete story on Atlanta's best buy!

*Atlanta's*  
**WAGA**

5000 WATTS • 590 KILOCYCLES



**NATIONAL REPRESENTATIVE – AVERY-KNODEL, INC.**  
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

I DON'T KNOW WHICH ZIV SHOW TO SPONSOR!



"My Advice Is To Send For The ZIV SHOW FILE"

This new, time-saving, money-saving file briefs the big-name, big-time ZIV transcribed programs that are being used so successfully by local advertisers. Send for this file. Study it. See how it enables you to select a network-type ZIV show that will compete with multi-thousand-dollar programs . . . at your pro-rata single-city cost. Consider ZIV shows like these:

**BARRY WOOD SHOW:**

A smooth-as-silk, quarter-hour musical, starring Barry Wood, with songstress Margaret Whiting, the Melody Maids, and the smooth strings of Hank Sylvern and his orchestra.

**BOSTON BLACKIE:**

One of radio's best half-hour mystery shows. Top ratings everywhere: Louisville, 21.7 . . . Youngstown, 21.3 . . . Cincinnati, 16.9 . . . Minneapolis, 16.5.

WRITE FOR AVAILABILITIES



I want to take this opportunity of adding that I look forward each month to receiving my copy of SPONSOR. You are doing an excellent job.

ROBERT G. SWAN  
Director of radio & television  
Joseph Katz Co., Baltimore

► Correction of this listing arrived too late to make the February deadline.

**9,000,000 FEET WRONG**

Our library consists of approximately 10 million feet of film—not 1 million as you indicate.

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

**TELEVISION IMMEDIACY?**

In *More Film Than Live* in the February SPONSOR, the statement is made that "television, to a great section of the viewing public and of those who will eventually become TV set owners, is 'moving pictures in the home without film or home projectors.'"

Then the article goes on from this premise to talk about the use of film in television.

What I want to object to is the acceptance of that statement. If there is anything that TV has over motion pictures, it is the factor of immediacy. If there is anything that makes television more of a must to the buying public—as against owning a movie projector—it is its ability to bring into the home events that are taking place—simultaneously. I say this advisedly. Certainly people in the industry itself are approaching the whole subject from that point of view (although I suspect there are a few who do not do so).

If that public opinion research poll is correct, why should it be necessary for people to buy television sets? Would it not be easier and perhaps less expensive for them to buy movie projectors? From my own point of view, it would be a sad day for television were the whole concept changed to one of video being just "moving pictures in the home without film or home projectors."

That's all I have on my chest. The rest of the article is fine.

EARL B. ABRAMS  
Editor  
Television Digest, Wash., D. C.

Forever Listening is AMBER

(Iowa)



. . . listening to WMT, that is. Amber is a small town in neighboring Jones County. Our home county has to go some to keep up with the Joneses—for even our competitors\* admit that 100% of the radio families in Jones County listen to WMT. (We're listened-to-most by 78%!)

Among the 101 counties in WMT's BMB map there are many counties like Jones—where the finest frequency in Iowa radio (WMT's 600 kc) carries fully balanced program fare to rural and urban markets.

Cultivate potent WMTland. Ask the Katz man for details.

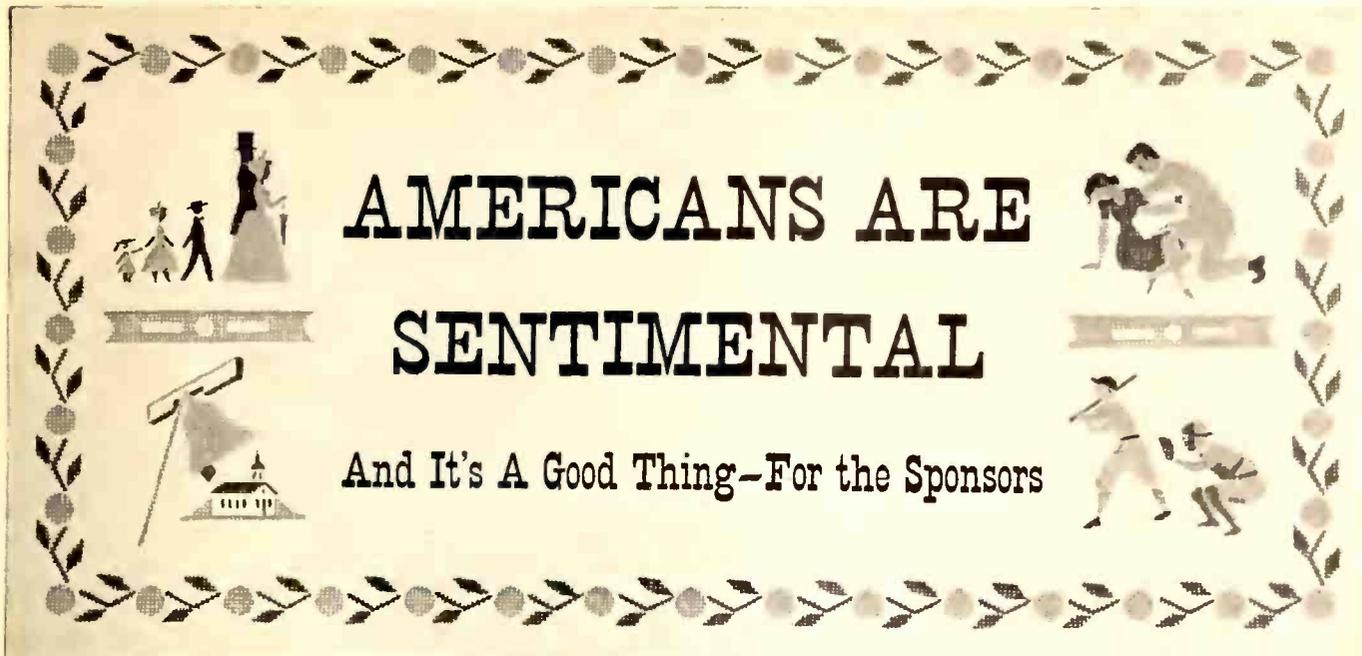
\* Name on request.



**WMT**

**CEDAR RAPIDS**

5000 Watts 600 K. C. Day and Night  
BASIC COLUMBIA NETWORK



# AMERICANS ARE SENTIMENTAL

And It's A Good Thing—For the Sponsors

BY EDGAR KOBAK

*President, Mutual Broadcasting System*

Americans are sentimental about children and church bells and baseball. About many other things too. Perhaps that's why you find soft hearts under hard exteriors...perhaps that's why they gladly dig down into pocket and purse to help people in need. Americans are responsive and loyal—to ideals and friends and to radio programs which they have come to consider as friends.

We, at Mutual, are forever seeing astonishing expressions of this sentiment and loyalty and helpfulness from our listeners. Let me give you a few recent examples, all of which happened on Mutual programs:

## GIFTS KEEP A FAMILY TOGETHER

In A. L. Alexander's "Mediation Board" broadcast of December 21, 1947, a man who had served a prison term told of his unequal struggle to find employment against a solid wall of prejudice and to keep together his family of wife and three children. No sooner was the broadcast over but our switchboard was jammed with calls offering help; the next day brought a deluge of mail. In a few days, listeners had sent in a total of five mail-truck loads of letters with money and packages with everything from clothing and toys to foodstuffs and bicycles. All told there were 5,627 parcels and \$15,212.00 in cash or checks. Plus 63 offers of jobs.

## A TRUE MIRACLE OF THE BELL

There's a little church in Grand Junction, Colorado, whose fame has spread throughout the country. It had been built by funds laboriously raised by subscriptions from the congregation, but there was no church bell—because the money just didn't reach that far.

A church member wrote to "Heart's Desire"...the story was first told on the broadcast of August 4, 1947 and the suggestion made that listeners might wish to "send in your penny." In a very short time, 224,581 pennies were received—and every county in every state of the Union was represented. The church now has a bell with a suitable inscription and on Sundays its rings out its tribute to thousands of responsive people who have never even seen Grand Junction.

## GIRL FINDS DOCTOR WHO SAVED HER LIFE

During the bombing of Manila, a young Filipino girl regained consciousness to find herself lying in the street—so badly burned she didn't think she would live. An American doctor came by, bound her wounds, saw that she was taken to a hospital and cared for.

On December 26, 1947 this same girl, visiting in Hollywood, was selected "Queen For A Day" on the program of the same

name. Her wish was to locate the doctor who had saved her life and to express her thanks. All she knew was that his name was Dr. Retalleck and that he might be "somewhere in the United States." Almost before the program was over, several telegrams came from listeners giving the doctor's address—in Iron River, Mich. "Queen For A Day", of course, arranged a reunion.

## THE U. S. IS CRAZY ABOUT THE SERIES

The Dodgers and Yankees don't have to look to New York alone for their fans—they find them everywhere in America. And that is a strange thing for it transcends all limitations of home-town loyalty. We have proof of this.

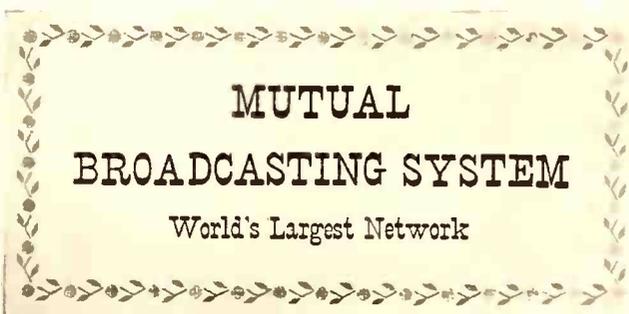
The World Series of 1947, you'll remember, was a close battle between Dodgers and Yankees. Listeners throughout the U. S. gave this Series the highest average rating a Series has ever had—36.7—and it gave to the Sunday, October 5th game, the highest rating ever hit by a daytime commercial show—57.6 (Crossley). Over 72% of all U. S. radio homes heard at least one game and better than a third of these homes were glued to their radios all seven games.

\* \* \*

I could go on and on. But these examples are enough to prove Americans are sentimental...that when they are moved by sentiment they are also moved to action. As I have said, this is a good thing for the sponsor, for once a sponsor has found the right approach and puts that approach into a program on Mutual, he can expect things to happen—as many Mutual sponsors know.

("Mediation Board" is one of our newer Co-ops; half of "Heart's Desire" is sponsored by Philip Morris, the other half, a fifteen-minute strip, is still available. Sponsorship of "Queen For A Day" is shared by Miles Laboratories, Philip Morris, Armour & Co. and International Milling. The World Series, of course, is sponsored by Gillette whose contract runs through 1951.)

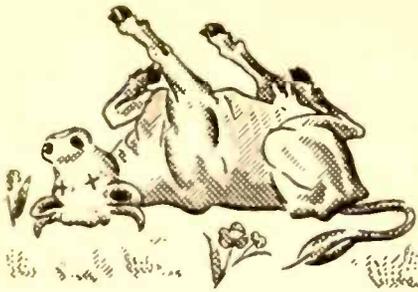
If you are interested in reaching a loyal and responsive audience (daytime coverage: 29,000,000 radio homes) why not call us?



MUTUAL

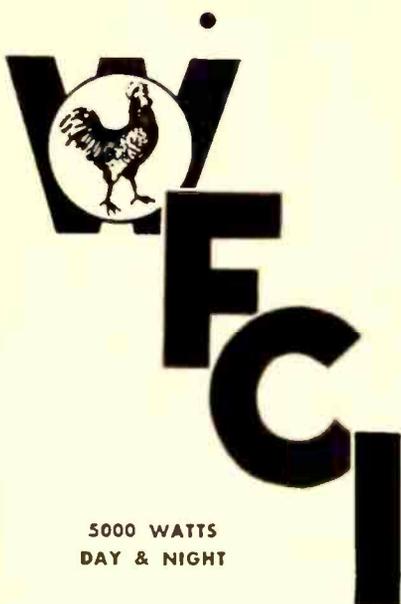
BROADCASTING SYSTEM

World's Largest Network



● NOT TOO LONG AGO many a placid Massachusetts bovine was shot down in the prime of her cowhood by rookie Rhode Island militiamen shooting on the R. I. range. But times have changed and the rifle-range relocated to shoot up and down the state instead of across. WFCI's 5000 watts, however, respect no boundaries. They shoot far into scores of thriving Massachusetts communities . . . a generous bonus that doesn't appear in Rhode Island statistics.

**The "American" voice is strong in this area . . . and WFCI's rates make it Rhode Island's best buy.**



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

Representatives:  
**THE KATZ AGENCY**

## New developments on SPONSOR stories

**p.s.**

(See "Esso News Reporter," SPONSOR, March 1947, page 13.) Why did Standard Oil Company of New Jersey drop the spot "Esso Weather Reporter"? Do they plan to resume it? Will they return to television newscasting?

When Esso found they could sponsor all the University of Arkansas' football games last season, they dropped their 13 weather reports but retained their major radio campaign, *Esso News Reporter*, on 42 outlets. Esso's reasoning was simple: despite ready-made audiences, impact of the twice-daily 1-minute weather spots was very small compared to the effect of sponsoring 11 (including the Dixie Bowl) games of the popular Arkansas Razorbacks. Results, according to Esso, more than justified the move. Games were carried on a special 8-station hook-up and merchandised to the hilt, with enthusiastic cooperation of area dealers. The weather stations were dropped because the radio budget wouldn't cover both. However, three *Weather Reporter* stations, WMFD, Wilmington, N. C., WELI, New Haven, and WNEB, Worcester, Mass., have been switched to the *Esso News Reporter* twice daily. Who gets the "Porkei" radio rights in 1948 is still an open question. Esso would like to sponsor them again. The University may give a local advertiser the nod.

Like other sponsors who have experimented with television and dropped out temporarily to digest their experience, Esso is awaiting that "ripe" time to return. It isn't saying when.

**p.s.**

(See "Bread and Cake Story," SPONSOR, April 1947, page 25.) What are the leading bakeries doing in radio? Has Continental reduced its air advertising? What is the status of "Grand Slam"?

Ward's, Purity Bakeries (Taystee), and General Baking, three of the more important factors in the bread and cake business, have cut back their investments in broadcast advertising but Continental will continue to sponsor *Grand Slam* and to supplement its network operations with heavy announcement schedules for Wonder Bread (115 stations) and Hostess Cake (66 stations).

So much mail comes in for *Grand Slam* that the program accepts mail for only two weeks out of each 13. The last two weeks during which mail was requested the program's mc, Irene Beasley, received 287,000 letters.

Lee Mack Marshall, Continental advertising manger, says, "I wouldn't say that *Grand Slam* is the most successful show we've ever had, but it's gathering a good rating, listener reaction is excellent, and our own organization and our dealers like it."

Continental, despite shortage of cereals and grains in 1948, expects to do an increased business. It has to do this since the profit margin in the field is growing shorter and shorter as costs climb higher.

**p.s.**

(See "Those Rod and Gun Millions," SPONSOR, June 1947, page 35.) Why are there more rod and gun programs on the air now than last year? Is "Fishing and Hunting Club of the Air" (MBS) still the only network show of the kind? What about transcribed versions?

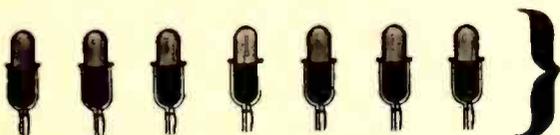
It's estimated by sports writers that 4,000,000 (that's conservative) more fishing and hunting fans acquired licenses during 1947 than the 1946 24,000,000. Thousands of these are ex-GIs who learned to fire a gun and live outdoors in the Army. Shortened work weeks, good wages, and such fascinating post-war equipment as new high-powered guns are among reasons for the increase cited by Albert M. Day, U. S. Fish and Wildlife Service head. He also credits abundant air travel facilities. While no figures are available as to how many sportsmen were inspired to visit

(Please turn to page 18)

# KNOW HOW...



23 years with major networks and individual stations,  
including four years network production . . .  
that's our Commercial Manager.  
10 years as producer, copy chief, announcer . . .  
he's Program Director.  
16 years in news work—on radio and daily  
papers . . . our News Editor.  
9 years of radio and television . . . a winner in  
national script contests . . . Our Copy Chief.  
*Yes, friend, this is "Know How" to help sell your  
product in the oil-rich, agriculture-rich Ark-La-Tex  
market. 50,000-watt KWKH is heard by most.  
preferred by most, and we'll prove it!*



There are seven other radio stations in the Ark-La-Tex. All of them combined will not cover the rich primary (50%) area of 50,000-watt KWKH.

*the entire . . .*

**RICH  
DOWNSTATE  
ILLINOIS  
MARKET**

*is sold by  
one station . . .*

**WMIX**

*and*

**WMIX  
FM**

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

The only station that covers and  
sells that entire rich downstate  
area for you . . . and with both  
AM and FM at one single low rate.

No. 2 Radio Center, Mt. Vernon, Ill.

940 kc

94.1 mc

National Representative  
John E. Pearson Company

**P.S.** (Continued from page 16)

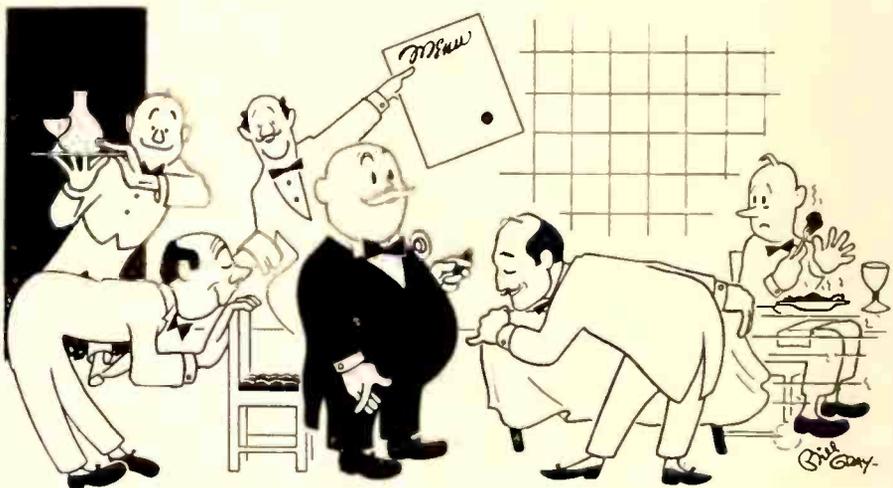
favorite game haunts because of the speed and ease of reaching them by air, it's interesting to note that Eastern Airlines is expanding its Flying Fisherman Club and inaugurating a Flying Hunter Club.

Most real outdoor fans are fanatics. The discussions and answers to questions of the panel of experts on *Fishing and Hunting Club of the Air* (MBS, Monday 10:00 p.m.) mean so much more to the followers of rod and gun than the mere taking of game. The *Club*, still the only network show devised especially for these fans, continues to draw 15-20,000 letters weekly with comments, tips, questions.

Thirty-five additional local sponsors have joined the 30 who were bankrolling the show on a cooperative basis last June, in areas other than that of The Mail Pouch Tobacco Company, show's major sponsor. Mail Pouch reports the *Club* still doing a bang-up selling job on the 43 stations in its distribution area. Eighty-two stations still carry the show sustaining (it's been on Mutual since January 1947). In view of the fact that the show's Hooperating average is only a little over 2, this is a tribute to the intense loyalty of fishing and hunting dialers.

Accuracy is just as important as interest in a program devoted to matters near the hearts of fans. And there's evidence they'll listen to genuine experts just as avidly on wax as live. *Outdoor Life Time*, a transcribed show produced in conjunction with *Outdoor Life Magazine*, has gathered audiences for advertisers on stations throughout the country. Sunbury Tire and Supply Co., Sunbury, Pa., ran a fishing contest in connection with it over WKOK which brought the firm 2,000 prospects who had never been in the store before they came to register for the contest. It resulted in substantial increases not only in sales of sports goods, but of tires, household appliances, etc., as well.

Intensity of listening pays off.



Find the man who's in the chips. He beat his competitors to a quick-profit spot on Rochester's new live-wire, up-and-at-'em station—

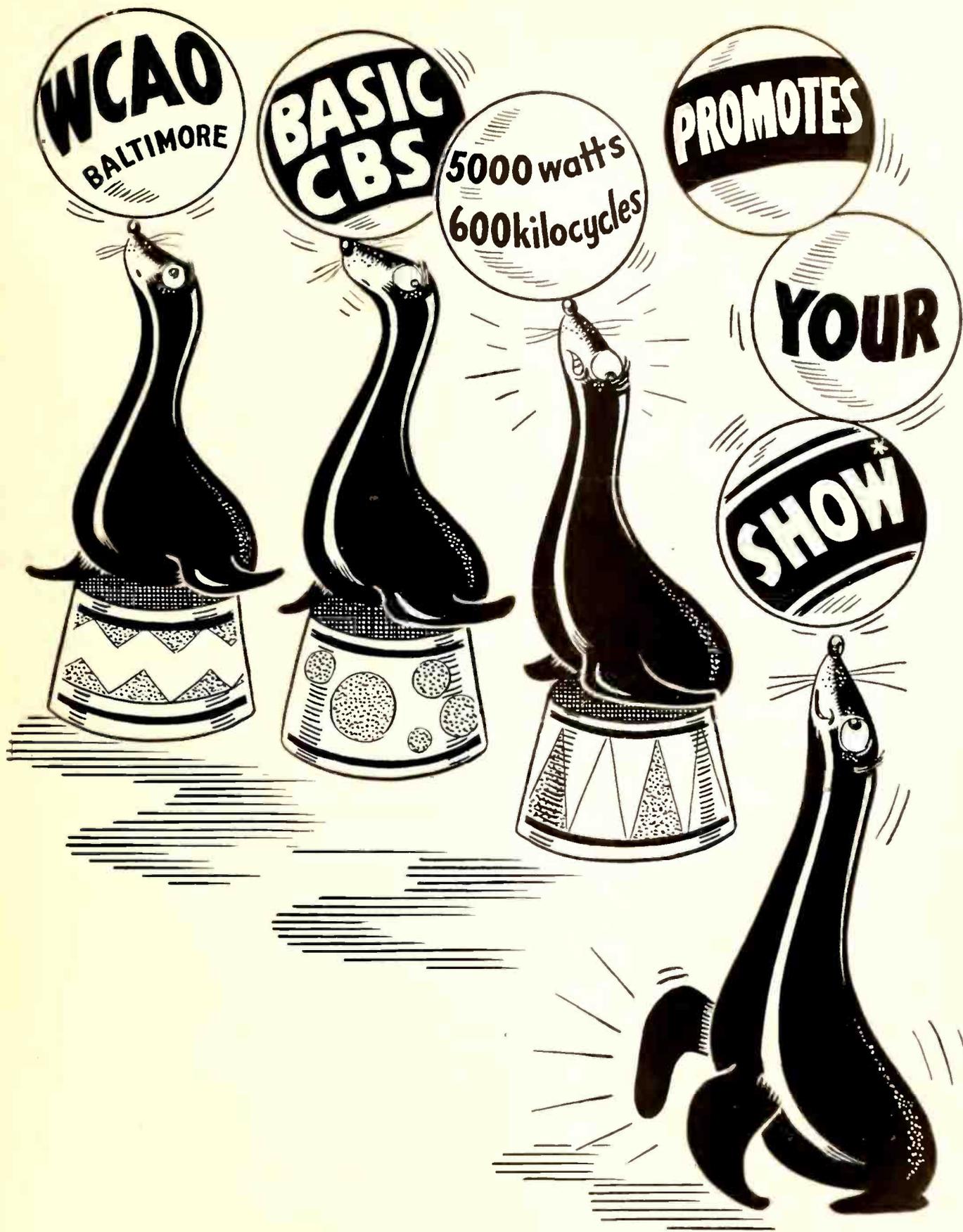
**WVET**

**ROCHESTER, NEW YORK**

**BASIC MUTUAL STATION**

**5000 WATTS 1280 KC**

NATIONALLY REPRESENTED BY WEED AND COMPANY



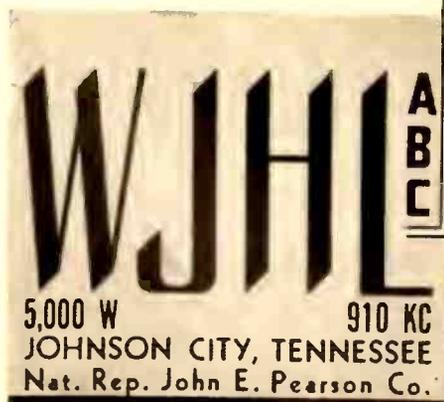
*"Always giving something extra!"*

\*Just ask your  
Raymer representative

# TOP AVERAGE INCOME

Any advertiser looking for new markets knows top family income is a first requirement. And the 1,000,000 rural and urban residents in WJHL's coverage area have the highest average family income of any similar area in the South—well over \$2,000 a year . . . Check the facts. Compare WJHL's market potential with any on your list—then let WJHL help do your selling job.

**ONLY ABC OUTLET  
COVERING THE NORTH-  
EAST TENNESSEE MARKET**



## Mr. Sponsor:



**Samuel C. Gale**

Vp in charge of advertising, home service, and market analysis; General Mills, Inc.

**T**he huge Minneapolis firm of General Mills buys and processes one out of every ten bushels of wheat raised in this country. It did some \$371,000,000 in over-all gross business last year. It still leads the nation's millers in bulk flour sales. It is second only to Kellogg in the cereal field. However, the decreased per capita consumption of milling products, plus ever-narrowing profit margins, has accelerated General Mills' expansion into such competitive fields as home appliances, vitamins, farm service stores, farm implements, and organic chemicals. For a firm like General Mills thus to broaden its base requires a top selling job. The man who has made a career of it at General Mills is mercurial Sam Gale, who has been with General Mills since its formation in 1925, a vp since 1942.

Sam Gale is spending the seventh largest ad budget in the U. S. (about \$12,000,000) for General Mills advertising and sales promotion in 1948. Broadcast advertising gets the biggest slice (50%) of the budget for a dozen shows on two networks, plus national spot campaigns. More money than last year is going into farm and business papers, newspapers, magazines, films. Gale makes full use of General Mills' big research department (it's grown from five people in 1930 to over 300 today) to evaluate his advertising efforts. Premiums and products are pretested and analyzed, campaigns are closely examined, and all General Mills selling activities—whether of the low-pressure "Betty Crocker" type, or the razzle-dazzle premium promotion variety—are geared carefully to media, market, and consumer.

The General Mills premium operation is a model of high-pressure selling, and frequently outdoes the similar efforts of the major soap companies. According to Gale there seems to be no particular limit to the number of promotions which the public will accept but Gale and General Mills aim at fewer and better promotions. Despite Sam Gale's super-premium deals, he's no huckster. In a job that would make any ordinary ad-man a cynic in six months, Gale exhibits an unbounded enthusiasm about his firm, its advertising, and its future business expansions.

---

# **BASEBALL AVAILABLE**

**for Sponsorship  
in Washington, D. C.**

---

**Capture better than 40% of the  
Washington listening audience  
April thru September**

---

**Wire or telephone Station**

**W W D C**

**NAtional 7203**

**Or contact your nearest Forjoe & Co. office for complete details**



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

The telephone is a wonderful device. And its use plays an important part in the sale of radio time. But there's a lot more to it than this.

Take the average Weed and Company representative. On the phone or across the desk from you, he knows *your* business and talks *your* business. He wouldn't be there if he didn't. He's a salesman, certainly. He represents Spot Radio, one of the most profitable forms of modern advertising. He also represents over 250 years of combined experience in showing Spot Advertisers how to get the most for their money.

Behind that experience are the two bed-rock qualities that created it: expert knowledge and plain hard work. These are the two factors that produce most of the results most of the time . . . the two factors that make Weed and Company service so valuable to any advertiser.

**Weed**  
and company

*radio station representatives*

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



# Dialing Habits are Changing

**PART ONE**

## Increase in independent stations and network outlets is altering the listening picture everywhere

**over-all** More people are listening to independent stations. This has been revealed by confidential surveys and reports by Compton Advertising Agency and the A. C. Nielsen research organization. And there are hundreds of new stations serving the United States. In 1945 there were 217 non-network broadcasters. Today there are over 900, practically as many as the total number of stations (912) that were on the air in 1944. (TV and FM stations are not included in these figures.)

Networks have also grown during the

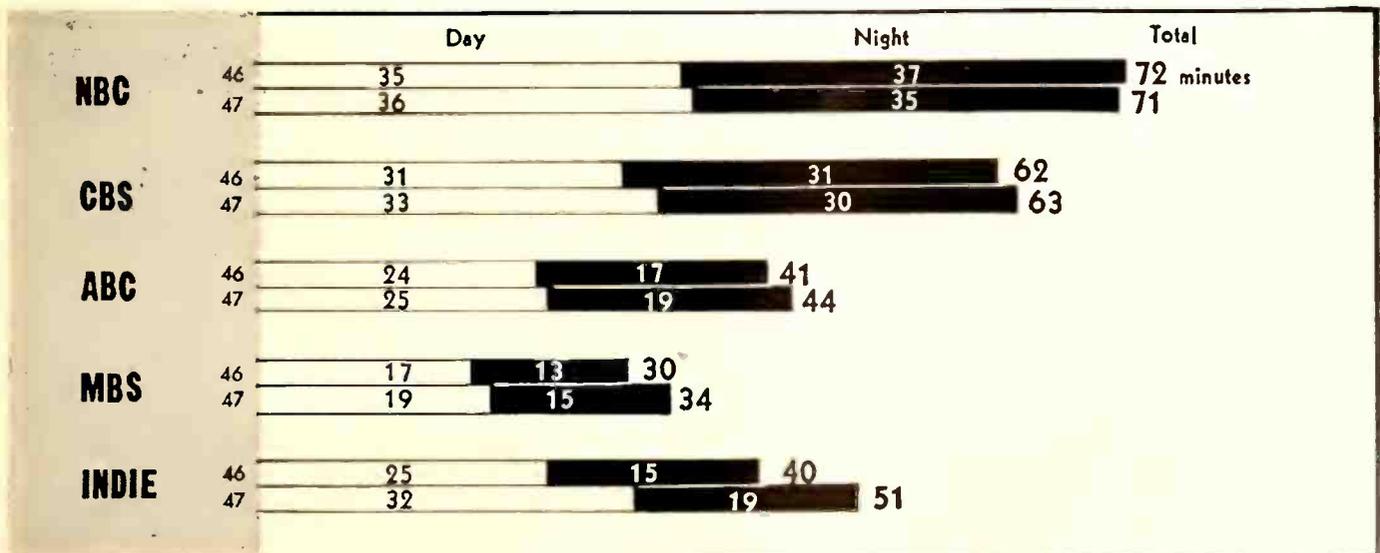
past five years. NBC has expanded from 137 to 162 outlets. CBS had 116 affiliates in 1943 and today has 162. ABC, reaching listeners through 251 stations this year, in 1943 was a 136-station chain. Mutual, the fastest growing web, increased 129% during the past half decade. It now connects and programs 474 transmitters.

This station growth is materially changing the listening habits of the nation. During the last few years, up to the middle of 1947, listening in the average radio home had not materially

increased despite station expansion. The larger number of stations simply divided the listening time per home. Starting with the middle of 1947, listening began to build. Block programming by stations, energetic promotion by a select number of local stations, and smart exploitation by the chains, have contributed to a better appreciation of what is on the air . . . and a desire to hear it.

Although this trend was detected by the A. C. Nielsen research organization during early 1947, it did not begin to show in the national Hooperatings until the end

### Average daily listening\*, January through June, 1946 vs 1947



\*per radio home

of the year. In January of 1948 sets-in-use figures released by Hooper indicated .7% increase over the same period in 1947, from 34.1% to 34.8%. This increase was in face of a downward trend in families who were at home and thus available to their radio receivers. The unexplained drop in "available radio homes" was from 82% in 1947 to 80% in 1948.

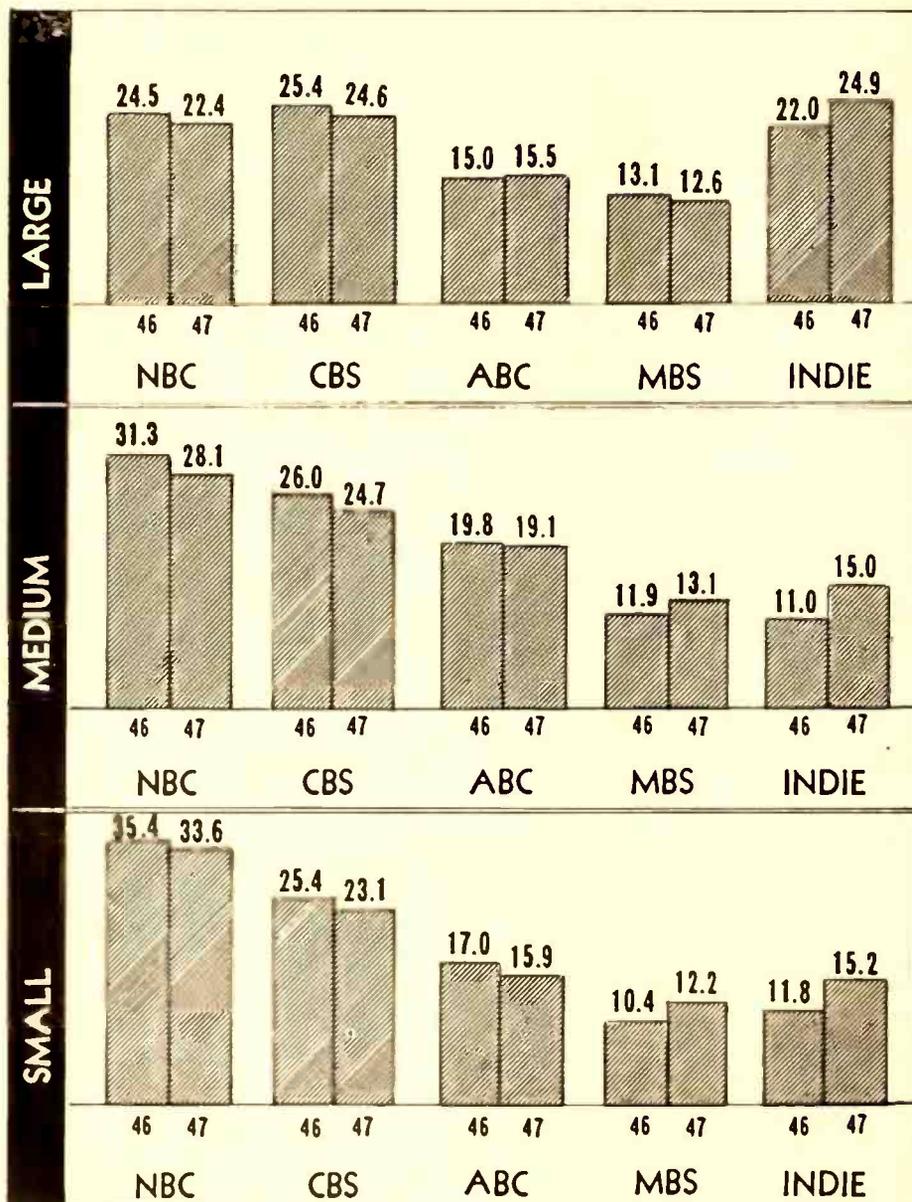
While listening increased generally in 1947 (according to Nielsen), it increased more for independents than for networks. This was expected to some degree since numerous independents were coming on the air and building from scratch. However, older independents zoomed their audiences also. It was this over-all increase of listening to independents that inspired Compton Advertising to undertake a survey on "the trend away from network listening" last fall. The research study was under commission from

Procter & Gamble and based upon reports supplied by C. E. Hooper.

The Compton study is a confidential document, as is the report on listening shifts made recently by the A. C. Nielsen organization to the four networks. The Nielsen report is said to indicate that independent stations are increasing their share of listening on an all-year-round basis. In the past sponsors concluded that non-network stations added listening only during the baseball season.

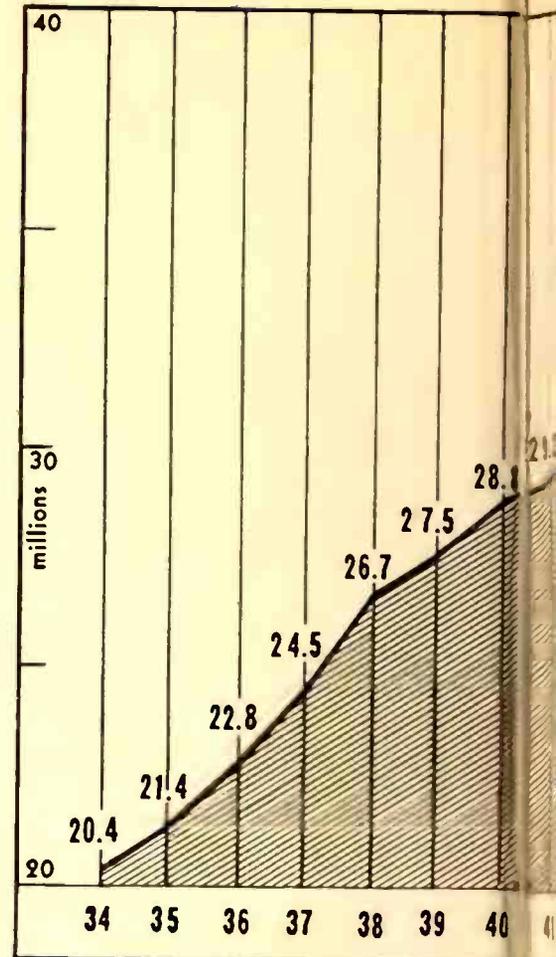
It's true that baseball does accentuate the shift, especially at the height of the season and in cities in which there are major league baseball teams. It's even a bigger factor when night baseball games represent an important part of a home-team schedule, as they do in Washington where all the Senators' games in 1948 will be played under lights. In Boston, Detroit, Cincinnati, St. Louis, and in

### How listening is divided in small, medium and large cities—January to June, 1946 vs. 1947\*



\*Total listening for the six month period is represented as 100% in each breakdown

### Growth of radio homes

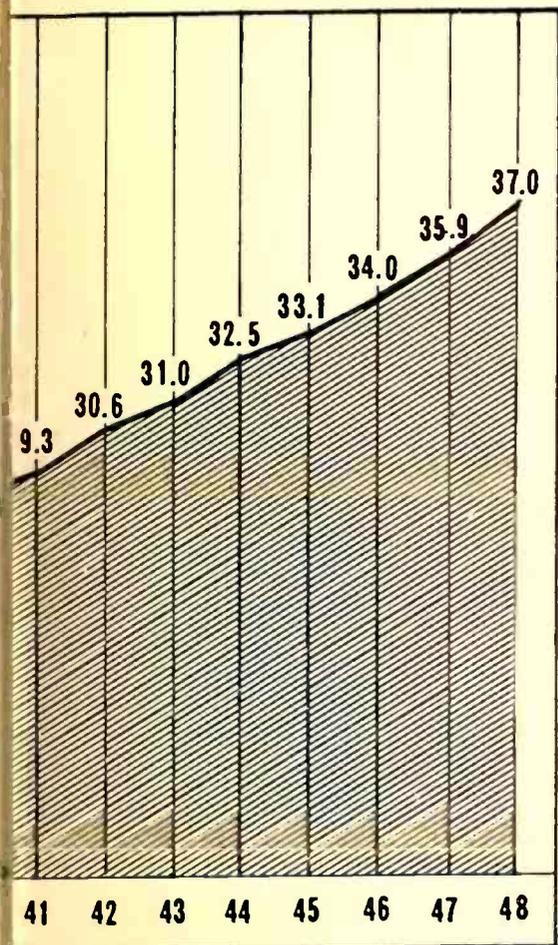


most of the home cities of International League teams, independents broadcasting the games control the largest share of listening during the heat of diamond competition. In the towns where night football is a feature, independent stations carrying these games frequently snare top audiences.

Independent stations are expanding their share of the audience during the rest of the year too. While the networks have increased the size of their audiences, they generally are not holding their percentage of the total audience. The drop in network percentage of total listening audience is more than made up by the fact that the size of the radio audience has grown. During the past year the number of radio homes has increased 3% while no network has lost more than 2.3% of the sets in use.

Network advertisers, therefore, are receiving just as big an audience as in the past. Actually the audience may be larger because, besides the increase of radio homes, there has been a sizable growth in the number of radio receivers

# Radio Homes from 1934 to 1948



per home. While the number of radio homes has increased to 37,000,000 from the 35,900,000 reported at the end of 1946, the number of radio receivers built up to 66,000,000. Today there is an average of 1.7 sets per home. Multiple-set families listen more than single-receiver homes, although it is not possible to estimate just how large the increase is. Economic status and other factors are involved for which no comparative figures are available.

The average Nielsen radio index home listened 18 minutes more per day in 1947 than it listened during the same period in 1946 (January to June). It listened one minute less per day to NBC, one minute more to CBS, three minutes more to ABC, four minutes more to MBS and 11 minutes more to independents. In the daytime, independents ran a very close third in competition with the networks. Average daytime listening, per day, was NBC 36 minutes, CBS 33 minutes, independents 32 minutes, ABC 25 minutes, and MBS 19 minutes.

Independents tie with ABC for third

place at night splitting 38 minutes of listening with that network. The senior networks lead nighttime listening by a far greater margin than they do in the daylight hours. NBC is heard 35 minutes, CBS 30 minutes, ABC and the independents 19 minutes each, and MBS 13 minutes.

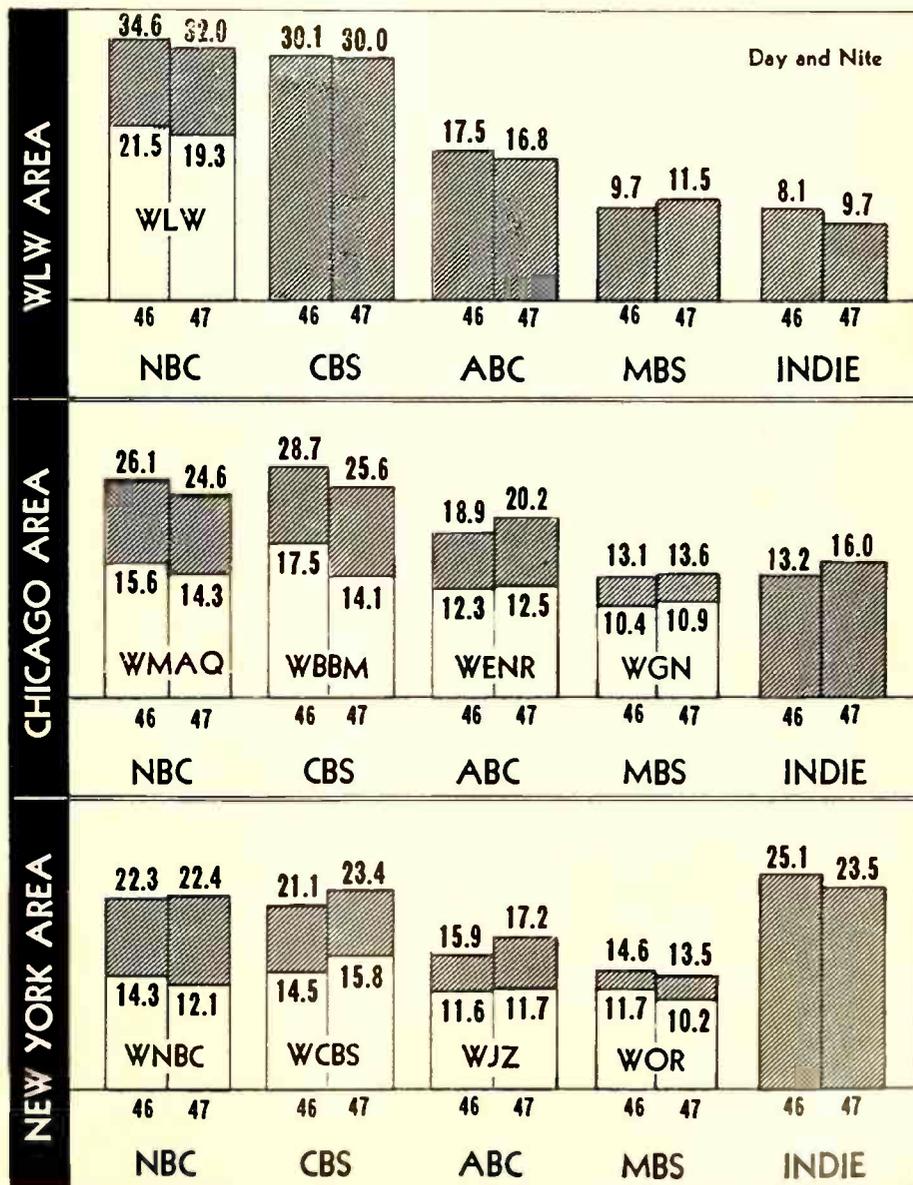
Total radio listening per day and night during the first half of 1947 was four hours and 23 minutes in the Nielsen survey area. In Hooper's 36 cities, where all four networks are said to be heard with equal facility, Hooper's sets-in-use figures indicate, for the same January to June 1947 period, three hours and 17 minutes listening per day. Hooper's figures, representing only big-city telephone home listening, are always lower than Nielsen's, which are said to reflect radio listening habits of 63% of the United States, rural as well as urban.

It is in the rural areas that the biggest increase in radio homes is noted. Radio ownership among farmers has lagged in the past far behind urban home ownership. While big urban-center homes were 97% radio equipped in 1946, only 76.2% of farm homes had receivers. Estimates indicate that this 76% jumped fantastically upward during 1947 as farmers enjoyed unprecedented prosperity. However, actual figures are not available as SPONSOR goes to press.

Indicative of the extent to which independents are increasing their share of the listening audiences, Nielsen's presentation to the networks (based upon January to June listening, 1947 vs 1946) showed that NBC's share dropped from 29.2% to 26.9%. CBS during the same period dropped from 25.5% to 24.3%. ABC's share was almost the same as in 1946—

(Please turn to page 62)

## Distribution of listening in three major markets, February - March, 1946 vs. 1947\*



\*Total listening for each February-March period is represented as 100% in each breakdown



# Escape Through Radio

**Every woman listener can be  
a queen or Cinderella—and  
how sponsors love the idea!**

The daytime listener is offered two forms of escape via radio. There is the dramatic serial which continues to lead in mass popularity all forms of daylight broadcast entertainment. Damned by many psychologists, this show-form, according to other researchers, enables women to better withstand a humdrum existence. It is the air's equivalent of *East Lynne*, *Camille*, and *Smiling Through*.

But there is a newer form of escape on the air. It's a dream world, bedecked with Prince Charmings, glass slippers, queenly wardrobes, hearts' desires, and visits to fabulous Miami, New York, and Hollywood's motion picture studios. It's a world that not only offers its listeners a means of substituting themselves for the heroines of the broadcast Cinderellas, but gives them the opportunity of actually becoming Cinderellas. Daily these programs touch the lives of millions of women listeners and give them new hope. Each day American homemakers step

(1) Imogene Stone wanted to be kissed by a platoon.  
(2) Mrs. Lottie Dawson had yen to pilot a train. (3) Andy  
Russell was Mrs. Evelyn Gibson's prince. (4) She liked  
breakfast in bed, the sponsor made sure that she got it

SPONSOR

into a dream world, a dream world that is their very own—for a weekend, a week, or in some cases just for a glorious day.

Like the kitchen drudge of the fairy tale, a great deal of the glamor of the moment disappears after the broadcast and Cinderella experience but everyone touched by radio fate never forgets her moment in a dreamworld. Unlike the Cinderellas of childhood days, each listener who has her dream world come to life is permitted to keep the physical things that are part of her magic existence.

The escape programs are something apart in broadcasting. *Cinderella Weekend*, a syndicated script program heard in different forms over WTIC (Hartford, Conn.), WHAM (Rochester, N. Y.), WEBR (Buffalo), WCAU (Philadelphia), and WBBC (Flint, Michigan), competes with the daytime hearts and flowers serials. It offers the housewife dreams instead of tears—if she desires an existence apart from her own. *Cinderella Weekend* joins with the Mutual network programs, *Queen for a Day* and *Heart's Desire*, in opening the doors to fulfillment instead of frustration. Even though only a comparatively small percentage of those who listen to these programs are mothers who can become Cinderellas, Queens, or realize their hearts' desire, millions of others enjoy the experiences of each woman who achieves this distinction.

Many of the housewives who win the coveted distinction of becoming a Queen or Cinderella report that they have become "new" women, have stepped upon a fresh life. Some have won interesting jobs (if they happened to be working girls). Still others report that they have come out of a lifetime cocoon with new aggressiveness and a new concept of the future.

For these and thousands of others, escape has become a reality, their dream world a finite thing. For the sponsor this offers a new form of daytime commercial program. *Queen for a Day* won't be three years old until April of this year. *Heart's Desire* will have been sponsored for 12 weeks on April 21. The oldest *Cinderella Weekend* (WTIC) won't be a year old until August 1948. The most successful *Weekend*, commercially (WBBC's), won't be a year old until October 1948. The baby of them all went on the air this February 13 over WCAU.

Because the local programs are expensive for one-station broadcasts, most *Cinderella Weekend* daily shows are participation presentations with as many as

six sponsors per station. Only on WBBC is Cinderella's commercial godparent a single advertiser—Hamady Brothers, owners of 10 large independent supermarkets in the City of Flint.

Prior to their sponsorship of *Cinderella Weekend* Hamady Brothers had spent comparatively little for radio advertising. When they were asked last October to sponsor the program they agreed to a 13-week test. Ten local sponsors in a town of Flint's size can afford the \$1,000 a week that the five half-hours a week, plus prizes and production cost. A hotel ballroom had to be rented and prizes a day plus the New York weekend had to be paid for. The contest features an animated cutout of Cinderella's coach, cost Hamady \$500. Cinderella, with a companion to whom she goes to New York each weekend and sets the home, she has breakfast in bed, attends successful Broadway plays, visits night clubs, and generally finds her wishes come true. After she leaves Flint she receives a complete wardrobe. It's not an economy program.

When she returns to Flint the following Monday she is heard on the air relating her experiences in the metropolis. Each *Cinderella Weekend* winner is a spur to other hopefuls. Each shares her escape with all who listen.

Four contestants vie for honors as each day's Cinderella (Tuesday through Friday). They are chosen from the audience gathered in the hotel ballroom by correctly or nearly correctly answering a different question each day. In Flint most questions tie in directly with the sponsor. A typical one asks "How many cans of evaporated milk did Hamady Brothers sell last year?"

The women giving the four nearest correct replies are brought onto the stage, beneath the pumpkin coach. A mechanical clock set at midnight is behind each. A series of questions are then asked each contestant, and with each correct answer her clock is moved forward a number of minutes. Each day's Cinderella is the young lady who has stayed out latest (according to her clock). The daily winners are brought back to the program on the following Monday to compete for the dream world prize, the weekend in New York.

It's all very simple. The daily Cinderellas are presented with North Star Blanket Wardrobes, Westinghouse automatic appliances, Farberware, Lisner jewelry, and a number of other gifts. All who

participate, however, keep their eyes on the trip. That's why they compete.

WBBC, the Michigan *Cinderella Weekend* station, was the fifth station to open in the Flint market. It felt that its Mutual network affiliation was not alone enough to make it successful. The management (Booth Radio Stations, Inc.) came to the conclusion that only heavy local programming could win an audience. It decided that a big audience participation program would do the job. That's why *Cinderella Weekend* came into being in Flint.

Today the station reports that "the success of the station with its 31 weekly remote broadcasts is unquestionably a reflection of *Cinderella*."

Like all outstandingly successful programs, *Cinderella Weekend* does not carry the burden alone. Hamady Brothers use heavy space in *The Flint Journal*, movie trailers in every one of Flint's theaters, and promotion in each of their stores. (They're building six more supermarkets.) Studio visitors must first come to a Hamady store to obtain an admission ticket for the broadcast. The home audience participates by being asked to suggest four questions for the Tuesday broadcast. They, too, must obtain Cinderella tickets at Hamady stores in order to win their question-hurdles for Cinderella. They also win awards that remind them of their fairy prince.

Hamady is doing over 60% of the grocery and meat business in Flint. They did 51% before they sponsored the program. When their new locations are opened, they feel that there may be no ceiling but 100% to the amount of business they can do—and they feel that the *Cinderella* appeal will edge them to that maximum.

V.I.P. Inc., is the organization in New York that arranges the prizes, trips, and product give-aways for the program. Unlike some other groups in New York, Chicago, and Hollywood that arrange for product prizes, V.I.P. claims that they do not collect two ways. In other words, the manufacturer does not pay for placing his product as a broadcast prize. V.I.P. buys for cash many of the prizes for the *Cinderella* programs. Tickets for hit plays like *Harvey*, *Happy Birthday*, and *Medea* are not obtainable free on a regular basis. It's also one thing to obtain gifts for coast-to-coast network programs and another to obtain them for local stations, no matter how big the stations are.

*Queen for a Day* is radio's daily network

Cinderella. Hundreds of thousands of women have attended these broadcasts in the hope that they'd be picked as *Queen*. When selected they rule Hollywood for a day, visit studios and are given practically everything they've dreamed about in their Cinderella world. When the program originates away from its home base in Los Angeles, there are other trips and dream worlds for the Queen to visit. To retain the memory of this one glorious day many winners form *Queen for a Day* Clubs in their home towns—have special letterheads engraved with their diadem and the slogan, "Queenly Forever."

They feel eternally grateful to the sponsors of the program, Miles Laboratories, Philip Morris and International Milling, for having made their day's escape into the world of dreams possible. Many of the Queens make it their life work to remind people of the sponsors' products. This is an added advantage of underwriting a Cinderella type of broadcast. It turns the "stars" of the show into missionary women for whatever is sold on "their" program. That's just what they call it, "their" program.

Recently *Queen for a Day*, on tour, ran into a bad situation in Pittsburgh. Tickets for admission to the broadcast were sold at \$1.65 with (so ticket buyers claimed) the definite understanding that every part of the theater would be canvassed in the selection of queenly candi-

dates. When every section wasn't covered, the women set up a howl and halted the broadcast until special pleas were made to them, in the name of coast-to-coast listeners. Raymond Morgan, the harassed producer returned, via a local bank, the admission money paid by the women and ran ads of apology in all Pittsburgh newspapers. There'll be no paid admissions to *Queen for a Day* for a long time to come. The opportunity of being Queen is something which women who listen do not take lightly. If not carefully handled the program could have repercussions just as unpleasant as they have been productive.

The same is true of Raymond Morgan's *Heart's Desire*, another escape presentation. Over 1,250,000 women, and not a few men, have written *Heart's Desire* what they wanted. Handling and grading this mail not only could have been an impossible financial burden on the program, but it might have been one that could have wrecked the show. It was nothing short of a stroke of genius to direct the mail to a veterans hospital on the Coast where over 300 bedridden ex-G.I.'s open, sort, and grade the requests. Prizes are given the vets for finding usable letters and there's little doubt but that each heart's desire is really considered by the 300 screeners.

The panel of women selected from the studio audience opens letters at each

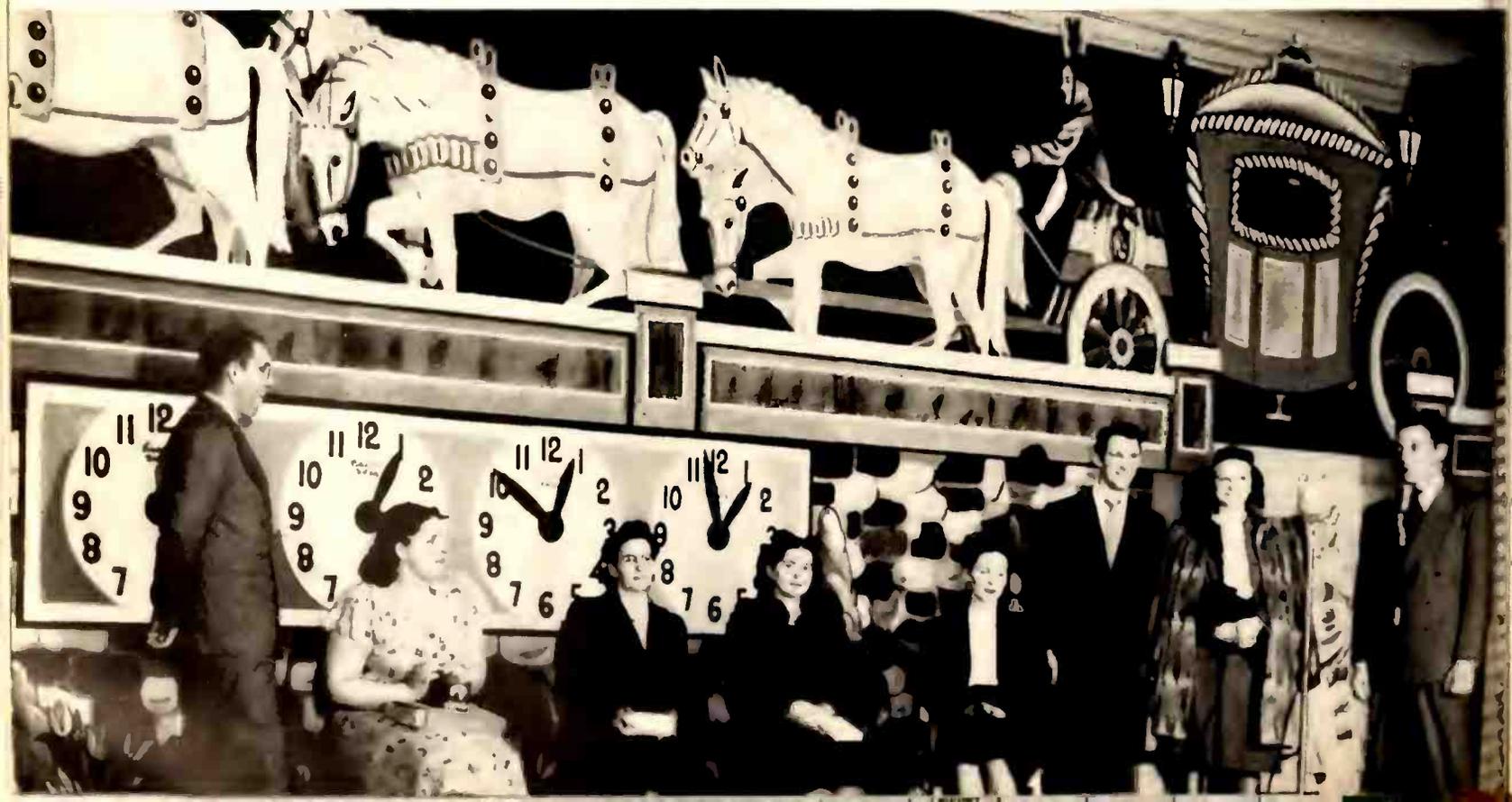
broadcast and pleads the cases of the women who want their hearts' desires fulfilled, is keen to human suffering and human hopes. The hearts' desires of most of the women who write is to escape or help others escape from drudgery. First in requests during the first year were washing machines. Letters from women who have received automatic washers indicate that release from rub-a-dub-dub has even more magic than a Prince Charming and a trip to New York. Women with sizable families are the ones who are most appreciative of washtub escape.

All escape programs are kin to quiz and giveaway sessions, but their appeal goes far beyond getting something for nothing. They touch with a wand of magic the lives of millions who listen—hold forth to all who dial in the daytime an Alladin Lamp that can be their very own.

The Beverly of Graustark of this generation, to millions of women, is a combination of Jack Bailey (*Queen for a Day*), Russ Alexander (*Heart's Desire*), and the announcer of the local station who awards them a Cinderella weekend.

Escape through fruition instead of fictional characters' frustrations is today a major factor in commercial programming. It is being carefully studied by several soap-opera sponsors with the thought that they, too, may wash out sorrow with dreams.

Hopeful Cinderellas at WBBC (Flint) sit beneath clocks and coach-and-six as correct answers tick off hours in "win week-end contest"





25,000 entries were sent to WDC and WDC-FM when they sponsored an "identify Mr. FM" contest. It made Washington FM-conscious

# Who Listens to FM?

## FM fans proved the same as AM dialers

**fm** Most buyers of FM and AM-FM radios are not primarily music lovers. Some don't even buy their FM instruments because of their static-free qualities. They're just ordinary dialers who want to hear a specific program on FM that they can't hear on a standard AM station. Many people, of course, are buying AM-FM radios because they want to hear clearly. Despite all the surveys of coverage made by the networks and clear channel stations, there are still great areas of the United States in which it is not possible to hear AM stations.

Qualitative information about FM audiences is comparatively sparse. Most FM station operators have limited budgets and these budgets have very little

leeway for research of any variety. Most stations haven't even analyzed, qualitatively, their musical request mail. They have used this mail to prove that they have listeners just as AM stations used mail during the pre-BMB, pre-Hooper, pre-Nielsen audimeter days.

In order to determine the ratio of mail to sets sold in the WIZZ (Wilkes-Barre, Pennsylvania) area, Dick Evans, president of the operating company, devised a pat formula. When a listener to WIZZ phones or writes the station, he is queried on where his set was bought. The station then checks the dealer on the number of FM receivers he has sold. In the WIZZ area the ratio of listener inquiries to receivers sold has been 50 to 1.



Of the people who write WIZZ, 97% have telephones in their homes. A high percentage of writers fall into the class of purchasers of expensive radio combinations. WIZZ has had inquiries from 19 owners of combinations in the over-\$750 class (Scott, Musaphonic, Capehart, Freed-Eisemann) despite the fact that it couldn't trace the sale of even 100 of this class of instrument in its area. On the other hand it has records of hundreds of Olympic AM-FM combinations that were sold at \$39.50, yet only one postcard and one telephone call have been received from Olympic set owners.

Wilkes-Barre FM-AM homes are divided into two distinct classes—families who buy table models at \$50 or under and families who buy phonograph combinations at \$250 or over. The receivers in the middle price range (\$79.95 to \$125) are a drug on the market. They sit in the dealers' stores.

Despite the fact that 97% of all who write WIZZ have telephones, a dealer sale check-up revealed that only 50% of the receivers sold go into homes with telephones. It's simply a matter of telephone homes being more literate—more likely to speak their minds on paper.

FM sets in use in the Wilkes-Barre trading area checked through coincidental telephone surveys during regular program periods are in the same ratio as AM. This information was ascertained prior to the recent American Federation of Musicians clearance of duplication of regular AM (network or local) programs on FM stations. The duplication of programs is too new for any new listening figures to be conclusive. When sporting events are heard exclusively over an FM station sets-in-use figures, it is claimed, run as high as 80% of the sets surveyed with eight or nine listeners per set. This latter figure does not include tavern or club listening which averages 30 per spot for sport events.

The claims of certain FM advocates, that the medium could not prosper without the "big" network programs, has been answered in Wilkes-Barre by the broadcasting of 182 professional sports events play by play. What baseball broadcasts, day and night, did to AM broadcast schedules, pushing independent stations into first place in listening in many cities, continuous sportscasting is doing for a number of FM outlets. It cost WIZZ

\$13,000 for rights to the games they've scheduled but these games have made FM listening in Wilkes-Barre something with which to conjure.

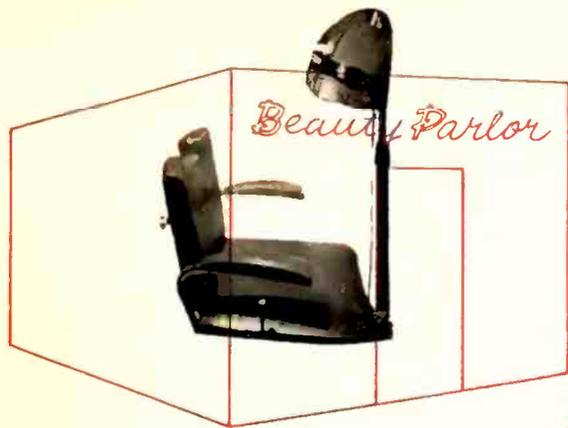
Because of WIZZ promotion FM set buyers in Wilkes-Barre are sports listeners. When a man or boy comes in to a dealer to buy a receiver in this area, he listens to the sales talk about tone quality, selectivity, etc., and then asks, "Will it bring in the baseball or basketball games?" If it's an AM receiver and the answer is "No," he walks out of the store. It's the same, dealers report, with women.

The baseball games over WWDC-FM made Washington, D. C., FM-conscious last spring and summer. In January of this year the station went on the air with its full authorized power and, as noted in SPONSOR'S February issue, did a bang-up promotion. Following the Miss Hush, Walking Man, and other "Guess Who?" formulas the E. Strouse-operated station introduced a "Mr. F. M." Clues were given on both the WWDC-AM transmitter and the WWDC-FM outlet, but some were given only on the FM station. The contest wasn't too difficult because it was made to publicize the opening of WWDC-FM and to spread the news of FM.

The final two days of the contest brought in 14,000 answers, with the total entries exceeding 25,000. It was strictly a mass promotion, no effort being expended to hit the class listener. The opening program of the new FM transmitter was staged with all the acumen of a four-network promotion. The winner was not notified until a few minutes before he was rushed to the studio to receive the awards which are said to have been worth in excess of \$5,500. Listeners were in on the notification of the winner, with the notifier carrying a microphone right to the door of the winner's apartment. They heard the knock on the door and discovered the winner at the exact moment that he received the good news. The winner was rushed to the studio with a police escort for the broadcast, accompanied by a regular play-by-play description.

Mr. F. M. was Peter Donald who is heard in the Capital City on many network programs as well as his own transcribed Stanback show. The ratings for  
(Please turn to page 48)

- (2) Noted industry personalities judge the screened entries for best "Mr. FM" identification  
 (3) Washingtonians fill Presidential Room of Statler awaiting contest winner announcement  
 (4) Peter Donald, Mr. F. M. himself, greets Gerald Engert, left, whose entry rated \$5,500  
 (5) Geraldine Engert, the winner's daughter, hands dad the keys to the Frazer car he won



# Out of the Beauty Parlor into the Home

**Six network and some spot shows educate women that waves can be homemade and good**

**over-all** The field of beauty culture and cosmetology is losing the protection of its last mechanical operation. Its future financial health will depend upon its once again assuming the status of a profession. Shops are failing all over the nation (15,000, 20% of all shops, in 1947). For over a decade associations and unions in the field have realized that the majority of shop owners in the United States are neither professionals nor businesswomen. Widows, factory and office workers tired of their jobs, and other women without business training have borrowed money, taken short courses at beauty culture "academies," and become cosmetologists. With the aid of permanent wave machines (and later cold wave kits) and some luck they have made money. They slavishly follow hairstyles pictured and described in the industry's trade papers, *Modern Beauty Shop*, *American Hairdresser*, and *Beauty Culture*. They attend local or national beauty shows financed by manufacturers and jobbers at which they've found more fun than knowledge. In general beauty

shop owners have played at being businesswomen.

Today they're faced with the rude awakening. They're faced with the fact that permanent waving is no longer their exclusive province—even in states where, by law, "home beauty culture" is prohibited. In states like Florida, New York, and West Virginia it's against the law to give a permanent wave without a license. In spite of these laws, home permanent waving is an established fact—with one firm, Toni, doing a business of \$20,000,000 in 1946. According to a recent Fawcett Magazine survey today 16.7% of respondents (readers of one or more of the Fawcett publications) use a home permanent wave kit.

Ever since the "machineless permanent wave" entered the beauty field, industry authorities have forecast permanent waving's moving into the home. Before the war there were about 35 different brands of home permanent waves, none of which achieved much success. Nevertheless Charm-Kurl (Charm-Kurl Company, St. Paul); Crowning Glory (L. R. Kallman &

Co., Chicago); and Portrait (H. H. Tanner & Company, St. Paul) divided \$2,750,000 annually in business during the last two prewar years.

It wasn't until Toni, having eliminated product and merchandising bugs, poured millions into broadcast advertising that beauty shops began to feel the loss of business and women generally began to accept the fact that there was safety as well as utility and beauty in a home permanent.

Toni spent \$5,000,000 in advertising in 1947, of which \$3,500,000 went into broadcast advertising. It has made no efforts to build great audiences through building new programs. Its current commitments indicate the thinking behind its radio advertising. It sponsors *Give and Take* (CBS), *Ladies Be Seated* (ABC), a typical daytime dramatic strip—*This Is Nora Drake* (NBC), and a 15-minute segment of the *Breakfast Club* (ABC). They're morning or afternoon programs and while none of them are up in the high Hooper or Nielsen ratings (low is *Nora Drake* with a 3.2 and high is *Give and Take* with a 5.6, January 2-6 Hooper report), according to special surveys conducted by Foote, Cone and Belding and Toni they all deliver audiences with a minimum of duplication.

Help us—and yourself—to  
"Keep the Beauty Business  
in the Beauty Shop"



Mail Your Check Today

**HELP YOUR PROFESSION**  
DO YOUR SHARE  
SEND YOUR CHECK NOW  
TO SUPPORT THIS  
VITAL ADVERTISING CAMPAIGN  
SEE FORM NEXT PAGE

National Hairdressers' and Cosmetologists' Ass'n urges beauty culturists to fight home waves

Toni wants to tell its story simply, repetitively. It uses the Toni Twin theme (one twin with a professional beauty shop permanent and the other with a Toni Home Permanent who can't be told apart) consistently in both its magazine and its air advertising. It pushes the safety factor, using the approval of the Parents' Institute, American Medical Association, and Federal Food and Drug Administration, for advertising copy.

Toni's big problem is to make the first sale. The feeling in St. Paul, the home office of the firm, is that after the initial use, repeat business will come of itself. A new consumer habit must be created—home permanent waving. Toni feels that not all its business is taken away from the

beauty shops, but rather that at least 25% of all buyers of home permanent wave kits are women who never have been in a beauty shop.

The first attack on the home permanent wave trend was to throw the local law at users. All cases brought into court thus far have been thrown out. Florida's Attorney General stated at the time of an arrest of a woman for giving her daughter a permanent wave, "Next thing we know the barbers will be telling men they can't shave and powder themselves at home."

Then home permanents received the rumor treatment. Women told each other of the case of Mrs. So-and-So who burned off all her hair giving herself a permanent. Toni organized the HBI—Home Beauty Institute—with Ed Gott-

lieb, ex-Carl Byoir executive, at its head, to fight these side-of-the-mouth allegations. HBI has been successful in its battle and Toni's business continues to grow.

When Gillette announced its purchase (for \$20,000,000) of the Toni organization, some business trade paper writers tried to liken Gillette's virtually taking shaving out of the barber shop to Toni's taking permanent waving out of the beauty parlor. There are certain distinct differences. First, shaving is a daily rite with most men, whereas women have their hair permanently waved three times a year at most. Top home expectancy according to Toni, is four times a year, the average, twice. In other words the average annual sale per Toni consumer will be one kit and one refill at kit and refill for \$2.25 regular or \$3 de luxe. The male of the species on his part spends \$4 a year for blades and \$2 for shaving cream.

It cost Toni 25 cents in advertising to get each dollar's business—\$5,000,000 to sell \$20,000,000 in kits and refills. The \$20,000,000 is Toni's business, not the amount the public paid at retail for Toni Permanent Wave Kits in 1947. An advertising cost of 25% would be very high for many products. The original price tag on Toni, however, was 59 cents retail (competitive kits were priced at a dollar). When it was so priced it didn't sell. The public didn't believe that a service which cost from \$5 to \$25 in a beauty shop could be performed at home with materials that cost \$1 or less.

R. N. W. Harris, Toni president, formerly was a beauty shop supply salesman. He knew that in the beauty field a service

Participation shows (1) 'Give and Take', (2) "Ladies Be Seated", (3) "Breakfast Club", join dramatic serial "Nora Drake" in telling Toni's story



or product which went begging at 50 cents might be a sell-out at \$2.50 or higher. He reasoned that if Toni wouldn't sell at 59 cents it might, with an advertising push, move at \$2. He also had the idea that it would help if he had some beauty shops give Toni permanents. He gave away kits. Shops advertised Toni permanents and the sales started trickling in. Toni business growth continued very slow, so Harris proceeded to give away thousands of kits to consumers to introduce the idea of home permanents.

All of these helped Toni gain acceptance. Toni still didn't move with any startling speed and Harris realized that he had to use a mass advertising medium if he was to gain national acceptance quickly. He decided that radio was that medium because it had immediate advertising impact. He looked for an advertising man who knew broadcasting and found Don Nathansen in his home town, St. Paul. They bought *Meet the Missus* on the Pacific Coast and Mel Torme over NBC coast to coast. Torme at that time was supposed to be the hottest thing in popular music, but 26 weeks proved conclusively that the hottest thing in music was the coldest avenue through which to catch an audience which would beautify its crowning glories at home. Giving oneself a permanent wave at home requires patience, an attribute with which the younger generation, Torme's natural fans, are not generally gifted. Toni discovered that women in the 25-to-35 age group are better prospects; that meant programs like their *Meet the Missus* (West Coast), *Breakfast Club*, *Nora Drake*, *Ladies Be*

*Seated, Give and Take*, all programs reaching young married and middle-aged women.

Only one of these programs can possibly reach women who work, the Saturday afternoon *Give and Take*. Toni uses this program instead of premium time (from 6 to 10 p.m.), which costs roughly twice as much as the daylight hours, because there is too much waste circulation for permanent wave advertising at the peak listening hours.

That's not the feeling of Hudnut's, which together with its corporate associate Standard Laboratories plans to spend several millions in 1948 pushing home permanent wave kits. Standard is sponsoring the new Henry Morgan program over ABC for its Rayve Shampoo but is arranging cut-ins in areas where its Hedy Wave home permanents have distribution. As soon as the distribution is national, Hedy will be given one-third to one-half the commercial time.

Hedy hits harder at the beauty shop permanent wave business than Toni because to a limited degree it's a custom permanent, with a "Glamour Guide" which enables the user to give herself a special wave adjusted to her own hair. The guide has special instructions for thin and heavy hair, for dry and oily hair, for bleached hair, and even, notes Standard, tells the user when she should have no permanent at all.

Hedy's air copy, planned for the cut-ins

and being used currently in its spot broadcasting operations (on a cooperative basis) states, "Even an experienced beauty operator in your home could advise you no more expertly, no more accurately, than this amazing, scientific 'Glamour Guide.' It's yours only with Hedy Wave!"

Hudnut's home wave kit has just been introduced on the market and its plans, as far as radio is concerned, are nebulous at this time. The only broadcasting that has been done on the kit has been by a few department stores who have used copy in their own regularly scheduled programs.

While the only aggressive home permanent advertising being used or planned on or off the air is that of Toni and Standard, at least ten cosmetic manufacturers have plans in the blueprint stage for home permanent wave kits. Some, like the plans of Helena Rubenstein, are for a class permanent wave kit which will retail in the \$3 to \$5 class. Northam Warren Corporation, manufacturers of Cutex and Peggy Sage nail polishes, also have plans to merchandise a home wave package. It's logical for them since they have the sales organization with which to achieve national distribution quickly.

To the beauty shop profession home permanents represent a gigantic challenge. The National Hairdressers and

(Please turn to page 74)

Twins spearhead Toni's appeal to compare permanents



## Which Twin has the Toni?

(and which has the beauty shop permanent?)



Suzanne and Lucerne McCullough  
Hollywood New York artist Suzanne  
Toni Hair, says "My Toni wave was  
soft and natural looking for the very first try.  
That's why Lucerne is sold on Toni too.  
Get her next permanent."

See how easy it is to give yourself a lovely TONI Home Permanent for your date tonight

Soft, smooth, natural looking curls and waves. Yes a Toni is truly lovely. But, before you try Toni, you will want to know:

**Will TONI work on my hair?**

Yes. Toni waves any kind of hair that will take a permanent, including gray, dyed, bleached or half-one hair.

**Is it easy to do?**

Easy as rolling your hair up on curlers. That's why every hour of the day another thousand women use Toni.

**Will TONI save me time?**

Definitely. The actual waving time is only

15 to 20 minutes. And since that time you are free to do whatever you want.

**How long will my TONI wave last?**

Your Toni wave is guaranteed to last just as long, in a beauty shop permanent or at home.

**Why is TONI so creamy?**

Because Toni's Creative Waving Lotion waves the hair gently—leaves it soft as silk with no frizziness, it dried out hair shines, even on the first day.

**How much will I save with Toni?**

1-1/2. Toni Home Permanent kit sets in washable plastic curlers—see and get.

1-1/2. Toni Home Permanent kit sets in washable plastic curlers—see and get.

1-1/2. Toni Home Permanent kit sets in washable plastic curlers—see and get.

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1-1/2. Toni Home Permanent kit sets in washable plastic curlers—see and get.



**Toni**  
HOME PERMANENT

# They're Going Transcription

**Spot and regional advertisers discover  
top ratings and prestige on disks**



**spot** Transcriptions are as vital to successful independent station operation as a network line is to a web affiliate. This has been theoretically true for over a decade, since recording quality became equal to network. It has been only during the past five years, however, that theory has become fact.

Broadcasting functions on a long-term basis, yet only five years ago there were no long-term important transcribed programs available for sponsorship with the exception of transcribed musical libraries. Frederic W. Ziv, Inc., changed that in the syndicated program field. Bing Crosby made transcriptions respectable for stars. Harry Goodman developed the transcribed spot announcement field for local and regional sponsors, and Louis G. Cowan, Inc., brought the first real competitive factor to syndicated commercial recordings. It was Lou Cowan also who made transcribed disk jockeys profitable for sponsors all over the nation, with Tommy Dorsey.

Until Ziv produced his big-time musical transcribed programs with name stars, sponsors had to use e.t. libraries or else home recordings if they wanted musical programs on most local stations. If an advertiser wanted to place a number of dramatic programs five years ago he had to use star-less recordings, which, while often good entertainment, were still minus names that would have drawn listeners.

Ziv and Cowan, plus a host of one-star transcription organizations, enable stations to block-program certain periods of their day with big-name dramatic programs without fear of a series' blowing up due to lack of material. It's true that there are still not enough mystery programs on disk to enable a station to schedule across-the-board (every day at

the same hour) mystery shows. Several attempts to do this ran dry of disks before a year was out.

To Ronald Colman, Arthur Treacher, Alan Ladd, Richard Kollmar, Barry Woods, Guy Lombardo, and Vincent Lopez now have been added Bob Burns, Tommy Riggs and Betty Lou, and Myrt and Marge (revival). There shortly will also be at least one new big-star musical released by a major e.t. producer. This series was recorded sans fanfare during the latter part of 1947 for release this year. It's part of an entirely new program line-up which this producer will promote as an indication of his feeling that standard broadcasting will continue to be a vital part of broadcast advertising for a long time.

Bob Burns, like Crosby, is of the opinion that he can do his best work when the pressure of weekly broadcasts isn't hanging over his head. Star Transcriptions, the organization handling Burns, is concentrating its selling attack on department stores, feeling that Burns' family-type program is ideally suited to department store merchandising. Rate for Burns will be 150% of the time of the stations over which the transcription will be used.

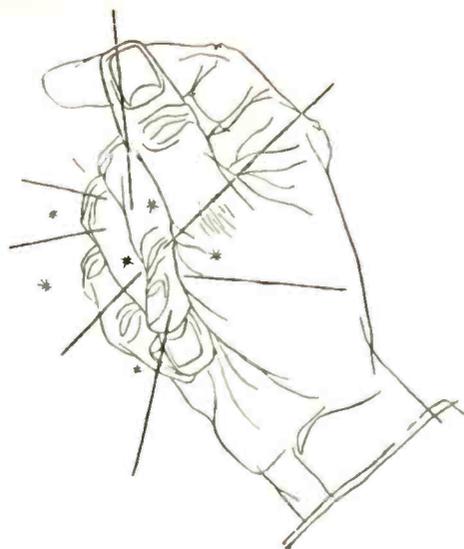
Tommy Riggs and Betty Lou is also a family-type transcribed program. Pete Wasser of Pittsburgh (ex-KQV) is handling Riggs, who started his career in the Smoky City. *Myrt and Marge* platters have been reissued effectively during the past two years but now Larry Finley, better known as a dance hall entrepreneur, will have 400 new programs on disk with Myrtle Vail playing her original role. Philco is using the program as part of its cooperative dealer campaign.

The Broadcasters' Guild Michael  
(Please turn to page 88)

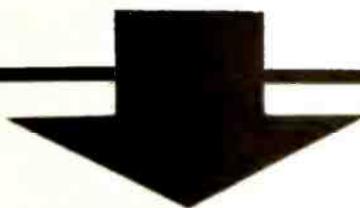
(Top) Tommy Riggs and his Betty Lou are newcomers to syndicated transcriptions. (Center) Bob Burns is now a disk personality, too. (Bottom) New "Myrt and Marge" being recorded

# SALES

... as fast  
as this!



in the **DETROIT** Area



You can bank on **Results** fast, by using

# CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made CKLW the Detroit Area's Number One radio buy.

*Guardian Bldg., Detroit 26  
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.  
H. N. Stovin & Co., Canadian Rep.*

.....  
5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System



Chiquita minute movies have humorous quality of BBD&O's jingle



International's Salt's theater film will make good air entertainment

cost,  
care, and  
cultivation of

# TV Commercial Films

 Already 60% of all commercial programs on the visual air have their advertising on film. And although NBC frowns on filmed selling it does so as a matter of network policy\* rather than because of a belief that commercials are less effective when scanned from reels.

Most agency TV executives are pro-film. They all admit that there are certain spots on sportscasts which require live selling rather than film—during timeouts and penalties, for example, because of their uncertain length. It is now the general feeling that it will be cheaper to film commercials than do them live, but that isn't the only reason for the pro-film feeling. Most TV directors suffer the tortures of the damned during every live product demonstration on the air. They recall the Gillette razor that jammed right in the middle of the commercial and the visitor who spoke of Lipton's Tea all through the Tenderleaf Tea presentation. That can't happen with film.

The cost hurdle is a factor to the advertiser only when the agency director still thinks in terms of large screen motion pic-

NBC feels that networks do not fulfill their purpose transmitting "canned" entertainment

tures to be shown in theaters. These pictures can run into figures like \$100,000, as the current efforts by Coca-Cola and NBC's film selling broadcasting do. Lucky Strike's semiannual sales promotional films cost the American Tobacco Company \$50,000 each. Estimate of the annual gross billing by commercial film firms, of which Jam Handy in Detroit is the biggest, is \$30,000,000 a year. Many of these organizations are already in the TV film business. As much as 75% of current Lucky Strike television advertising is built from clips from the sales promotional films which Jam Handy has made for ATC during the past few years. These are used during Lucky Strike-sponsored sports events as well as one-minute commercials.

Foote, Cone and Belding is preparing all new film for Pall Mall commercials, which will enable ATC to compare re-edited film with specially-prepared TV film commercials.

The effectiveness of the visual air medium is not an unmixed blessing to the TV producer. When Ayer was presenting time signals over WNBT and WCBS-TV for Waltham (now inactive on the air) there were complaints from viewers when

Don McClure (Ayer TV executive) scheduled the same commercials three times during a relatively short period. The commercial appeal must be repeated, of course, but it must be repeated with different visual and spoken copy. Repetition is just as important in TV as it is in any other medium, but the use of the exact same visual and oral commercial time and time again negates the effectiveness of the advertising message. Lucky Strike's pictures are repeated three times in ten weeks. But McClure feels that a maximum of four times a year would be best.

Television is not a medium into which a sponsor should rush overnight. Effective use of this eye and ear appeal seldom results from a precipitous plunge. The combination of eye and ear appeal requires real planning. That doesn't mean that a new commercial can't be planned for each week, or that the filmed commercial for a weekly program has to be so costly as to rule out using a different one each week. Lee Cooley (McCann-Erickson) uses a one-minute film frequently for his *Swift Home Service Club*. It costs him about \$75. He shoots

it on 16mm silent and has it narrated from a cue sheet.

The 16mm and the 35mm advocates are frequently adamant that their specialty is the ideal size of film to use. If an advertiser is to make film commercials to use on all stations his prints must be on 16mm since many stations are without 35mm projection equipment. The facts on film size are relatively simple. If both sound and picture are to be shot at the same time 35mm is the better size. It's not too expensive to make 16mm prints from 35mm negatives. If the film is to be shot silent and sound added later 16mm is said to be just as satisfactory.

A new 16mm camera demonstrated with special film by du Pont during January indicated that the problems inherent in simultaneous filming of sight and sound in this size are rapidly being eliminated. Many film men still contend that it's better to stick to 35mm which has four times the area of the 16mm, if the utmost clarity of sight and sound is desired.

Most commercial film producers and agency executives hesitate to quote prices. W. H. Vilas, film and TV director of ad agency J. M. Mathes, quotes one-minute commercial films, shot with live performers, from \$150 to \$7,000. Animated subjects run from \$4,050 to \$6,750 (90 feet at from \$45 to \$75 per foot). Slide film, cartoons, etc., will run, according to Vilas, from \$300 to \$4,000 for one minute.

Vilas has made no special TV films yet but he has made minute-movies for Spur, Canada Dry, Union Carbide, International Salt, and other Mathes clients, all of the shorts he feels are ideal for TV. The Spur pictures will be used on television in all areas where there are video stations on the air. Where there are no stations the Spur minute-movies will be shown in moving picture theaters.

Commercial film faces the same problem as TV has faced during the past few years—who is boss in the control room? TV has opened control to agency men but commercial film men for the most part still cling to the belief that the producer, not the agency man, should be boss. According to most agency men this problem is not licked by hiring film men for the agency. That jumps the overhead too high for an agency profit or else the client has to be charged too much. As Don McClure puts it, the job is to find a good producer and convince him that the agency knows what it's talking about.

Commercial films, handled by J. M. Mathes, lend quality appeal to Canada Dry's Spur. Separate yet similar nautical slants result from (top) binoculars (bottom) sailboat motif

That this can be done is evident from the enjoyable, in fact thrilling, one-minute pictures which John Sutherland has just produced for BBD&O on behalf of the United Fruit Company. He has been able to take the Chiquita Banana character right out of the singing commercial radio spots and bring her to life with full color, comedy, and sales effectiveness. These pictures are basically for motion picture showing but even though they're in full Ansco color they can be effectively scanned for TV without loss of impact. Not that all color motion pictures make good TV fare. Some are shot without regard to how they'll show up in black and white and wash out when scanned by a television camera. However, many agency and motion picture men watch their gray scale\* when shooting color and the result is as good a picture in black and white as in full color.

Dual-use pictures will be important for the next two years during which TV will be growing up. To obtain the fullest impact these one-minute pictures will be shown on the air and in theaters. They'll cost more than either straight theater pictures or straight TV film, because the requirements of full theater-screen pictures and small-screen television are different. To make pictures meeting both requirements... that are mostly close-ups and still have enough background detail... is a costly and difficult art.

As an indication of the fact that commercial TV film differs from other film, Camels, while buying its newsreel from 20th Century-Fox, is having its commercials filmed by Jerry Fairbanks, who does most of NBC's film work. Even though Fairbanks men are shooting the NBC newsreel, which will compete with the Camels production as far as news is concerned, Camel's agency, Esty, felt that they'd better use a TV-conscious producer for commercials. And to quote Jack Pegler of the Fairbanks New York office, who won't give definite costs on the commercials because of an Esty office rule against talking costs, "they won't be cheap."

Fairbanks will make special commercials for their own syndicated TV film which will be in line with small-budget advertisers. They don't want the small advertiser to be the forgotten man of television.

(Please turn to page 60)

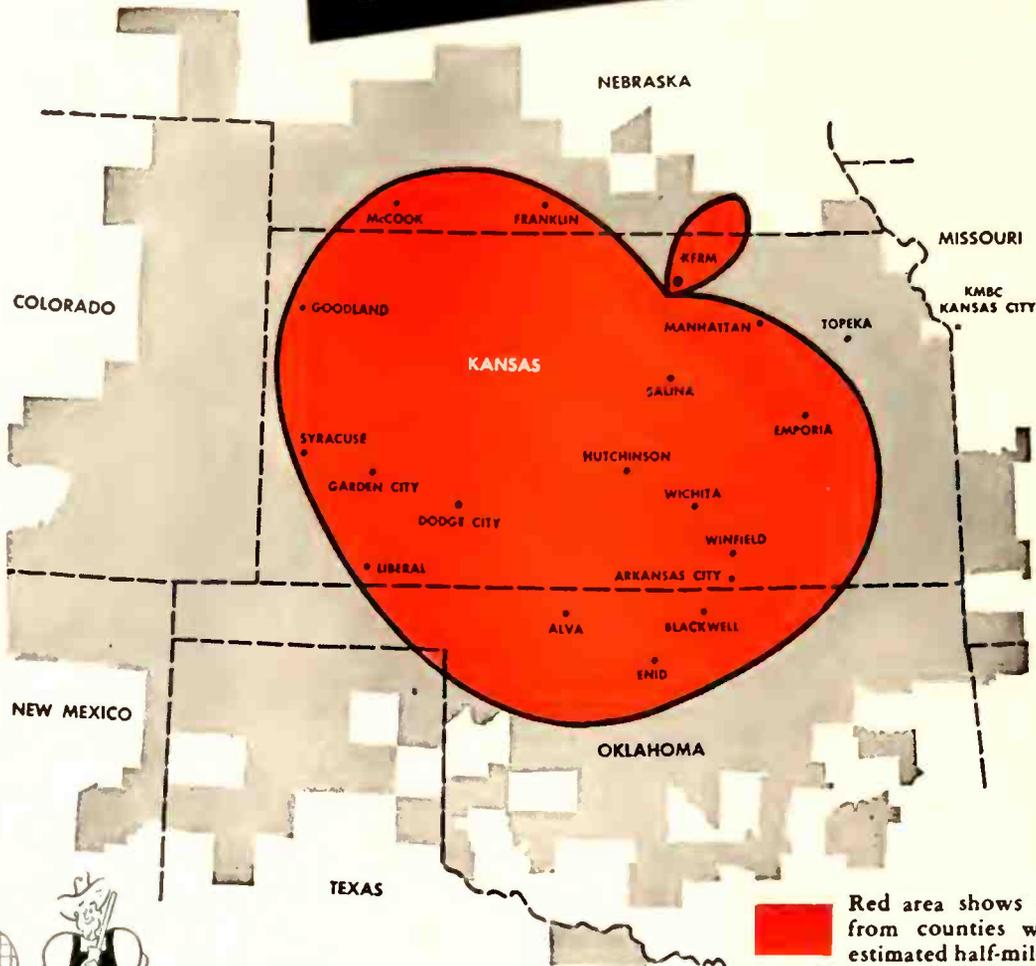
\*A scale which translates all color into terms of shades of gray.



HERE'S REAL

# COVERAGE!

**231 COUNTIES IN 9 STATES**



 Red area shows solid response from counties within KFRM's estimated half-millivolt contours.

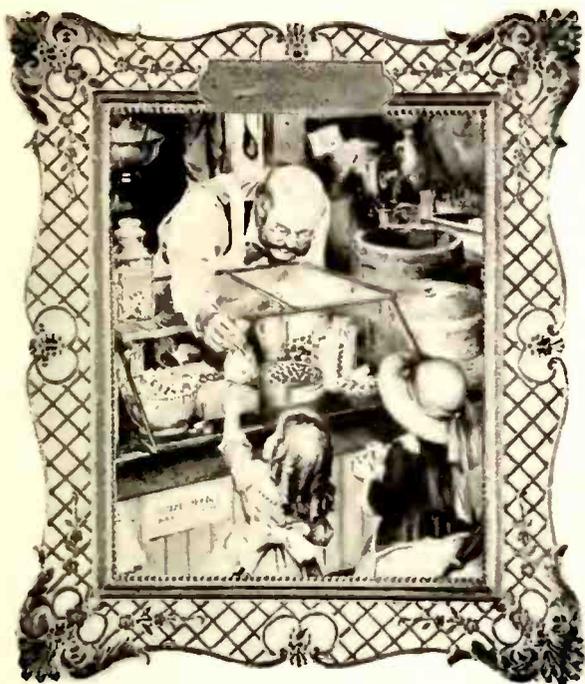
 Dark area shows response from listeners outside KFRM's estimated half-millivolt contours.



**KMBC**  
of Kansas City  
**KFRM**  
for Kansas Farm Coverage

Nationally Represented  
by Free & Peters, Inc.

When you buy KFRM, KMBC's 5,000-watt daytime associate for rural Kansas at 550 Kc, you're buying listeners in at least 231 counties and 9 states, in the country's richest rural market. KFRM heard from those counties and states the first two weeks it was on the air. Naturally, the bulk of listeners live in the 117 counties of Kansas, Oklahoma, Nebraska and Texas within KFRM's estimated .5 millivolt contours. Yes, the folks like KFRM's programming by KMBC from Kansas City. And, in addition, the KMBC-KFRM Team is the only Kansas City broadcaster who completely covers the Kansas City market.



They still buy over the counter, but practically everything else has changed



# CANDY

## on the Air

**The confectionery industry is sweet on audience participation**

**over-all** Candy is a million-dollar business (wholesale volume) currently with a low advertising I.Q., except for a few outstanding examples. Its use of the broadcast medium has been most effective in the case of Mars, Peter Paul, American Chicle, and Beich (Whiz and Pecan Pete).

William Wrigley, Jr., has spent more radio money than any other firm in the candy and gum field (\$2,657,483 for time in 1943, last prewar year) but despite some 26 network programs in 20 years only its *Myrt and Marge†* and *Scattergood Baines* have remained on the air for any length of time and with any record of success. Although gum lends itself very well to the announcement form of broadcast advertising, Wrigley has permitted its number one gum competitor, American Chicle, to dominate this form of radio selling. Chicle will not officially release its air expenditures but it spends 75% of its budget for air time.

Wrigley has something of the same advertising complex as Coca-Cola (SPONSOR, December 1947). There is the same kind of business magic in the name of Wrigley as there is in Coke. This means a tremendous amount of billboarding (institutional advertising) and very little competitive advertising or direct selling.

American Chicle, on the other hand, while it has a number of famous trade names, is not burdened with the dignity of an industrial colossus. It can jingle in an amusing way, if the agency and advertising manager desire, about Dentyne, Chiclets, Black Jack, Beeman's Pepsin, or any other of its products, or the products of its associated company in the chocolate field, Wilbur-Suchard. American Chicle spends well over \$1,000,000 in announcements throughout the nation. It seldom is "lured" into sponsoring programs although it cosponsors sporting events in Chicago with the Walgreen drugstore chain, an important gum outlet in the Midwest.

American Chicle's year-round operation in broadcasting bears a striking likeness to that of Bulova. Its agency, Badger and Browning & Hersey, buys good time on stations with top listening audiences without regard for power or tradition. Regular schedules are placed on outlets like WWDC in Washington, D. C.; WJBK, Detroit; WNEW, New York; and WWSW in Pittsburgh. Regular spotting is from five to seven times a week.

†Now revived as a transcription program by Larry Finley (see page 34.)



Candy industry blackboard sessions haven't succeeded in convincing jobbers that merchandising and sales promotion are part of their functions

No American Chicle announcement is scheduled until it's adequately tested. Normal formula is for a test market like Rochester, New York, Johnson City, Tennessee, or Minneapolis, Minnesota, to be saturated with test announcements. In a test campaign practically all stations in a town are used and from 50 to 60 announcements a week are bought. After six weeks of this, a research team is sent into the town to check the impact of the

campaign very much as the Petry station representative organization had Al Politz make its "spot effectiveness" surveys in 1945 and 1947.

The agency places its campaigns on the basis of respondents' remembrance of the jingles or announcements. In a saturation test, the spots cost American Chicle about \$3.00 each. Emphasis on non-network advertising is not because of anti-

network bias but rather because American Chicle feels it can gear its advertising to market problems better via selected market advertising than it can by going coast to coast on a web.

America does not consume candy or chew gum equally in all sections. Highest candy consumption per capita is in Utah where each person eats 34.2 pounds per year. Utah's population is small so the total consumption for the state is not a

Dr. I. Q. has set the formula for successful candy audience participation. Luden's "Strike It Rich" is trying to put across Fifth Avenue candy bar



major factor in the candy business. Lowest candy-eating state is Kentucky where the average is only 9.5 pounds per year, with Alabama eating just .3 of a pound more. The Central Atlantic and East North Central States consume 49% of all the candy produced in the United States. In 1946 (1947 figures are not available as SPONSOR goes to press) this 49% represented \$336,000,000 (wholesale value) with the total business done \$687,000,000.

New York State alone paid \$78,974,000 for candy in 1946 and Illinois spent \$50,694,000 for sweets. Combined these two states represented almost 20% of America's candy market. In rank order New York is first, Pennsylvania is second (in dollar volume, not in poundage), Illinois is third (second in poundage). California has moved from seventh to fourth place since 1929 and in 1946 spent \$47,689,000 with the candy industry.

All these figures are wholesale.

Users of selective market broadcasting point to the candy consumption figures as their reason for concentrating their advertising in individual markets rather than trying to cover the 48 states. Concentration on specific markets has developed a number of candy manufacturers who are virtually unknown outside of their own bailiwicks. There is Cardinet Candy on the West Coast using a 21-station NBC network with the *David Street Show*; Bauer's in Lincoln, Nebraska; Bradas & Genn in Louisville, Kentucky; Brown & Haley in Tacoma, Washington; Dilling in Indianapolis; Mart Haller in Miami; Sweet in Salt Lake City; and at least 30 others that are tops regionally. Nearly all of these firms use a little radio and every so often use national magazines (for mail order business). Some of them will grow to national organizations in time.

The big profit is in candy bars. This market is not built by holiday advertising

but by year-round selling. The markets for some of these bars or rolls depend upon the advertising to a previous generation. Tootsie Roll, Hershey, and Cracker Jack are in this class. Tootsie Rolls (Sweets Company of America) are conscious of the fact that they depend upon a trade name built in a previous generation and recently offered the promotional head of a network the position of sales manager at a starting salary of \$25,000 plus a percentage of the gross.

Sweets Company of America, which has no connection with the Salt Lake City Sweet Candy Company, is depending upon its last generation advertising-established "Tootsie" trade name which it has attached to a "fudge mix" to bolster its sales volume which in the past has been in the top ten of the bar candy business. It's logical that the older generation which bought penny Tootsie Rolls, and have been well sold on the Tootsie name, can be sold a fudge mix with the same trade name. Sweets has during recent months concentrated its air advertising on the latter.

National candy advertising comes in waves. There was a time when Hershey Almond Bars dominated national media, another when Cracker Jack was seen everywhere on billboards, in national magazines and car cards and still another when Tootsie Rolls were the younger generation's delight. There are also fads in candy eating and not so many years ago when a substantial part of America was eating candy bars with yeast added. Tastyeast was a leader in this field and radio was a major part of Tastyeast advertising promotion.

Today the most successful candy user of broadcast advertising is Mars, Inc., which has been using one program, *Dr. I. Q.*, for the past eight years. Although this program has been ribbed by critics, its "I have a lady in the balcony, Doctor,"

(Please turn to page 74)



Wrigley sells institutionally via Gene Autry

Fred W. Amend Co. uses Bugs Bunny spots on 20 stations in five markets in new campaign



"True or False" is Shotwell's entry in the race to sell candy via quizzes

Teen-age disk critics develop a local Suchard selling formula



They got the right answer..



...once!

This combination in restraint of sanity is the anti-expert quiz crew of "It Pays To Be Ignorant."

They have a matchless talent for going completely and noisily to pieces when TOM HOWARD asks questions that would scarcely stump a child of six.

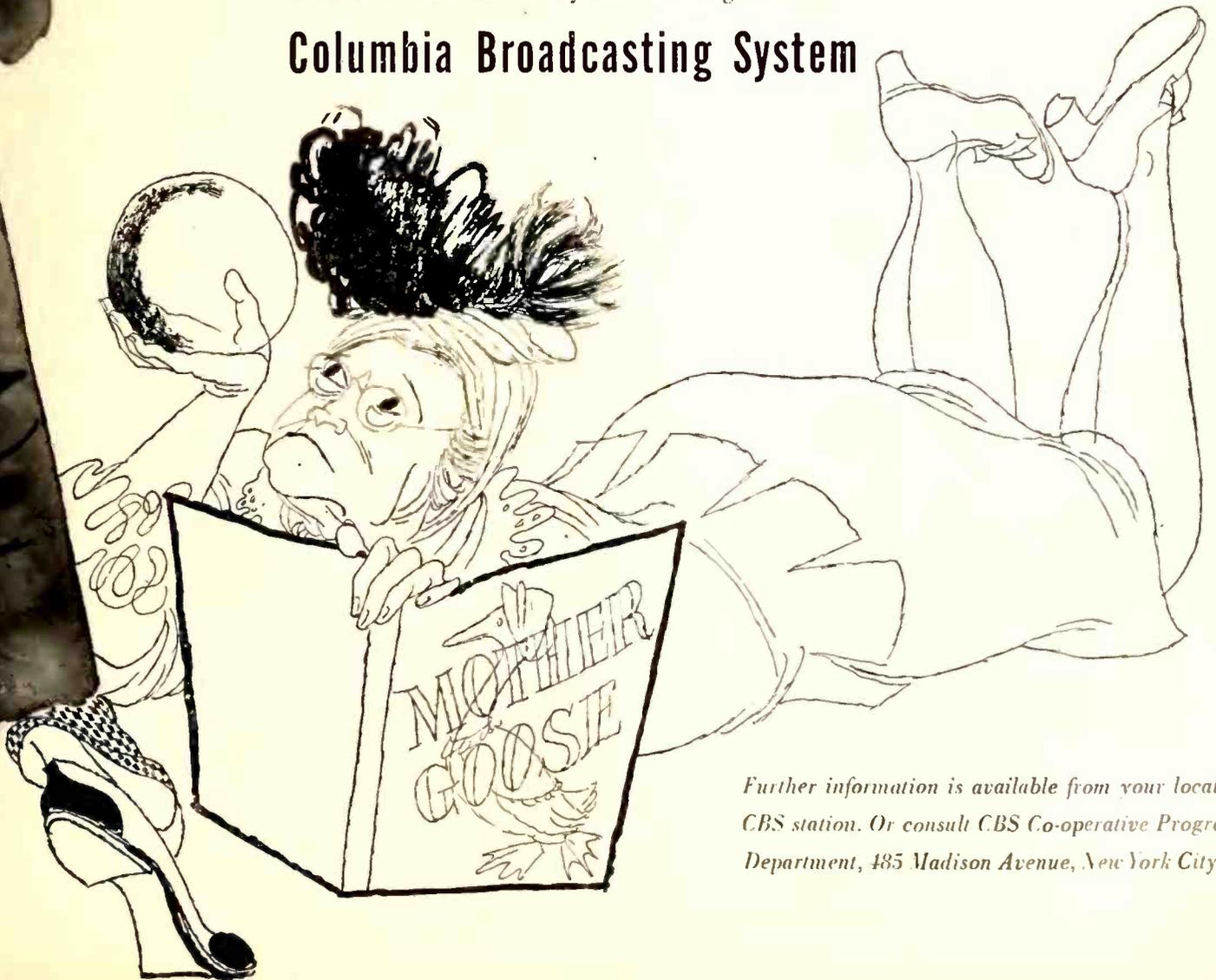
**BUT...** they know the answer to one question *and that's how to make a show that pleases all kinds of people all over the country...* a show that consistently wins high audience-ratings and also unanimous critical approval.

**YOU ONLY NEED THE RIGHT ANSWER... ONCE**

*Now, for the first time, "It Pays To Be Ignorant" is available for local co-operative sponsorship!*

You can bank on *this* answer to your program-search. You don't have to wait around for it to build. It's already there, proved by years of successful national sponsorship. This is a *big-time* show, ready to pay off in profits to local sponsors... not months from now, not years... but *right now!*

**Columbia Broadcasting System**



*Further information is available from your local CBS station. Or consult CBS Co-operative Program Department, 485 Madison Avenue, New York City.*



# Once a Year . . . Every Year

There's a certain ad-time for any sponsor

**Spot** Broadcasting is a safe medium for seasonal advertising. At one time seasonal advertising was placed almost entirely in newspapers, which like radio have daily deadlines. However, despite airmail, teletypes, and all other modern means of communication, the use of newspapers to advertise products which depend upon the weather, as most seasonal items do, is not nearly so flexible as radio.

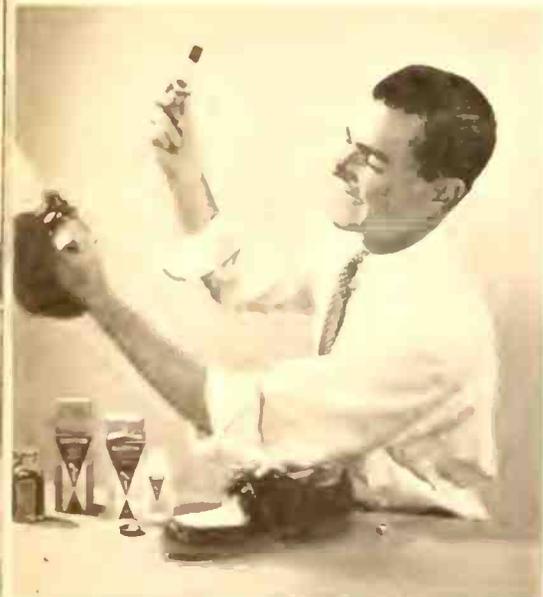
Printed advertising which has news appeal, like gasoline tie-ups with round-the-world flights, are major projects for agencies and usually rate sizable stories in the advertising trade press—when they come off. For broadcasting handling spot news advertising is part of the regular daily operation and radio ad copy can be as up-to-the-minute as the stations' news-casts.

Among the earliest users of seasonal spot announcements were the makers of Weed tire chains. Their announcements were placed with stations with the understanding that they would be scheduled only when snow or ice covered or threatened the roads. This was satisfactory years ago when there was likely to be good time open for announcements. Today if announcement schedules are placed upon this basis there is every chance that these breaks will be used only in marginal time on the larger stations. On less powerful stations there is somewhat more opportunity for premium time spots, but station representatives generally make few availability promises for business placed on a contingency basis.

Seasonal advertisers who use the summer months find life easiest because there are still a number of key network advertisers who take a hiatus during the humid season and thus open time for advertisers with summer products. Advertisers of products like Griffin Allwhite shoe polish, Flit, Gulspray, moth repellents, insect powders, sun glasses, sun lotion, bathing suits, automotive waxes, cleaners, and soft drinks find it comparatively simple to buy good time.

On the other hand it's a fine art to snare premium time during the winter on stations with high listening indices. Placing of advertising for cold remedies, anti-freeze compounds, chimney sweep compounds, men's hats, and other cold weather seasonals is a major timebuying problem every year. It's difficult no matter how far in advance of a frosty season the timebuyer starts to request availabilities—or even to make commitments. In the case of most well-listened-to stations, advance commitments do not assure time availabilities, since most such stations do not accept hard-and-fast orders more than 30 days prior to a campaign's starting date. Obviously they don't want to keep time open when it can be sold. Broadcasting has always operated on a first come, first served basis. Accepting a commitment even 30 days in advance of the placement of a schedule can mean an open time period producing no revenue. Most stations when accepting advance commitments do so with a penalty clause in the contract insuring use

(Please turn to page 50)

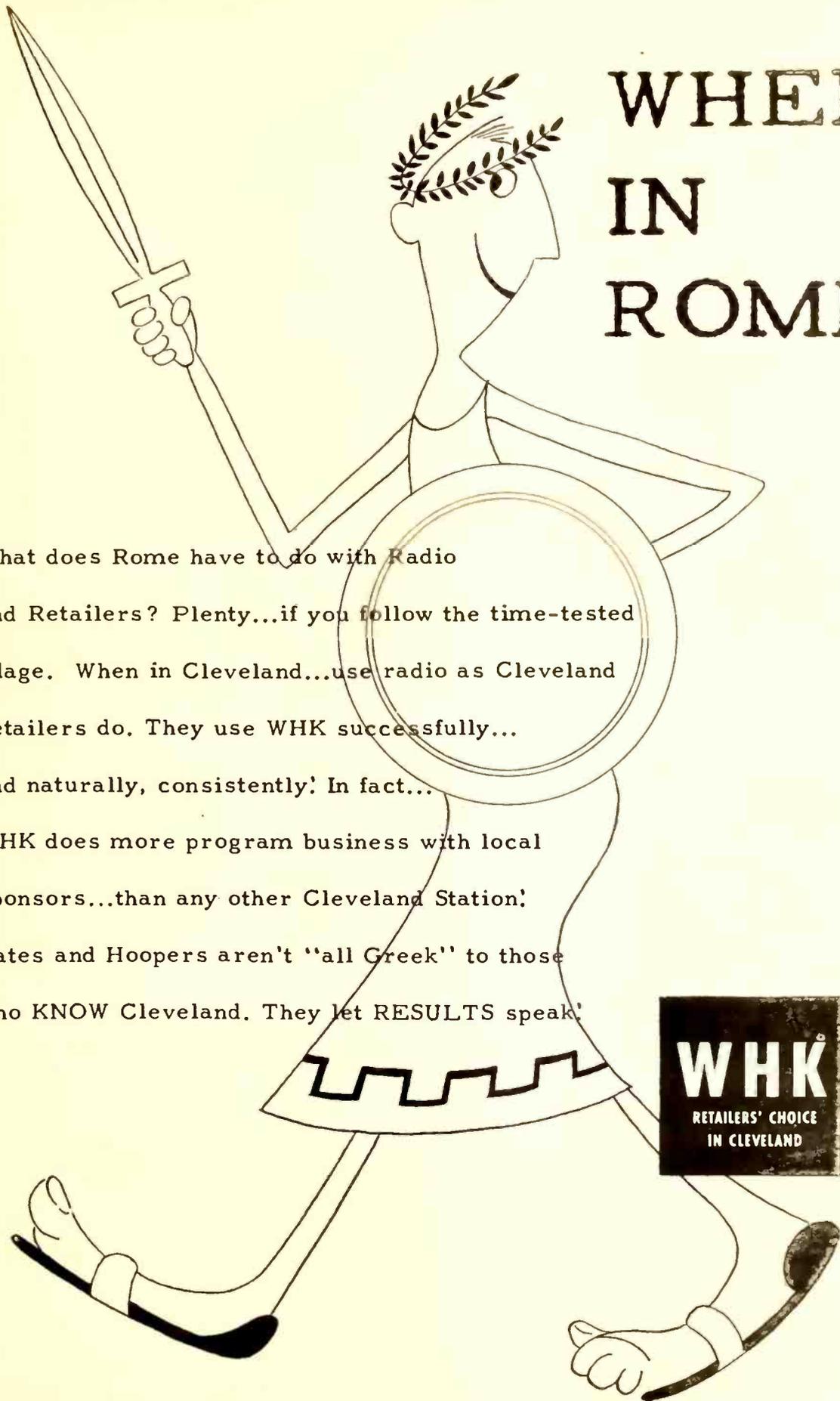


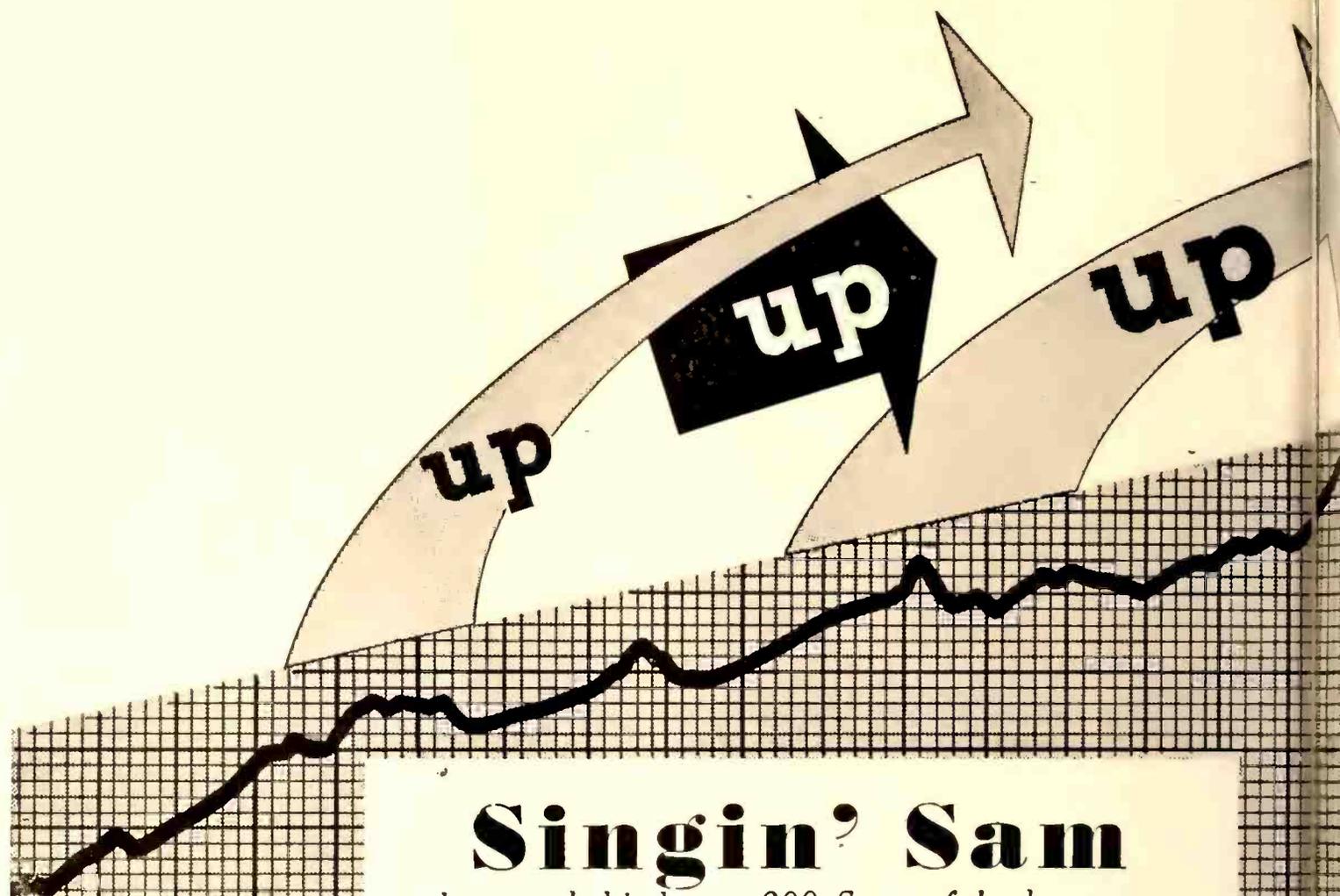
(top) Griffin's Allwhite uses 50% of budget on air  
(bottom) Esso shifts its air-selling with the weather

# WHEN IN ROME..

What does Rome have to do with Radio  
and Retailers? Plenty...if you follow the time-tested  
adage. When in Cleveland...use radio as Cleveland  
retailers do. They use WHK successfully...  
and naturally, consistently! In fact...

WHK does more program business with local  
sponsors...than any other Cleveland Station!  
Rates and Hoopers aren't "all Greek" to those  
who KNOW Cleveland. They let RESULTS speak!





## Singin' Sam

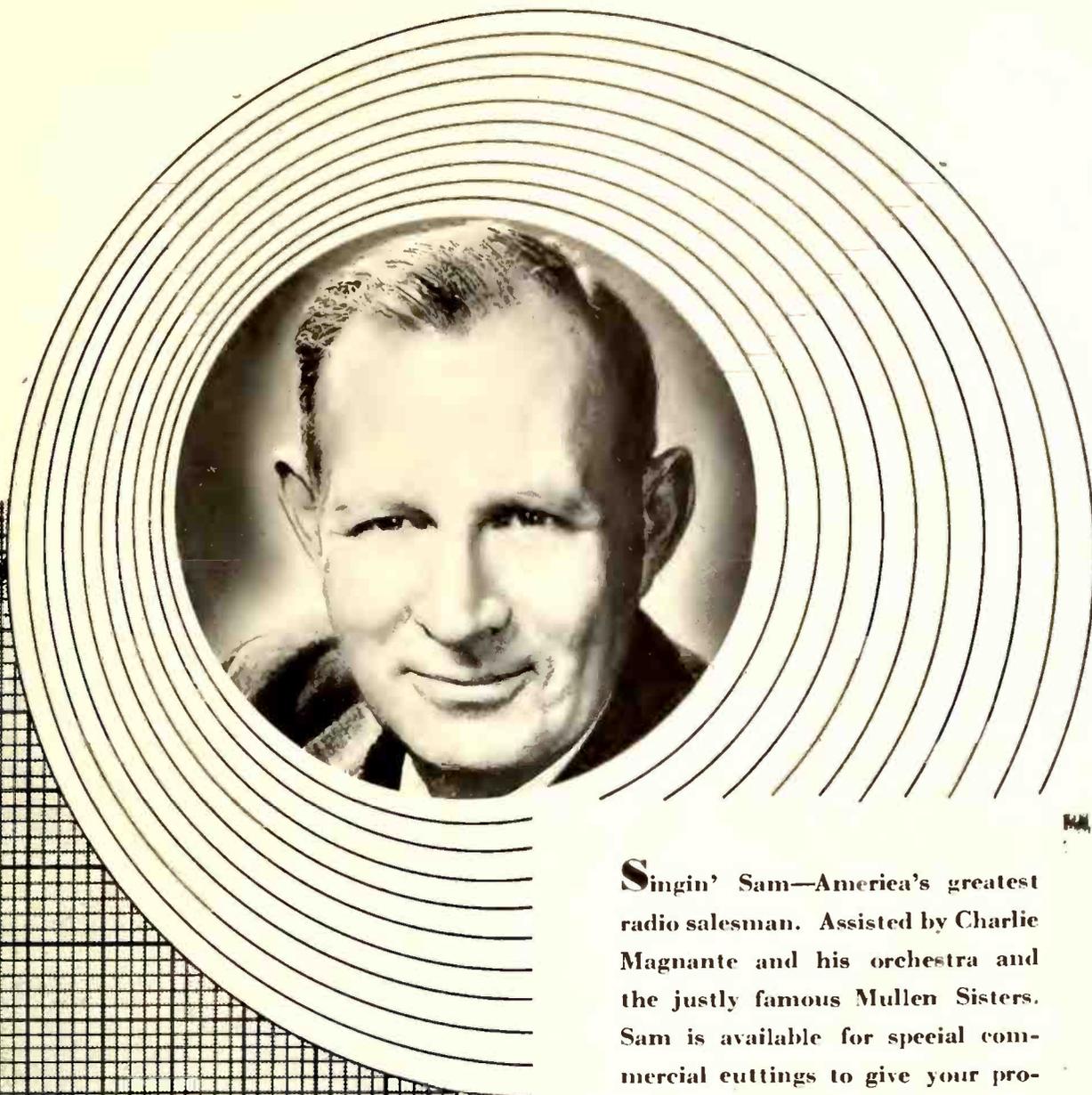
the man behind over 200 *Successful* sales curves

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

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

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





**S**ingin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters. Sam is available for special commercial cuttings to give your program even greater sales power.

*Write for information on these TSI shows*

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

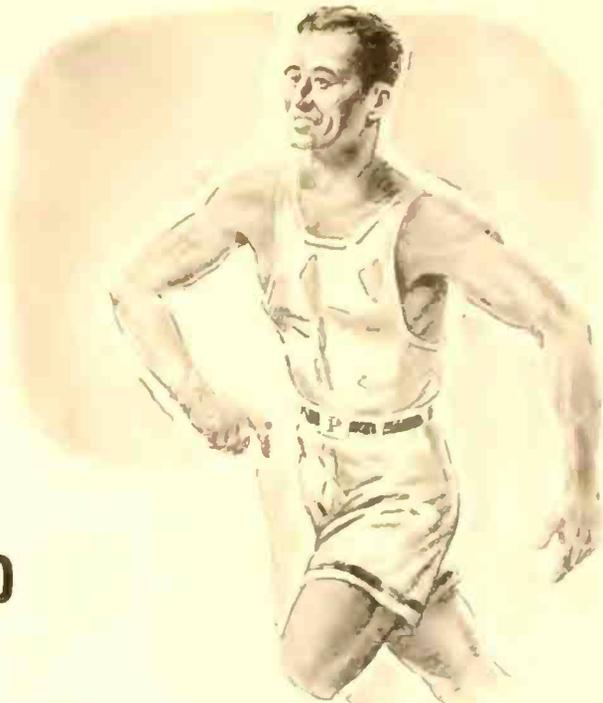
**TRANSCRIPTION SALES, INC.,** 117 West High St.  
Springfield, Ohio  
Telephone 2-4974

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

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

# YOU MIGHT WALK A MILE IN 6 1/2 MINUTES\*



## BUT... YOU'LL NEED WKZO-WJEF TO REACH WESTERN MICHIGAN!

The quickest, most effective and most economical way to get your message to the people of Western Michigan is through WKZO-WJEF. First, because local reception is really unsatisfactory for outside stations, due to the wall of fading that surrounds this part of the State; second, because this CBS combination is *by far* the most popular of any of the thirty stations to which the people of Western Michigan ever listen!

One glance at the Spring, 1947 Hooper Report will convince you. It shows, for instance, that from 12 noon to 6 p.m. WKZO-WJEF's Share of Audience is 6.7% or more higher than *all* the stations of *any other network, combined!*

Would you like to see the Hooper Report? We'll be glad to send you one, if you'll write us. Or just ask Avery-Knodel, Inc.

\* Michael Pecora walked one mile in 6 min. 27.2 sec. in New York City, Feb. 22, 1932.

**WKZO**  
*first* IN KALAMAZOO  
and GREATER WESTERN MICHIGAN  
(CBS)

**WJEF**  
*first* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS)

BOTH OWNED AND OPERATED BY  
**FETZER BROADCASTING COMPANY**  
AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

### FM Audience

(Continued from page 30)

most of Donald's vehicles are said to have been up for the final week of the contest, especially the Stanback presentation.

WWDC-FM is a progressive FM outlet affiliated with an independent AM station. Until recently letters to its music "request" program (not duplicated by the AM outlet) were mostly for concert-type music. Check-ups revealed that most FM receiver owners in the Washington area were in the higher bracket income groups. Requests coming in to WWDC-FM from Baltimore have not been for "good" music but for current popular selections. This has also recently been increasingly true of requests from new set owners in the District of Columbia. There have been very few requests for re-bob and hot numbers. The requests for currently popular tunes have been for "sweet" music. In Washington, at least, it appears that FM receivers are not listened to by swingsters to any degree.

Sifting out FM listeners in the case of stations which are duplicating their AM schedules 100% (as WQXQ, New York, and many network stations are doing) is a difficult assignment. By agreement these stations are not charging advertisers extra for dual transmission (this was one of the considerations which the AFM weighed when it consented to the duplication of AM programs on FM) and even the Hooper rating organization is not tabulating the FM listening to network programs separately. In the case of independent AM-FM stations, they are charging one rate for the combined coverage (where they have FM affiliates). In case the FM station does not duplicate the program, a deduction is made. (In the case of WWDC-FM the deduction is 5%.)

WGYN in New York has no sister AM outlet. Its audience is 100% FM. From telephone calls and letters received from listeners to their various request programs, WGYN has been able to check to a degree the economic status of its self-identified dialers. WGYN also checked the buyers of FM sets from a number of dealers in higher-priced radio receivers in New York. It also tabulated a group of owners of Stromberg-Carlson FM-AM sets throughout Greater New York.

The housing status of telephone-request homes broke down in the following manner:

Monthly Rent:	
Under \$10	16.5%
\$10-\$19	44.2%
\$20-\$49	14.0%
\$50-\$99	5.3%

Among the buyers of receivers from the  
(Please turn to page 50)



BETTMAN ARCHIVE

## Extra scores (and sales) if you don't pass George Passage

No, the old print reproduced here is not from George Passage's

"Sports Album" heard daily on Virginia's *only* 50,000 watt radio station,  
WRVA. His is more modern! More dramatic! More interesting! A fact  
confirmed by loyal listeners in this billion-dollar market with  
395,780 radio families.

Sponsors who read "Sponsor" can buy the "Sports Album" at 6:05 to 6:25 P. M.,  
Monday thru Friday . . . at 6:30 P. M. on Saturdays . . . and the  
five-minute "Sports Final" at 11:10 P. M., Monday thru Friday.

Don't pass George Passage and his sportcasts. You can get *all* the  
info from WRVA or Radio Sales.

*Richmond and Norfolk, Va.  
Represented by Radio Sales*

# WRVA



**ON A NOTE OF BEAUTY** Beauty in music, like any other type of beauty, is an all-compelling force . . . attracting and holding listeners, making them say, "Give us more." WQXR-WQXQ has a loyal audience devoted to good music . . . an audience of more than half a million families in the New York area . . . an audience that responds to sales messages accompanying the music it loves. Music's power to attract, hold and sell this vast audience is resulting in greater sales for a large list of national and local advertisers now using WQXR-WQXQ . . . the stations distinguished for fine music and the news bulletins of The New York Times. **WQXR** . . . and FM Station WQXQ Radio Stations of The New York Times

## FM Audience

(Continued from page 48)

better radio dealers, the breakdown among FM set owners was as follows:

Monthly Rental	
Under \$50	20%
\$50-\$99	40%
\$100-\$149	13%
\$150-\$199	12%
Over \$200	15%

The Stromberg-Carlson setowners' economic status as indicated by the rents they pay, is as follows:

Monthly Rental	
Under \$50	29%
\$50-\$99	44%
\$100-\$149	16%
\$150-\$199	5%
Over \$200	6%

Thus the medium and low rent payers in all three surveys represent the majority of FM set owners. Obviously FM set owners are not of any single income group. None of the FM stations, however, have made any study of the intellectual levels of listeners, the WGYN studies being the most qualitative thus made.

Many stations are still certain that the reason why FM receivers are being sold in their areas is music. To quote one of the more progressive station managers on the subject, "Music is the common denominator of good programming for four out of five listeners. Oh, yes, polls show that people prefer sports, comedy, news, etc., but just take away the music, and see what they would really prefer. What these people mean, and I'll defy the poll takers on this score, is that they prefer comedy, news, sports, etc., *after* music. Not one of them could take a steady diet of what they say they prefer most. It has to be mixed with music."

Despite promotion with contests, sports and other devices, even Major Armstrong feels that musical reproduction, in the long run, will hold the FM audience to FM.

## Once A Year

(Continued from page 44)

of a minimum of two weeks of an announcement schedule or four weeks of a program schedule. Most of the larger stations, however, do not invoke the penalty clause if cancellation is caused by conditions beyond the control of the advertiser and agency.

Network broadcasting does not adapt itself to seasonal product advertising on a short-term basis. The chains are by their very nature designed to operate on a 39- or 52-week span. Exposure to air advertising is best developed on a continuous listening basis—not upon a seasonal variable. To obtain the most for their net-

(Please turn to page 54)

# "MICHAEL SHAYNE, PRIVATE DETECTIVE"

**Pre-View Tested! Now Ready for Release!**  
**52 TRANSCRIBED HALF-HOUR PROGRAMS**  
**Better Than the Books or the Movies!**

**JEFF CHANDLER**  
 as  
**"MICHAEL SHAYNE"**

Nothing like this ever happened in radio before! Since August, more than 100 members of the Guild Preview Board (practical broadcasting executives from every state, and Hawaii) have auditioned "Michael Shayne." They sent their considered opinions, suggestions and criticisms to Guild headquarters in Hollywood. Here the producer of "Michael Shayne" acted upon their knowledge and advice to perfect a top-flight mystery show—a show that combines Hollywood's skill with the "cash register" judgement of practical radio showmen from all over America! That's the Guild's unique method of perfecting a program in advance of its production.

Now, after six months of pre-view-testing, "Michael Shayne" is ready for release: half-an-hour weekly of exciting, intriguing, breath-taking mystery-drama... each story complete in itself... each one full of action and suspense! This is a show that will build a high Hooper, sell goods, delight sponsors! It is the first show in the history of American broadcasting to be produced with the advice and help of an important segment of the industry, acting as a group.

In many markets members of the Broadcasters' Guild have purchased the show, prior to its general release to the trade. But other markets are still "open." You are invited to write, phone or wire for an audition transcription, together

with a 30-day option on this feature for your market. If it is available for your city, we will ship the audition disc by air express, \$5 C. O. D. If you buy the show, the \$5 applies on the purchase price. If you return the transcription, your \$5 will be refunded.

Regional advertisers (and their agencies) will be particularly interested if you seek a show of net-work caliber. Here is your opportunity to acquire a Hollywood property that will compete with the best shows on the air, anywhere! And at a price much less than you expect to pay!

Don't delay! Send to Hollywood today for an audition transcription.



**AUDITION  
 RECORDING  
 SENT EXPRESS  
 \$5 C.O.D.**

**IN 48 States and Hawaii practical broadcasters praise "Michael Shayne" after their Preview Audition:**

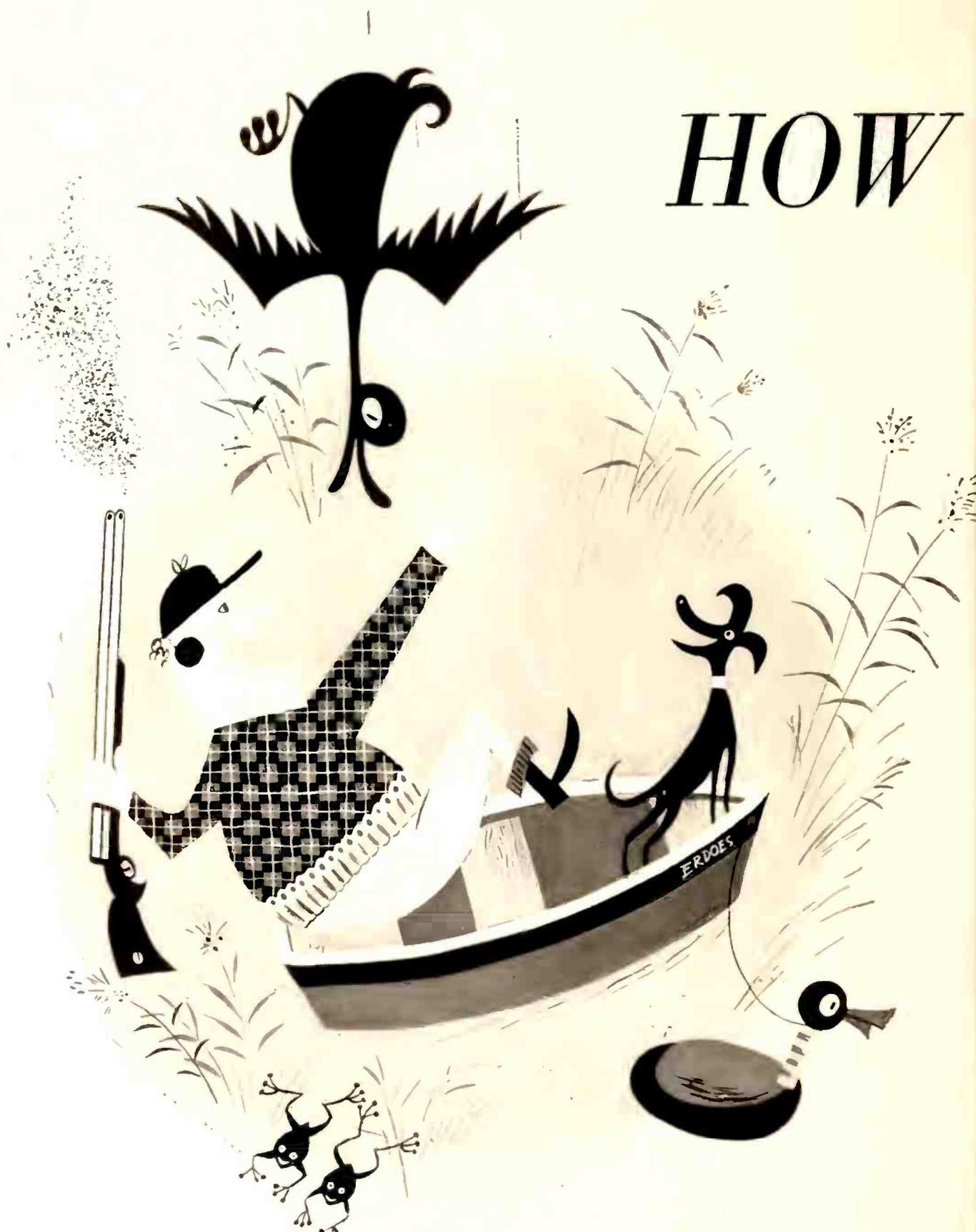
ALABAMA\* "Better than other mystery shows we've heard, and offered at much less cost." ARIZONA\* "As fine as any mystery drama on the networks." ARKANSAS\* "A show that we can definitely sell." CALIFORNIA\* "It's terrific." COLORADO\* "Excellent production." CONNECTICUT\* "Very well done. We like it." DELAWARE\* "Michael Shayne great. Wire starting date." FLORIDA\* "Our sales staff like it very much. Can sell it." GEORGIA\* "Excellent. Would like to have it." HAWAII\* "Ship Shayne via air express when ready." IDAHO\* "Contracted for it before audition disc arrived. After hearing it, we're sure we made a good move." ILLINOIS\* "A terrific mystery." INDIANA\* "Well produced. Will hold its own with anything on the air today." IOWA\* "Will be an asset to our station." KANSAS\* "Impressed by the excellent production and casting." KENTUCKY\* "A good one. When can we start?" LOUISIANA\* "Consider Shayne most saleable." MAINE\* "Beautifully produced. Should be well received." MARYLAND\* "Will be able to sell Shayne without difficulty. Script, actors and general production are of very good quality." MASSACHUSETTS\* "An excellent program." MICHIGAN\* "Excellent quality. Show is tops." MINNESOTA\* "What suspense!" MISSISSIPPI\* "Like the format and clever placement of bridges for the commercials" MISSOURI\* "You showed us! If Shayne is typical of shows resulting from the Guild production plan, count us in."

...together with an option on this feature for your market. The \$5 will be applied on purchase if you buy. This offer subject to prior sale.

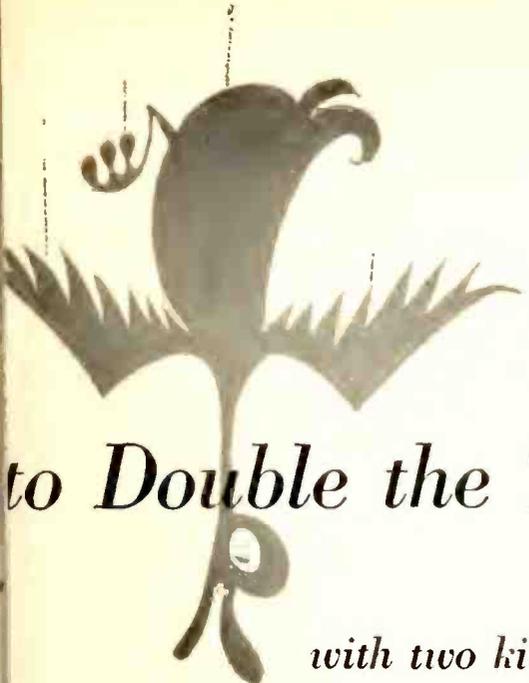


One of a Series of Announcements regarding Programs Available Exclusively through  
**BROADCASTERS' GUILD, Inc.**  
 New York • Chicago • Kansas City • 621 Guaranty Bldg. • HOLLYWOOD, CALIF.

HOW



THE NATIONAL BROADCASTING COMPANY HOLLYWOOD



# to Double the Take

*with two kinds of appeal*

While Sam Hayes reports the news, his NBC listeners eat breakfast. And the makers of those western breakfast standbys, Wheaties and Sperry Pancake and Waffle Mix, sponsor his broadcast. For nine continuous years, the Sperry Division of General Mills has been represented by the rooster's crow and Sam's friendly greeting which reaches NBC Western Network Listeners six mornings each week at 7:45.

There's another Sperry program. "This Woman's Secret" catches the afternoon imagination of NBC's feminine listeners, and draws their attention to Wheathearts and Drifted Snow "Home Perfected" Enriched Flour. Now in the third year of Sperry sponsorship, it is a series of sincere, undramatized stories—each complete in itself—broadcast over the NBC Western Network Mondays through Fridays at 4:00 to intrigue America's western housewives—and to sell them Sperry products.

*Sperry, a pioneer advertiser on the NBC Western Network, knows the audiences NBC delivers in the Pacific and Rockies area, and how to sell them.*

Sam Hayes is a veteran west coast news reporter. His forthright delivery, keen news sense and fine good humor inspire hundreds of letters each month. And approximately 99% of those letters not only praise him, but the products he sells. It's unsolicited correspondence, too.

"This Woman's Secret" adapted and produced by the penetrating writer, Helen Morgan, is unlike any other five-a-week quarter-hour program. Its warm appeal of true-to-life stories, told by the voices of women from 15 to 75, draws a heavy response of unsolicited mail. Many letters are as long as ten pages.

Here is an advertiser reaching double segments of NBC's audiences with two diverse programs, each appealing to responsive listeners . . . responsive buyers. Other advertisers know NBC's audiences and their buying power, too—Planters Nut and Chocolate Company, Wesson Oil, and Snowdrift. Bekins Van and Storage Company, and Washington Cooperative Farms Association are among them.

*Find out how you can become one of those knowing advertisers.*

SAN FRANCISCO **NBC WESTERN NETWORK**

*A Service of Radio Corporation of America*



## ONCE A YEAR

(Continued from page 50)

work dollar, therefore, sponsors operate on a year-round basis—or as near to that as possible. This does not mean, however, that a network program cannot have seasonal impact. Commercial copy on a network program can be as season-sensitive as the legendary ground hog. In rainy weather S. C. Johnson can feature its Drax water repellent, in spring and summer its Carnu, and during the cold weather when slipcovers are packed away and more time is spent indoors, its Glo-Coat floor and furniture wax.

In the same manner American Home Products and Sterling Drugs are able to rotate product copy on their daytime dramatic serials for seasonal variations in product appeal.

The same is true of locally sponsored announcements or program campaigns. National Shoes didn't continue to feature toeless shoes during New York's recent blizzard. Concentration was on storm shoes, overshoes, rubbers, and moved more of them than had been sold in National Shoe's entire New York history. Broadcasting is as changeable as the weather. In fact, because of news and weathercasts, it reflects the weather. It

mirrors the moods and feelings of its listeners. It pre sells listeners on seasons and holidays as they occur. The days of the year work themselves into practically every program. Broadcasting is the least ivory towered of all advertising mediums.

Down South they know in March that summer is on the way because Griffin's Allwhite shoe polish commercials start through radio receivers. Come April and May, and Esso newscasters remind listeners about Flit, and in the rural areas, livestock spray. Then comes the attack on winter oil with the urge to change over to summer lubricants.

As the sun moves north from the equator Esso's commercials move with it. Esso has a regular merchandising timetable for each section of the country. Although Esso is a 52-week advertiser it can adjust its seasonal advertising to late or early winters and summers. The ability to roll with the weather punches is vital to successful seasonal advertising. For the past two summers the weather was dry and insect pests were at a minimum. The market for Flit or Gulf Spray or any insect eliminator was down to a minimum so dealers and the Standard Oil empire were stuck with a product for which there wasn't the usual need. Flit had a regular spot program campaign

(Please turn to page 56)

# MIGHTY PURTIE MILKIN' DRESS, SALLY-GAL!



You know the statistics—you know that the farm families in WDAY's fabulous Red River Valley have more money to spend this year than ever before on luxuries as well as necessities.

But do you know WDAY's hold on those rich farm people? Do you know, for instance, that one Fargo store recently sold \$6,500 worth of \$125 oil heaters from one 100-word announcement on WDAY?

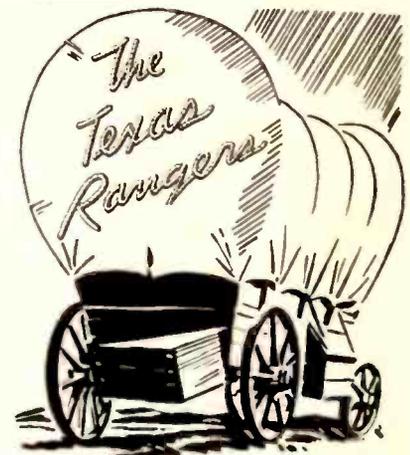
Ask your local representative about radio and WDAY—in the Red River Valley. He knows!



FARGO, N. D.

NBC · 970 KILOCYCLES

5000 WATTS

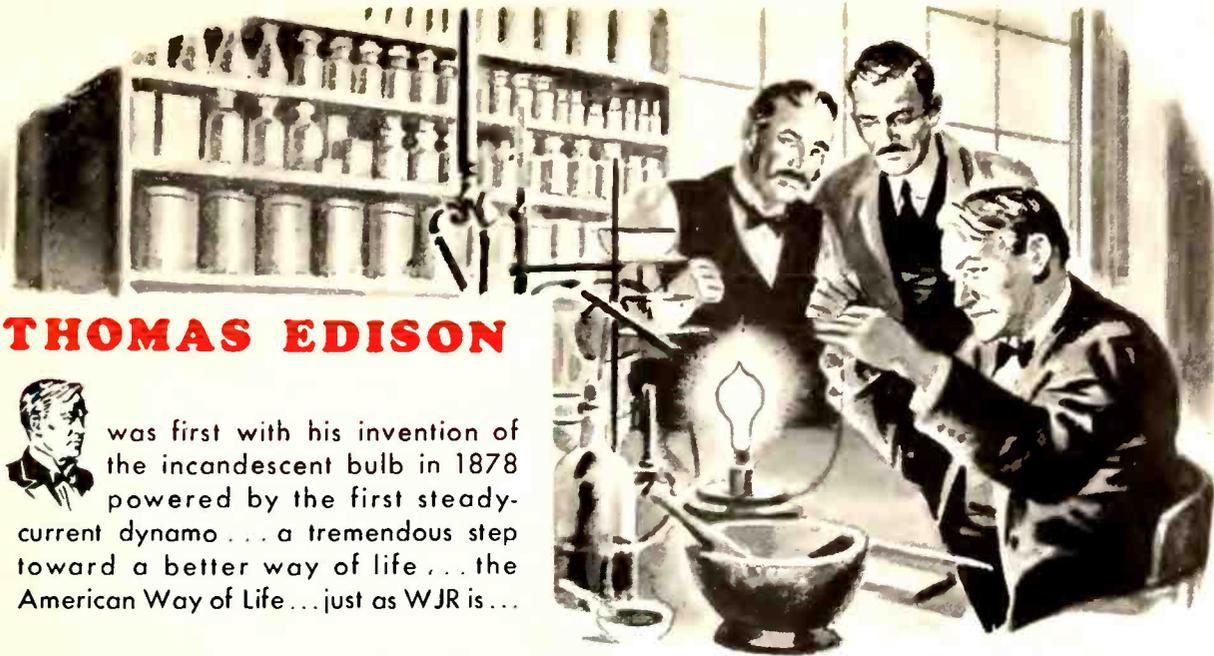


The Texas Rangers transcriptions of western songs have what it takes! They build audiences... They build sales... The price is right—scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

WIRE OR WRITE FOR  
COMPLETE DETAILS.

**The Texas Rangers**

AN ARTHUR B. CHURCH PRODUCTION  
PICKWICK HOTEL, KANSAS CITY 6, MO.



**THOMAS EDISON**



was first with his invention of the incandescent bulb in 1878 powered by the first steady-current dynamo... a tremendous step toward a better way of life... the American Way of Life... just as WJR is...

*First*  
**IN POWER**  
**AND RESULTS**

**MICHIGAN'S GREATEST  
 ADVERTISING MEDIUM**

**WJR**



**50,000  
 WATTS**

**CBS THE GOODWILL STATION FISHER BLDG. DETROIT**  
 G. A. RICHARDS Pres. HARRY WISMER Asst. to the Pres.

# BMI *Run-up Sheet*

## Hit Tunes for March (On Records)

### ALL DRESSED UP WITH A BROKEN HEART (Marks)

Peggy Lee—Cap. 15022 • Buddy Clark—Col. 37985  
 Eddy Howard—Maj. 1236 • Russ Morgan—Dec. 24339  
 Bob Houston—MGM 10112 • Alan Gerard—Nat. 7019  
 John Laurenz—Mercury 5093 • Alan Dale—Sig. 15174  
 The Five Bars—Bullet 1009 • Jack Owens—Tower 1263  
 The Vanguards—Universal 34 • Jerry Cooper—Diamond 2090  
 Phil Reed—Dance-Tone 176

### DREAM PEDDLER, THE (Peer)

Frankie Carle—Col. 38036 • Sammy Kaye—Vic. 20-2652  
 Hal Derwin—Cap. 481 • Snooky Lanson—Merc. • Del Courtney—Vita.\*

### FOOL THAT I AM (Hill & Range)

Dinah Shore—Col. 37952 • Sammy Kaye—Vic. 20-2601  
 Billy Eckstine—MGM 10097 • Erskine Hawkins—Vic. 20-2470  
 Dinah Washington—Merc. 8050 • Gladys Palmer—Miracle 104  
 Georgia Gibbs—Maj. 12013 • Brooks Brothers—Dec. 48049  
 The Ravens—Nat. 9040

### I WOULDN'T BE SURPRISED (Republic)

Harry Cool—Merc. 5080 • Sammy Kaye—Vic.\*

### LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

Margaret Whiting—Cap. 15010 • Victor Lombardo—Maj. 7269  
 Blue Barron—MGM 10121 • Shep Fields—Musicraft 525  
 Guy Lombardo—Monica Lewis—Dec. 24298 • Bill Johnson—Vic. 20-2591

### LOVE IS SO TERRIFIC (Mellin)

Les Brown—Col. 38060 • Art Lund—MGM 10126  
 Helen Carroll & Satisfiers—Vic. 20-2672 • Ernie Felice Quartet—Cap. 486  
 Vic Damone—Mercury 5104

### PASSING FANCY (BMI)

Vaughn Monroe—Vic. 20-2573 • Ray Dorey—Maj. 1186  
 Johnny Johnstone—MGM 10127 • Frances Langford—Mercury 5095  
 Roy Anthony—Tune-Disk\*

### TERESA (Duchess)

Dick Haymes—Andrews Sisters—Dec. 24320 • Kay Kyser—Col. 38067  
 Jack Smith—Cap. 484 • Vic Damone—Mercury 5092  
 Do-Ray-Me Trio—Com. 7504

### WHO PUT THAT DREAM IN YOUR EYES (Stuart)

Mark Warnow—Coast 8026 • Ray Carter—Rep. 122  
 Jack McLeon—Coast 8015

### WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

Freddy Martin—Vic. 20-2557 • Snooky Lanson—Merc. 5082  
 Denny Day—Vic. 20-2377 • Beale St. Boys—MGM\* • Milt Herth Trio—Dec.\*

### YOU'RE GONNA GET MY LETTER IN THE MORNING (London)

Mary Osborne—Dec. 24308 • Adrian Rollini—Bullet 1023  
 Guy Lombardo—Dec.\*

### YOU'VE CHANGED (Melody Lane)

Harry James—Dick Haymes—Col. 36412 • Anne Shelton—London 118  
 Adele Clark—Dec. 24352 • Frankie Laine—Atlas 236  
 King Cole Trio—Cap.\* • Joan Edwards—Vita.\* • Bob Carroll—Dec.\*

\* Soon to be released.

## BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.  
 NEW YORK • CHICAGO • HOLLYWOOD

## ONCE A YEAR

(Continued from page 54)

planned, *Flit Frolics*, which it was not able to drop quickly. Cancellation clauses on most station contracts, as noted above, call for two weeks notice for announcements and four weeks notice for programs even after a campaign has started. Many of the larger seasonal advertisers fail to make use of the flexibility of spot announcements and spot programs. Conscious of the short rate factor in black-and-white advertising, they do not realize that today there are few sponsors that rate discounts if their broadcast frequency is as low as 13 times and a cancellation saves the advertiser most of the cost of the unused seasonal time.

Unseasonable weather is what defeated the Adam Hat NBC talent search program last fall. The cool weather did not arrive until after the Thanksgiving holidays and men continued to go hatless or to wear their summer-weight felts. Thus no matter how big the audience for the show, the market for men's hats didn't exist and both the advertising campaign and the program itself blew up. If Adam Hats had had something to sell besides fall and winter headpieces, their advertising campaign would have been able to survive the late season.

# KMLB

MONROE, LOUISIANA

HAS MORE

*Listeners*

THAN

ALL OTHER STATIONS COMBINED

IN NORTHEASTERN LOUISIANA

AND REACHES A

\$103,629,000 BUYING POWER

Year in and year out, every authenticated listening survey conclusively proves that KMLB has more listeners in Monroe and Northeastern Louisiana than all other stations combined!

KMLB is your time-tested advertising medium in this rich area!

AFFILIATED WITH  
 AMERICAN BROADCASTING CO.

J. C. LINER, JR., Gen. Mgr.

The most successful users of seasonal broadcasting are the cough and cold remedies. From Vicks to Rem, from Pertussin to Musterole they watch the weather like hawks and with the first signs of spring start cancelling schedules. Combined they represent an air advertising volume of well over \$3,000,000 a year, with Vicks spending more than any single competitor. Vicks in the past has used network time but now concentrates on spot announcements and programs. Currently over 100 stations are being used, mostly for spot announcements, although they buy 5, 10, and 15-minute programs in markets in which they have had previous experience. They keep a close check on the relationship between sales and advertising and their campaign is always flexible, expanding when sales justify it and being curtailed when the weather or other conditions restrict the market.

Although it seems logical that they should, very few of the cough and cold remedies use weathercasts, because such use restricts the amount of selling time for their products.

Pertussin, one of the big time buyers in the seasonal field, is currently using 51 stations, with programs on 13. The average schedule calls for five spots a week per station, in the case of programs the frequency is three times a week. Current use is down from a 97-station schedule last year but Pertussin is spending just about the same budget, using power stations in big markets rather than a greater number of stations in smaller territories.

Luden's is concentrating its current broadcast advertising budget on its CBS network program, *Strike It Rich*, to which is assigned the major job of selling Luden's Fifth Avenue Candy Bar. Luden's does its cough drop selling with cowcatcher (preprogram) or hitchhike (postprogram) announcements.

There have been some attempts by stations and networks to turn cold and cough remedies into year-round advertisers, since both coughs and colds do occur at times other than in the winter—but sales records of the patent medicine firms have stopped the all-year-round appeal. Some medicinal product firms did stay on for a full 52 weeks during the war years but that was a case of using tax money, rather than something the advertising manager could justify on the basis of sales per ad-dollar.

Agencies know that their clients who want to reach the wet feet—hot head contingent are very competitive and usually request availabilities without revealing the advertiser. However, the request for specific availabilities is usually a tip-off to



## THE CAVALCADE OF MUSIC

Available April 1 on all Lang-Worth affiliated stations . . .  
52 consecutive half-hours of high-calibre musical entertainment . . . for regional and local sponsors, via transcriptions.

The Cavalcade of Music features D'Artega's 35-piece pop-concert orchestra and 16-voice choir, with guest appearances by . . .

The Modernaires with Paula Kelly, Tommy Dorsey, Tony Russo, Claude Thornhill, Anita Ellis, Vaughn Monroe, Riders of the Purple Sage, Frankie Carle, Tito Guizar, Rose Murphy, The 4 Knights, Tony Pastor, Evalyn Tyner, Jack Lawrence and others.

*Write, phone or telegraph:*

**LANG-WORTH, Inc.**  
113 W. 57th ST., NEW YORK

\* D'ARTEGA

the station representatives on the client, despite the hush-hush. Even when Vick requested availabilities from NBC-TV it was all very secret. Vick uses a weather report and one minute spot on WNBT now.

During the canning season, General Foods uses spot announcements throughout the country for both its Certo and Sure-Jell. These commercials jump around the country and are spotted just before canning time in each area. In some sections of the country there are several different periods of the summer and fall during which canning is done and the commercials reappear during each.

Other spot announcement users are the seed houses who sell hybrid seeds to farmers. These houses stress their products just before planting season. In the past most farmers raised their own seeds but more and more they are buying special seed for crops that bring premium fees. During this same period there are a number of poultry and livestock remedies that are pushed for a six to ten-week period. Transition from barn feeding to grazing usually requires livestock tonics of one kind or another and the eight to ten firms specializing in these compounds use the air as reminder advertising.

Most deodorants advertise all year 'round, but there are a few, like Colgate-Palmolive-Peet's Veto, which concentrate their schedules in the summer. C-P-P thinking is that during the summer there is the most need for a deodorant and thus they hit 'em hard during the April-September period. C-P-P expect that if consumers use Veto during this period they'll continue to use it all year 'round.

Some watch companies - Elgin, Gruen - are seasonal advertisers, spending a big slice of their budgets during the pre-holiday season. The best examples of this type of air-advertising are the two-hour Elgin Thanksgiving and Christmas broadcasts. Elgin spends more than any other one-shot advertiser for two programs and is one of the most successful examples of what one-time broadcasts can do. They sell more Elgin watches as gifts at these seasons than are sold during all of the rest of the year.

Seasonal broadcasting can be geared to do anything that requires intensive selling in a short time. It is a field that has its own rules and regulations. Often the difference between the profitable and the costly way to use the air seasonally is knowing when to pull a campaign off and how long to hold off starting it.

*In Eastern*

**OKLAHOMA**

*use*

**KTUL**

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

**5,000 WATTS  
DAY & NIGHT**

JOHN ESAU  
Vice-Pres. and Gen. Mgr.

EVERY-KNODEL, Inc.  
National Representatives

**WMPs**  
MEMPHIS  
**68** *On Your Radio*

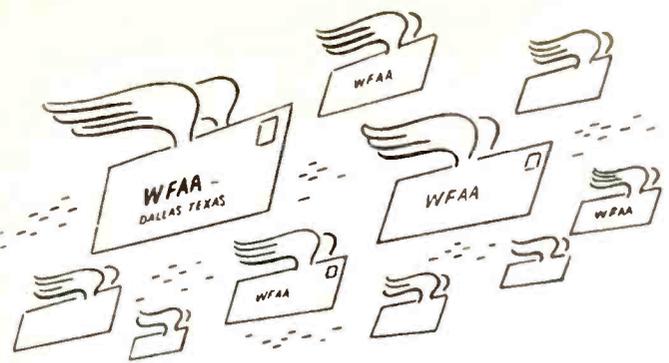
10,000 W Day Time  
5000 W Night Time

YOU CAN HEAR THE DIFFERENCE

REPRESENTED BY  
**TAYLOR • HOWE • SNOWDEN**  
*Radio Sales*



**THE Story OF A GOOD PROGRAM, CREATED AND PRODUCED BY WFAA**



# Hackberry Hotel

**PULLED IN**

**23,585 Pieces of Mail  
IN 45 DAYS!**

**ADVERTISERS AND LISTENERS CONTINUE TO RELY ON WFAA TO LEAD THE WAY IN THE SOUTHWEST. HERE'S WHY:**

### Largest, Most Experienced Staff

WFAA offers by far the largest, most complete and experienced staff of any station in the Southwest.

### Proven, Popular Programming

WFAA constantly shows top ratings with both network and locally created programs of proven popularity.

### Complete, Modern Facilities

WFAA offers every phase of modern, progressive broadcasting — creating, writing, producing, transcriptions, merchandising—many more.

### Complete, Effective Coverage

With a primary coverage on 820 kilocycles with 50,000 watts embracing 965,570 radio homes, on 570 kilocycles at 5,000 watts embracing 507,230 radio homes. (Daytime coverage, BMB.)

Represented Nationally by  
**EDWARD PETRY and COMPANY**

Hackberry Hotel is a 15-minute comedy program, created and produced by WFAA . . . broadcast Mondays through Fridays from 12:30 to 12:45 P. M. over WFAA on 570 kilocycles at 5,000 watts.\*

On February 17, this program had been broadcast 1,150 times . . . on the air since 1943 . . . and one of its two main characters, "Little Willie," who is now the little colored bellboy of Hackberry Hotel, was created February 2, 1931, 17 years ago!

Like many of WFAA's programs, Hackberry Hotel has built a *big, loyal* audience . . . so big, and so loyal that when an offer of "Little Willie's" Joke Book was made during a two-week period of this program, 23,585 request letters were received in the next 45 days!

That's results! But more than results, it's an indication of WFAA's ability to create and produce a show that pulls . . . and it's an indication of WFAA's *popularity and coverage* throughout the big, rich Southwestern area it serves.

\*Sponsored by Armstrong Packing Company.



**820 NBC 570 ABC**  
**TEXAS QUALITY NETWORK**  
Radio Service of the Dallas Morning News



**WMBR**

**JACKSONVILLE**

**CBS** IN NORTH  
FLORIDA

Represented  
by Avery-Knodel

*is now*

**5000  
WATTS**

## TV COMMERCIALS

(Continued from page 37)

The Emil Mogul advertising agency is typical of the agencies representing the "little man" in television. They handle advertising for Barney's, National Shoe, and many other time users on New York's independent AM stations. They started shooting film January 31. They plan within the next three months to have six hours a week placed on New York's TV outlets. They're shooting everything on 16mm, simply as a matter of cost. According to Louis Heyward of Mogul's, "We can do with three men in 16mm what would require 40 in 35mm. And then there's the matter of unions."†

As might be expected with the Mogul operation, they've shaved the production cost down to the minimum. Using a slide-film technique, one-minute spots are produced at \$100 each. Using straight film the Mogul costs are \$350 per minute.

They're doing commercials in sets of ten, with a new set planned each six months. They're going to repeat film every tenth scanning.

Comparing the difference between costs of recording one-minute spots for radio and for TV, Heyward claims that he can do five one-minute films for about \$1,000, while five one-minute radio spots cost him \$1,200. His films, of course, are about 80% slide film but he believes that slides plus some live action will sell as well as entertain.

Mogul is out to prove that an advertiser can use TV in New York effectively for \$20,000 a year.

Contrasted with Mogul's Heyward, Bud Gamble, television pioneer, has a minimum fee of \$700 for one-minute commercials.

During his experimental development period, Gamble did film more cheaply but he's out to film them now on a guaranteed-result basis. He did a quickie for a Bay Packard dealer which sold the dealer's year's allotment in four weeks—and it was selling the 1948 Packard convertible which costs real money.

Gamble has filmed commercials for Philco, Everess, Charms, and Walco. His current commitments include Duff's Apple Cider for Young and Rubicam and Philip Morris Cigarettes for Biow. One reason why Gamble's commercials are higher-priced than some others is that he feels that animation is a definite plus when doing visual selling—and, as indicated previously, animation is costly.

Producers generally feel that name talent doesn't mean a thing in one-

† Union jurisdiction over the 16mm film field has not been established.

**WMBD**  
*dominates*  
**PEORIA AREA**



### In **MERCHANDISING AND PROMOTION**

Advertisers get BONUS SERVICE from WMBD. Top rate promotion and merchandising such as Dealer Letters . . . Signs and Displays . . . Merchandising Publication . . . Personal Contacts . . . Newspaper Ads and Promotion . . . help sell programs AND PRODUCTS.

"Outstanding skill and ingenuity" is the way Kroger terms it. Here's the story as it appeared in BROADCASTING, December 22 issue:

#### **3 Stations Win Plaques For Promotion Activity**

THREE Midwestern stations, WBOW Terre Haute, Ind., WCHS Charleston, W. Va., and WMBD Peoria, Ill., have been awarded plaques for "outstanding skill and ingenuity" in exploiting the daytime serial, *Linda's First Love*.

The Kroger Co., Cincinnati, promoted the contest in conjunction with its current advertising campaign, and all 27 stations carryin

REMEMBER—WMBD has a bigger share of the audience than all other Peoria stations combined! (Hooper Station Listening Index, Nov.-Dec., 1947)

**AM**  
**WMBD**  
**FM**  
**PEORIA**  
CBS Affiliate • 5000 Watts |  
Free & Peters, Inc., Nat'l. Reps.

when cigarettes were scarce

**WDNC sent 'em to you!**

when nylons were scarce

**WDNC sent 'em to you!**

*Now!*

when sales problems are tough

**WDNC** goes from **250 watts at 1490**  
to **5000 watts at 620**

**AN EIGHT TIMES BIGGER AUDIENCE  
WITH SIX TIMES MORE RETAIL SALES!**

★ ★ ★  
5000 watts Day - 1000 watts Night

**620 Kc.**

ESTABLISHED 1923

OWNED BY HERALD-SUN NEWSPAPERS

**WDNC**

★ ★ ★  
The CBS Station In  
Durham, North Carolina  
*The South's No. One State*

**PAUL H. RAYMER** NATIONAL REPRESENTATIVE

minute commercials. Men like James Caddigan of DuMont's WABD point out that TV will develop its own announcers and actors who will rate high in commercials but won't move in from the film medium. Caddigan also points out that film processing laboratories, which have thus far been concentrated in New York, Chicago, and Los Angeles, will soon have to open branches in all cities in which there are television stations. Careless processing, stresses Caddigan, obviously can ruin the best of film.

In line with the spread of TV motion picture producing and processing is the fact that WFIL-TV (Philadelphia) and

WBZ-TV (Boston) are lining up local sources of film for clients.

One thing is vital to sponsors' understanding of the medium. Agencies will have to buy film production rather than do it themselves. No agency in the nation has a staff big enough or can afford to hire a staff big enough to make its own filmed commercials—let alone its clients' visual air entertainment. A 50-man department would be a drop in the bucket.

There is another matter that's disturbing agency and station men. Sponsors love to get their fingers in the radio pie—what will they do with motion pictures?

## DIALING HABITS

(Continued from page 25)

dropping from 16.8% to 16.5%. Mutual increased its share from 12.1% to 12.7%. Independent station listening rose from 16.4% to 19.6% during this same period.

In New York's Nielsen area the independents did not increase their percentage of the audience during the two months in 1946 and 1947 (February and March) that were used for city contrasts. During this period New York independents slipped from 25.1% to 23.5%. Despite the decrease, the effect of a large number of independent stations upon a market is perfectly demonstrated in this area. CBS, which had the highest network percentage, captured only 23.4% of the radio homes.

Dialing habits differ in every market. National rating figures become so general that they're virtually useless as individual market trend barometers. They average, in the case of Hooper, 36 markets, and in the case of Nielsen 63% of the U. S. For the period (February-March, 1946-1947) in which New York independents dropped in share of the audience from 25.1% to 23.5%, Chicago's independents built their share of the sets in use from 13.3% to 16%. In the WLW area ("WLW area" is used rather than Cincinnati since this

(Please turn to page 72)

# 40,000 DIMES FROM WJBK LISTENERS

When listeners prove their responsiveness by sending in \$4,000 (in a two-week period, for the March of Dimes) it indicates folks are paying attention, listening alertly . . . that the station making such a record wields influence and has prestige with a king-size audience. Advertisers can see in such responsiveness a certain proof of advertising results.

THE  
NEW



# WJBK

DETROIT'S MOST PROGRESSIVE STATION

ALL WJBK PROGRAMS BROADCAST SIMULTANEOUSLY  
ON WJBK-FM 93.1 mc.



... wanta  
leap all over a  
14,000 square mile  
sales  
area?

# W I P

PHILADELPHIA'S PIONEER VOICE

BASIC MUTUAL

Represented nationally  
by EDWARD PETRY & CO.

*Preferred*



L. W. CORBIN Refractionists' Prescriptions Filled CHAS. CORBIN PORTLAND 4 OREGON

H. S. Jacobson  
General Manager  
Radio Station KXL  
Portland, Oregon

Dear Mr. Jacobson:

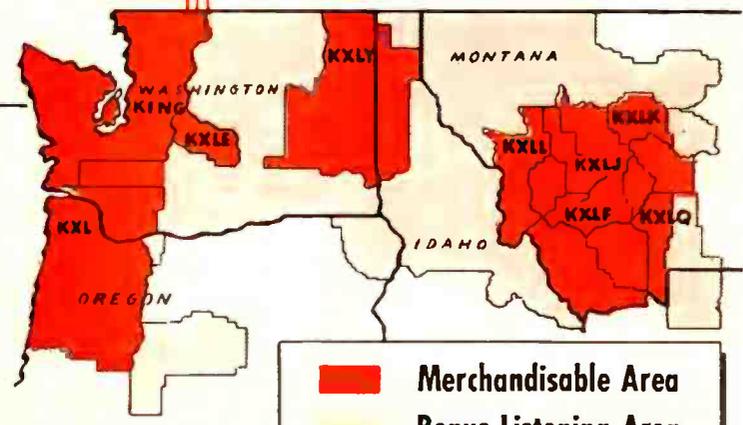
I am enclosing herewith a renewal of my contract for the first six months of 1948.

I believe that with the signing of this contract I begin my eighth year of advertising with your station and during this time I have always found that you have done an outstanding job. I am well pleased with the results of the dollars I have spent with you people. Keep up the good work.

Very truly yours,  
*Wm L Corbin*  
Dr. William Corbin

WC/cw

Preferred . . . because, eight years of satisfactory service and results, such an achievement is an enviable record of any advertising media. Perhaps that is why business and professional men throughout the Pacific Northwest, when planning and advertising campaigns choose the XL stations.



*the* **KXL** *Stations*  
OFFICES LOCATED AT...

Orpheum Bldg.  
PORTLAND, OREGON

Symons Bldg.  
SPOKANE, WASH.

6381 Hollywood Blvd.  
HOLLYWOOD, CALIF.

Box 1956  
BUTTE, MONTANA

The Walker Co.  
551 5th Ave., NEW YORK

Smith Tower Bldg.  
SEATTLE, WASH.

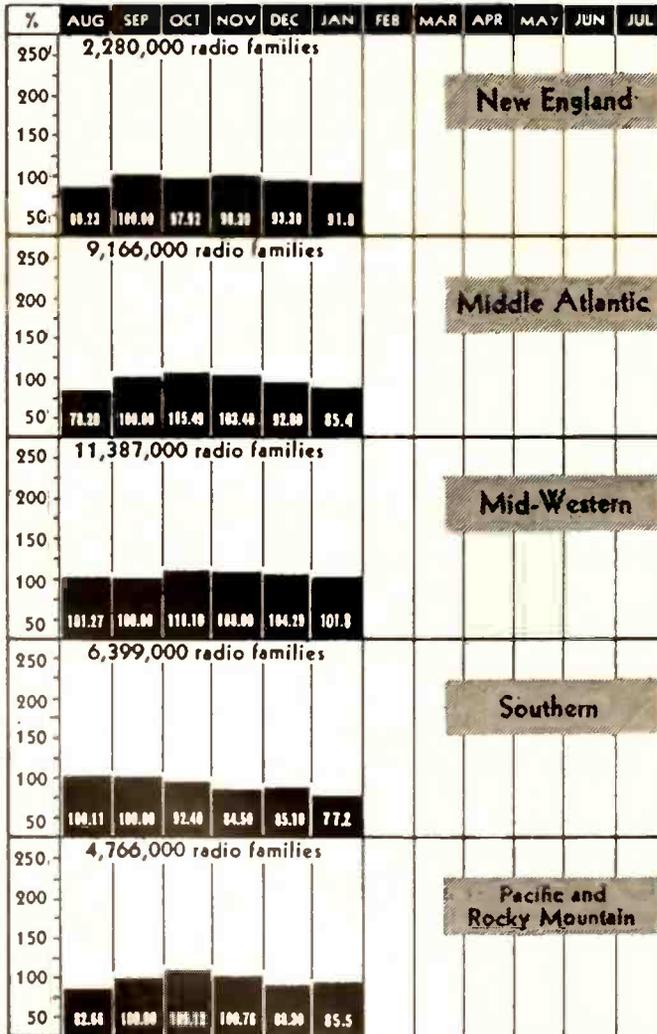
# spot trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100

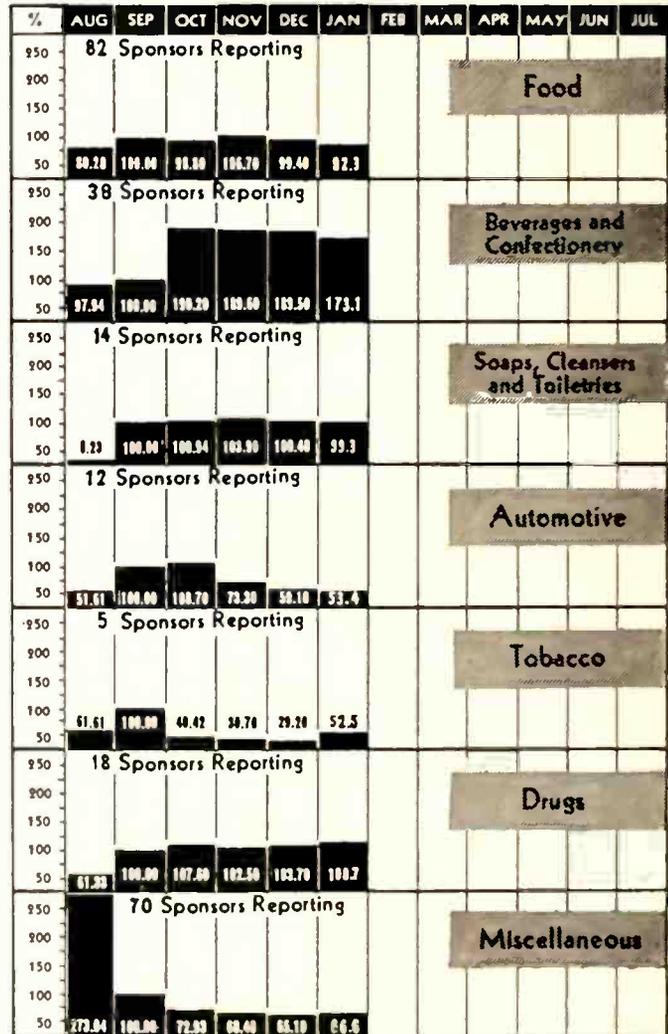
January spot business did not show its usual rebound from December. Placement of national advertising on local stations continued to drop, losing another 4.59. Only the Midwest continued above September 1947 though itself sliding off 2.4 from December. In the breakdown by industry classifications, tobacco, drugs, and miscellaneous were more active, each showing an increase over December. Drugs, and beverages and confectionery, continued above their September base, with advance indication that they would continue this way during February and March. Fifty-eight advertisers increased their spot advertising during January but the 27 (12%) who curtailed their schedules and the 16 (7%) who cancelled out entirely overbalanced increases.



Trends by Geographical Areas 1947-1948



Trends by Industry Classifications 1947-1948



\*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.



*In Detroit . . . it's*  
**WWJ—The Detroit News**

**TOPS** in TALENT . . . with Detroit's best-known, best-liked personalities, combined with the world's finest through WWJ's 20-year-old NBC affiliation.

**FIRST** in PUBLIC SERVICE features for more than 27 years . . . tirelessly working in the public interest, constantly retaining community confidence.

**FOREMOST** in PIONEERING and PROMOTIONAL policies that have kept WWJ on top all through the years, and trail-blazed the way for both FM and Television "firsts" as well.

WWJ's leadership in PUBLIC ACCEPTANCE is evidenced by the results continually obtained for its advertisers . . . adding prestige to their products, force to their sales messages, and increasing sales through lowered sales resistance.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

**WWJ**  
AM-FM

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—87.1 MEGACYCLES

Associate Television Station WWJ-TV

## Mr. Sponsor Asks



"Should broadcast advertising budgets be determined on the basis of past sales, or the next year's sales expectancy?"

John Alden | Director of advertising  
Norwich Pharmacal Co., Norwich, Conn.

### The Picked Panel answers Mr. Alden:



In established markets, Ruppert advertising budgets are based on sales performance. For new markets, however, after thorough research, sales expectancy is a consideration. In

either case, radio must compete for its share of the local allocation. All available media are carefully studied to determine those most effective. As a result radio is unused in some areas and the major effort in others.

WALTER RICHARDS  
General sales manager  
Jacob Ruppert Brewery, N. Y.



There are four possible approaches to the problem of determining the amount and allocating the geographical distribution of funds in a broadcast advertising budget.

For brief identification, these may be called:

- 1) The *Faith* approach
- 2) The *Hope* approach
- 3) The *Charity* approach
- 4) The *Factual* approach.

The *Faith* approach bases the budget

on last year's sales with full faith that nothing can happen in this wonderful world. "Anything we could afford last year we can afford this year."

The *Hope* approach bases the budget on next year's *hopes*. "After all, if we keep contracts on a 13-week basis, we can always cancel!"

The *Charity* approach is a hangover habit from the old (and perhaps soon-to-be-with-us-again) excess profits tax days. "Let's plant a lot of seeds—our competitors are doing it. Maybe we'll get a good crop if we get some rain!"

The *Factual* approach is not popular. It calls for work. Sponsors' wives, lyric mistresses, not-so-very-private female secretaries—all these customary somber and authoritative advisers are left without place or purpose once a sponsor decides to use the factual approach in basing his budget.

Briefly, it calls for a thorough study of past sales in time and space, taking into account raw population, distribution, buying power, buying habits, and previous sales. It requires forecasts of sales for three to five years ahead product-by-product or line-by-line. It requires a geographic breakdown of sales potential county-by-county and an assembling of these units into two groups of market areas:

- "Where people live" areas.
- "Where people buy" areas.

Also demanded is a county-by-county and market-by-market audit of sales coverage by salesmen and distribution coverage by distributive outlets.

When this study is done, it's easy to know how much to spend, and where the appropriation is most likely to produce the best sales results. Such a factual procedure is not popular. It costs from 2 to 5% of the appropriation. It may increase its value 20 to 100% but that's another point! And it hamstring the inspirational managers, the "cumulative effect"

boys. It doesn't raise anybody's Hooperating, but it gives your Hooperating a better sales rating. It reorients all sales management thinking, shows up weak spots in distribution and selling effort, and compels attention to those disabilities which prevent broadcast advertising from doing the best job it's capable of.

BURTON BIGELOW  
Burton Bigelow Organization  
Management Consultants, N. Y.



Both past sales volume and projection of sales for the coming year are factors which should be taken into consideration in determining the radio appropriation. According to most studies I

have seen, both of these factors are carefully weighed by most companies. However, the percentage method, while certainly the simplest, is by the same token the most arbitrary way of arriving at the proper appropriation. Its primary value for many companies is to serve as a basis for departure rather than as an inflexible yardstick.

A number of advertisers believe that the chief criterion in determining how much to allocate for radio might better be how much is needed to do the job of reaching the maximum number of customers or prospects—or in the case of a program which is primarily public relations in nature, the job of attracting largest audience or the most opinion leaders.

As radio's public relations and long range sales potentialities are increasingly recognized, the tendency to plan radio expenditures on a year-to-year basis may correspondingly diminish. More and more sponsors are recognizing that the

greatest values from radio are realized after a long period of continuous sponsorship of a program over the same stations or network at the same time. Time segments become of greatest value and may well become to all intents and purposes a capital asset of an advertiser when his show has made listening at a given time practically a habit for millions of people. The good-will the public has toward the actors or characters in a program also adheres to the sponsor if the company has been associated with the program for several years.

One of the best examples of this truth that I know is the S. C. Johnson Company. As Bill Connolly, advertising director of that company, told the NAB Convention last fall, the success of *Fibber McGee and Molly* and their summer replacement shows has been partly the result of the company's general sales promotion policy. That policy is never to regard a single ad or single campaign as an end in itself. Johnson's Wax has been building customers for 61 years by making permanent friends. The result has been a reputation and good-will value which the company will not jeopardize just to step up sales in any particular year. The company is more interested in retaining the friendship of the customers it has than in the fair weather friends attracted by high-pressure or one-shot promotions.

This type of thinking, I believe, will lead other sponsors to plan in terms of sound policy over a long future in planning their advertising expenses, rather than exclusively on a year-to-year basis.

ERIC HAASE

President

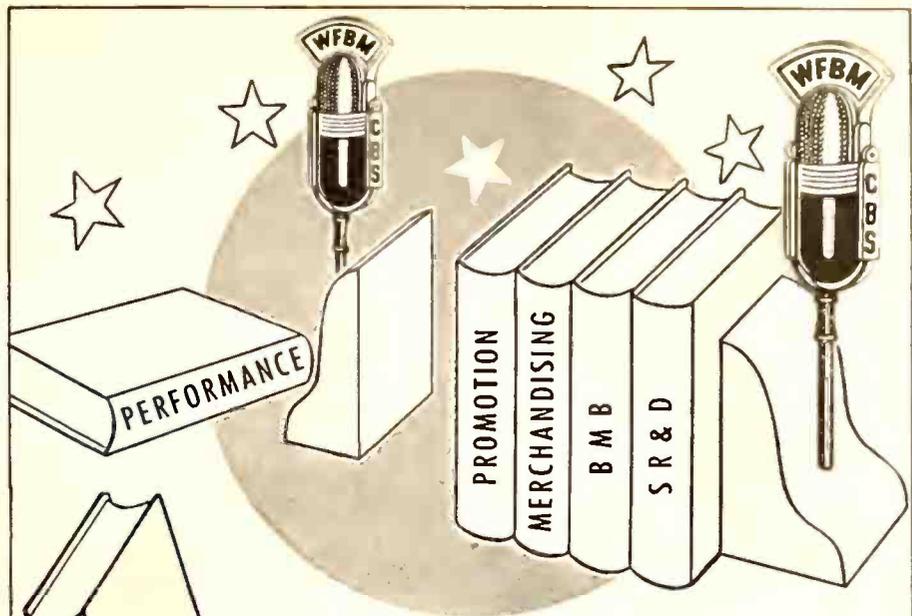
Public Policy Organization, N. Y.



It's virtually impossible to reduce the determination of a broadcast advertising budget to a simple formula. There are too many factors involved. The individual firm still has to determine for itself whether allotments of advertising money for radio are to be made on the basis of past experience or future sales. With business conditions what they are today, it is virtually impossible for any manufacturer or firm to determine in advance the relationship between supply and demand on a long-term basis.

Any advertiser planning a network

(Please turn to page 72)



## BOOK OF THE MONTH IN - Indianapolis

### "Hooperatings"

• In Mr. Hooper's 1947 telephone contest—WFBM emerged *unbeaten* in any of the twelve monthly Station Listening Index reports.

In Total Rated Time Periods, WFBM led the other three network stations in Indianapolis by wide margins most of the time. That's month after month—season after season—winter, spring, summer and fall . . . a complete YEAR!

Of course, Mr. Hooper polled only Indianapolis. But—if you'd dig for facts about *the rest* of the Central Indiana audience, you'd find—among reported Indianapolis stations—Broadcast Measurement Bureau gives WFBM *the lion's share of that, too!*

If you're after EARS—we think you'll get two on more heads in Central Indiana if you radio-advertise on WFBM.

PLUS FACTORS are low-cost-per-listener, intensive promotion, consistent merchandising and dependable performance.

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



**WFBM**  
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

Ralph Edwards appointed "acting manager" of WOC (Davenport, Iowa) for a week. Station owner Col. B. J. Palmer, in order to capitalize on the *Truth or Consequences* man's appearance at the Mississippi Valley Home and Food show (February 13-19), proclaimed Edwards station manager for the week. Edwards had a microphone in his "manager's" office which permitted him to interrupt any program whenever he felt in the mood. The promotion was merchandising of Ralph Edwards' visit to Davenport at its best.

"The Voice of Mystery" promoted by club and "talk a song" formula. Program is exploited by Jack Rourke through a club

# broadcast merchandising

called "The Spooners," whose members are supposed to talk the words of songs to music. The idea's catching on.

Hugh B. Terry (KLZ) follows Edgar Kobak (MBS) technique and "reports" to industry and Denver listeners with a five page letter

on the Gaylord station's accomplishments in 1947. Terry, however, uses only one side of his paper and tells KLZ's story without competitive copy. Kobak uses both sides of his letterheads and is 100% competitive.

Annual dinner for Minnesota congressmen is WCCO's way of tying itself to the Washington scene from the Twin City dialer's point of view. WCCO presented the congressmen with "fur trapper's" hats as a memento of the occasion.

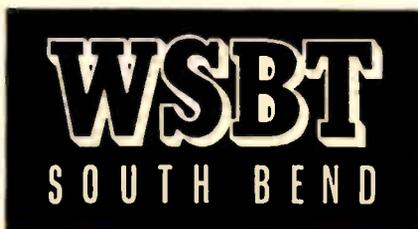
"Jolson Story" presentation highlights Radio Theater broadcasts. The Lux Monday night broadcasts annually win any number of awards as the best commercial dramatic series on the air. This year Lux spotlighted its presentation of top motion picture radioizations by presenting the winner of the Gallup Poll for the best picture of 1946, *The Jolson Story*, with Al Jolson himself.



**WELCOME IN  
414,700 RADIO HOMES**

At 5000 watts, WSBT is now reaching the largest audience in its 26-year history. BMB shows 414,700 radio homes in WSBT's new primary area, which covers 26 northern Indiana and 6 southern Michigan counties. And this is *primary* coverage only!

Listeners old and new welcome WSBT in their homes as a trusted friend. People like this station, listen to it faithfully, write to it frequently. These are listener-loyalty facts which WSBT advertisers know from experience.



**5000 WATTS**

960 KILOCYCLES  
COLUMBIA NETWORK

There's No  
**"HO-HUM"**  
AT  
*High-Hooper*  
**KOIL**

**ON THE JOB FOR YOU  
EVERY MINUTE  
IN  
OMAHA &  
Council Bluffs**

**BASIC ABC 5000 WATTS**  
Represented By  
**EDWARD PETRY CO., INC.**

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

Martin Block's 22nd Popularity Poll places Vaughn Monroe, Frank Sinatra, and Margaret Whiting in first place in their divisions. Block's fans sent in 200,000 votes for their musical favorites. Monroe pulled 54,340 votes as orchestra leader, Sinatra 52,942 as male singer, and Margaret Whiting 39,175 as foremost thrush.

WING's on glasses now. John "Pat" Williams' Dayton station has made certain that all advertisers who hoist one when they're at ease will remember WING by placing its winged trade mark on those tall ones. It's neat, not gaudy.

A "pop-out" mailing isn't especially novel but seldom is it a station's new promotion man who pops out. KSTF (St. Paul, Minn.) snagged Joe Cook, ex-KDAL, to succeed Sam Levitan. They told the industry about the fact with a pop-out picture of Cook under the heading "Why Things are Cookin' at KSTF."

Kay Kyser's recording of "Saturday Date" used by NBC to block-promote its Saturday program line-up. With the Kyser recording as an intro, all of the NBC bathnight airings are plugged in a five-minute transcription which is being used by station affiliates.

KROC (Rochester, Minnesota, 250-watt station) does best job for "Ford Theater" and

trade paper editors vote Walter Bruzek (station promotion manager) top award—a Ford Car. Follow-through of Bruzek's idea of selling the Ford Theater as a "key to good listening" won the editors' unanimous votes.

CBS using "Map of Changing World" as proof of New York Philharmonic Symphony listening. With a down-to-earth self-liquidating offer of the "first postwar map" of the globe, CBS hopes to pull 1,000,000 dimes—and perhaps a new sponsor for the program.

Screen and air draw closer together in WKRC, Cincinnati, and WCAU, Philadelphia, promotions. Both stations had trailers

shown in many theatres in their areas (WKRC 58 and WCAU 31). WACU's deal was a direct promotion for *Voice of the Turtle* while WRRC promoted the Queen City's "neighborhood playhouses." Contests and prizes were highlights of the co-op promotions.

Denver's Max Goldberg receives a coast-to-coast bow on the Phil Harris-Fitch Bandwagon program. It's usually the local broadcasting station that lands the kudos when a network program visits a town for a March of Dimes drive. In this case an advertising agency executive was spotlighted for bringing name troupes to Denver for the polio fund.

they keep coming back for more



and **KXOK** performance keeps Food Advertisers "coming back for more"

KXOK is "one sweet cookie" that hits the spot with Food Advertisers who have a husky appetite for satisfying sales results... sales results in the big KXOK family circle\* in the greater St. Louis market. Many food processors have tried... proved... and renewed on KXOK, advertising hundreds of food products. Yes, indeed... KXOK "proved performance" keeps 'em comin' back for more.

**KXOK**

ST. LOUIS 1, MO. • CHESTNUT 3700  
630 KC • 5000 WATTS • FULL TIME

Owned and operated by the St. Louis Star-Times  
Represented by John Blair & Co.

spot programs sell products for Bond clothes

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

ASK YOUR JOHN BLAIR MAN

**JOHN BLAIR & COMPANY**

REPRESENTING LEADING RADIO STATIONS

we came back for more

- Cole Milling Co.
- Dining Car Coffee
- Folgers Coffee Co.
- Forbes Tea and Coffee Co.
- Hoase Olives
- Krey Packing Co.
- Manhattan Coffee
- Pevely Dairy
- Quality Dairy
- St. Louis Dairy
- Tip-Top Bread
- Union Biscuit Co.
- and others.

\*115 daytime counties  
98 nighttime counties  
according to B.M.B.

# signed and unsigned

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. T. Barai Jr	Gray & Rogers, Phila.	Philco Corp, Phila., in chge TV adv. mdsg
Jack Doran	—	Orange-Crush Co. Chi., adv mgr
Sam Henry	Trans World Airline, N. Y.	Same, U. S. adv mgr
Lester M. Horner	Montgomery Ward & Co, Chi., asst media dir	Same, media dir
Sauford Woolf	A. James Rouse Co, L. A., radio dir	Vera Lane Products Co, H'wood., adv mgr

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ken Barton	KWKW, Pasadena, prog dir	Bishop, L. A., radio, TV dir
Walt Blake	McCann-Erickson	Donahue & Coe, H'wood., mgr
Fritz Blockl	Writer, producer	Swaney, Drake & Bement, H'wood., in chge radio prog
Jerry Burrows	—	McKim, Montreal, timebuyer
Winston O. Butz	VanSant, Dugdale, Balto.	Same, media, research dir
Ned Clements	—	McKim, Montreal, timebuyer
C. B. Donovan	Charles W. Hoyt, N. Y.	Same, vp, media dept head
Leonard Erksion	BBD&O, N. Y., radio dept mgr	Kenyon & Eckhardt, N. Y., vp, radio dir
Paul Forrest	KGFJ, L. A., prom mgr	Dan B. Miner, L. A., radio dir
Mildred Fulton	Blow, N. Y., sec	Same, timebuyer
George Gale	Grant, H'wood., acct exec	Dorland, L. A., mgr
Jerome B. Harrison	Katz, N. Y.	French & Preston, N. Y., assoc dir radio & TV
Margaret Harrison	—	Duane Jones, N. Y., premium-creating dept head
Roland L. Hauck	BBD&O, S. F.	Roland Hauck Groups (new), S. F., head
Donald H. Heller	Foote, Cone & Belding, S. F.	Same, media dept head
Gerald A. Hock	—	Wallace Mackay, Seattle, radio dept mgr
Evelyn Jones	Donohue, N. Y., radio traffic dept	Same, timebuyer
Robert M. Kaplan	—	Ben Kaplan, Providence, R. I., radio dept chief
Thaddeus Kelly	BBD&O, N. Y., timebuyer	Cecil & Presbrey, N. Y., timebuyer
John F. Kurie	M & M Ltd, Newark, vp in chge mdse	Assn of Natl Advertisers, N. Y., media research head
Neil Mulhern	Kenyon & Eckhardt, Detroit	Same, vp, head
Ross Patterson	Patterson's Chocolates Ltd, Toronto, gen mgr	Jack Murray, Toronto, acct exec
Irma Pheel	Mayers, L. A., asst to radio dir	Lockwood-Shackleford, L. A., timebuyer
Tom G. Slater	Ruthrauff & Ryan, N. Y.	Same, in chge network rel
W. P. Smith	Charles W. Hoyt, N. Y., radio dir	Same, radio, TV dir
Gilbert J. Supple	Vick Chemical Co, N. Y., asst adv mgr	Badger & Browning & Hersey, N. Y., radio copywriter
Lawrence S. Tone Jr	Ecoff & James, Phila., radio dir	Barclay, Phila., radio, TV dir
Charles P. Tyler	J. Walter Thompson, N. Y., acct exec	Blow, N. Y., Philip Morris sr acct exec

## New Agency Appointments (Continued from page 10)

SPONSOR	PRODUCT (or service)	AGENCY
Quick-Patch Cement Co, Monrovia, Calif.	Cement	Irwin-McHugh, H'wood.
Bobby Riggs-Jack Kramer Prof'l Tennis Tour, H'wood.	Tennis tour	Roche-Eckoff, H'wood.
Schillier Drug Stores, Oakland	Drug chain	Ad Fried, Oakland
S O S Mfg Co, Toronto	Cleansers	Stewart-Lovick, Toronto
John T. Stanley Co Inc, N. Y.	Shave cream, lotion	Brisacher, Van Norden, N. Y.
Tace Co, Pasadena	Seasoning salt	William Kester, H'wood.
Tyler Studios, Des Moines	Photography	Meneough, Martin & Seymour, Des Moines
Venus Foods, L. A.	Fruits, vegetables	Allied, L. A.
Vermont Development Commission Montpelier	Institutional	Badger & Browning, Boston
Wenatchee Gas Co, Wenatchee, Wash.	Public utility	West-Marquis, Seattle
Wilf Bros Appliances Inc, Phila.	Household appliances	Soils S. Cantor, Phila.



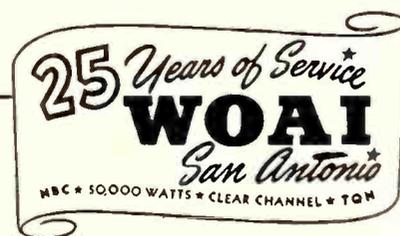


February 6, 1928, WOAI carried the first network program ever broadcast to listeners in Central and South Texas. Two decades of affiliation with the National Broadcasting Company, the world's first network, plus charter membership in Texas Quality Network, supported by constant emphasis on top local programming, have built WOAI dominance from the Big Bend to the Gulf.

Throughout this billion-dollar market, WOAI consistently has sold more goods, to more people, than any other advertising medium—and at a lower cost per sale.

WOAI's daytime primary delivers:

- More people than live in Washington, D. C., or Baltimore, or Cleveland
- More Retail Sales than Pittsburgh, or Milwaukee or Newark, N. J.
- More Food Sales than Pittsburgh, or Boston or Milwaukee
- More Drug Sales than Kansas City, Mo., or Pittsburgh, or St. Louis
- More General Merchandise Sales than Indianapolis, or Cincinnati, or Memphis



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

## DIALING HABITS

(Continued from page 62)

is the way Nielsen designates reports for this territory) independents increased their share from 8.1% to 9.7%.

Sponsor's interpretative charts are based upon unofficial Nielsen figures and are not presented as official NRI data. The only figures released by Nielsen to the trade press are his *Top Twenty* program ratings and a few other selected program ratings.

None of the figures in this dialing-habit report include FM or TV tuning. A qualitative report on FM listening is on page 29 of this issue and a market study

on the same subject was included in SPONSOR's January issue.

TV viewing is changing listening habits in New York, Chicago, Philadelphia and Washington. These are the areas of the greatest concentration of television home receivers. First coincidental survey of New York TV viewing was made by Hooper during February and the facts uncovered have yet to be evaluated.

Dialing habits are changing solely within the network program sphere, too. Bob (first or second place) Hope was sixth in Hooperatings at the end of January. An amateur program, *Arthur Godfrey's Talent Scouts*, was 14th in

Hooper's *First Fifteen*. A contest, the *Walking Man*, had pushed *Truth or Consequences* into fifth position of popularity. It's habit vs ideas, networks vs independents, that is changing dialing habits in virtually every market.

## MR. SPONSOR ASKS

(Continued from page 67)

radio campaign should keep in mind that to develop an audience, and to have the members of that audience turn into cash customers, takes time and money. In this case, the advertiser will have to decide carefully whether or not the business status of his firm warrants the expenditure that a successful network radio promotion calls for. In other words, he has to proceed with "amber lights" so as not to tie himself too closely to an overly extensive advertising campaign.

Basing a broadcast appropriation on sales prospects alone is incautious. Basing it on past sales alone can be shortsighted. Generally, the best way to arrive at the broadcast advertising budget is by a combination of both past sales and future expectancy, the weight of each depending upon the individual advertiser.

MAXWELL I. SCHULTZ  
President  
Maxwell I. Schultz  
Business Consultants



# Profits

## can multiply, too

WTAR-NORFOLK sets your sales <sup>and profits</sup> a-zooming... because:

NORFOLK MARKET has the greatest metropolitan area population gain in the nation, 1947 over 1940... 43% more customers, 61% more new households to supply, says Bureau of Census. And... WTAR keeps right on delivering the BIG share of this healthy market...

Let us tell you more about this profit-team, market and media... how WTAR tops the nation in audience delivery (Billboard's Continuing Program Study, '47), what Sales Management says about Norfolk market's folding money... and a lot of other pointers toward easy, extra sales.

**NBC AFFILIATE**  
**5,000 Watts Day and Night**

Operator, WTAR-FM 97.3 Megacycles  
National Representatives: Edward Petry & Co.



WIBK  
KBIW

ANY WAY  
YOU LOOK AT IT...

KNOXVILLE'S BEST BET  
is

WIBK

Represented by Donald Cooke, Inc.

# Savannah's 1st HOOPER



**HOOPER STATION LISTENING INDEX**  
Savannah, Ga. Dec. 1947-Jan. 1948

Time	share of audience				WTOC
	Station A	Station B	Station C	Station D	
Morning	14.3	18.8	15.4	14.5	36.6
Afternoon	14.0	11.0	13.7	24.8	36.2
Evening	10.6	12.8	8.5	28.3	37.1
Sunday	14.5	17.9	11.8	20.2	34.7
Afternoon	12.5	13.6	11.4	24.3	36.6
Total Rated Time Periods					

and are  
**we proud!**  
it's just what the  
doctor ordered

**5000 W**  
**CBS**  
Represented by  
**KATZ**

# WTOC

First in Savannah since 1929

Savannah, Georgia

☆  
 North Carolina  
 Is The South's  
 No.1 State  
 and  
 North Carolina's  
 No.1 Salesman  
 is

**WPTF**  
 680 WATTS  
 KC 50,000 NBC  
 AFFILIATE  
 Raleigh, North Carolina

FREE & PETERS, Inc., National Representatives

**OUT OF THE BEAUTY PARLOR**

*(Continued from page 33)*

Cosmetologists Association is trying to inspire local chapters to sponsor spot announcement campaigns directly and indirectly attacking home beauty care. The suggested spot campaign pounds home the "need" for professional beauty care. It states that permanents require artistry, experience, and training—only a professional beauty salon can give really well-styled beauty care, hair must be cut properly before a permanent is given. It avoids implying directly that home permanents are dangerous but many shops in their own air advertising do state that "you're taking chances with your hair when you give yourself a permanent."

Despite the attempts of the organized beauty shops to combat home permanent waving, its growth is as inevitable as was the safety razor's. While the latter took several decades to establish a new living habit for men, Toni's executives believe that broadcasting will speed the switch from beauty shop to home by an entire decade. Neisan and Irving Harris, who continue to head the Toni organization as president and vice-president now that it's owned by Gillette, feel that in less than ten years 75% of the nation's women with straight hair will wave their own at home and go to beauty shops only for styling. It is their feeling, and the feeling of Phil Kalech, Toni sales manager, that in the long run the switch will be for the good of the beauty shops. "They'll have to return to being creative professional workers and stop depending upon a routine machine operation," is the way Don Nathanson, radio advertising manager, puts the Toni thinking.

**CANDY ON THE AIR**

*(Continued from page 41)*

its tongue twister, and its biographical sketch, plus extended live appearances at key theaters throughout the nation, have built up a tremendous acceptance for Mars products. These include its trail blazer, Milky Way, as well as Snickers, Dr. I. Q., Forever Yours, Ping, and Mars. Mars spends its whole advertising budget in broadcasting. Currently it has three programs, *Dr. I. Q.*, *Curtain Time* (a low cost dramatic series in the *First Nighter* class), and a revival of the juvenile *Dr. I. Q. Jr.* which it had on the air back in 1941. Last year Mars spent \$951,000 for time and this year, with *Dr. I. Q. Jr.* added to the schedule, it will pass the \$1,000,000 figure for time. Its talent costs are very low, none of its programs costing more than \$6,000 per broadcast.

**ANNOUNCING**  
 the appointment of  
**JOSEPH HERSHEY McGILLVRA, INC.**  
 as exclusive  
 National Representatives  
 effective  
 February 1, 1948

**W K A X**

**BIRMINGHAM, ALA.**

1000 Watts 900 KC.

Ganus C. Scarborough  
 Gen. Mgr.

**ALABAMA'S FIRST MARKET**

*Half Hour Trouble?*

**SOLVED!** say

WTIC  
 WCAU  
 WHAM  
 WBBC  
 WEBR  
 WINR

with the newest live local quiz package

**"Cinderella Weekend"**

YOU have the EMCEE—WE have the show  
 Daily Scripts

Valuable Prize for every contestant  
 Weekly winner earns Head-to-Toe Wardrobe  
 plus

**Completely Paid New York  
 Weekend for Two**

Scripts & Transcriptions available  
**V. I. P. Service Inc., 1775 Bdwy. NYC**



**Here's the pitch.** According to Hooper Surveys, Conlan Surveys, or any other known statistics, WOWO is way out front in listenership in its rich tri-state market. In terms of coverage costs, for a typical one-minute morning spot, WOWO advertisers can offer their messages to a 59-county area at the rate of 1,000 listeners for less than the price of a 3-cent stamp!

**Speaking of homes,** WOWO reaches 53.3% (Conlan Survey) of metropolitan Fort Wayne homes each morning. Project this fascinating picture throughout the WOWO area, and you have one of the Midwest's greatest audiences. It's yours to reach, economically and effectively, through Indiana's most powerful station. Ask NBC Spot Sales for convincing details!



**WESTINGHOUSE RADIO STATIONS Inc**

KYW • KDKA • KEX • WBZ • WBZA • WOWO  
National Representatives, NBC Spot Sales—Except for KEX  
For KEX, Free & Peters

# WOWO

**THE ABC AFFILIATE IN FORT WAYNE**



## KATE CLINCHES OUR COVERAGE CLAIMS!

Kate Smith (bless her big heart!) helps prove that KQV's new daytime signal has big muscles too! When Kate made a calendar offer on her Mutual show at 12 noon recently, we were flooded with replies from 373 nearby communities! That's the tailored, waste-proof coverage you're looking for in the rich Pittsburgh industrial market.

**KQV** PITTSBURGH'S AGGRESSIVE  
RADIO STATION  
Basic Mutual Network • Natl. Reps. WEED & CO.

HIGH  
HIGHER  
HIGHEST IN TOWN  
**WAPO**

**38.4 HOOPER** ★

8 a. m. to 10 p. m. share of audience  
(total rated time period)

**WAPO—CHATTANOOGA—WAPO-FM**

\* Nov.-Dec., 1947 Hooper Station Listening Index

*Curtain Time* is in the under-\$3,000 class.

The formula of *Dr. I. Q.* permits of sponsor identification that is out of this world. With the consolation prizes being boxes of whatever candy is being advertised on the particular broadcast, and individual quiz features being "Mars specials," it is almost impossible to forget the product. The last Hooper Sponsor Identification Report (November 1947) gave *Dr. I. Q.* a 78.9% with only 1.1% of misidentification. The other 20% reported "don't know."

*Curtain Time* hasn't a bad sponsor identification but it has been on the air too short a time to compete with *Dr. I. Q.* in this department. It is rated (in the same November report) 36.7%.

Mars programs do not use the entire NBC network of over 160 stations but do use more than three-quarters of the lineup, usually around 128. The programs do an all-year-round advertising job, switching into a "frozen Milky Way" appeal during the summer months when candy bars compete with chocolate coated ice cream.

Mars is broadcasting's shining example of what the medium can do for a candy bar. It's a radio-made baby and traces its success from the day it started *Dr. I. Q.* on the air. The candy itself was inspired by the teen-age daughter of the Kruppenbachers (founders of the company) who asked, "Why can't you make a malted milk candy bar?"

Another firm which spends all its advertising budget in broadcasting is the Williamson Candy Company, makers of Oh Henry! and Guess What bars. Williamson sponsors *True Detective Mysteries* on 444 stations of the Mutual networks. The program is a tie-up with the magazine *True Detective Mysteries* and is on the air on Sunday afternoons, a period during which Mutual is first in listening audiences due to its block of mystery programs. Williamson has been sold on broadcasting since 1940 when it made its air debut on NBC. One year later it shifted to ABC with *Famous Jury Trials* and it stayed there until it moved to Mutual in March 1946.

*True Detective Mysteries* \$100 regular award for information leading to the apprehension of a "wanted" criminal is of continuing interest to mystery fans. Despite what seems to be a dual sponsorship—there are program credits for the magazine as well as the candy sponsor—its sponsor identification figures are high—the most recent being 49.2%.

In the same program class is the vehicle of the Schutter Candy Company's *David Harding, Counterspy* on ABC. This also



NOW YOUR LISTENERS CAN  
*Dial the Duke*

*Presenting America's  
Most Sensational New*  
**DISC JOCKEY**

**5 Hours Weekly of Platter  
Spinning**

By

# Duke Ellington



**The Nations Foremost Composer and Band Leader Featuring**

**TOP TUNES ON RECORDS,**

**STORIES BEHIND DISC AND MUSIC MAKERS**

**AND INTERVIEWS WITH FAMOUS STARS**

**ON TRANSCRIPTIONS.**

When the Duke hits your city, you can count on a Personal Appearance.  
This ALL-STAR talent now available at rates low enough to meet station budget.  
The Duke Ellington Transcribed Disc Jockey Show CAN'T MISS — BUT YOU CAN.

**DON'T WAIT — YOU MAY BE LATE!**

Sold exclusively to one station in each city.

A WMCA Artist Bureau Production Distributed Nationally By

*Harry S. Goodman*

**RADIO PRODUCTIONS**

19 EAST 53rd STREET

NEW YORK, N. Y.

**Write • Wire or Phone Your Reservation NOW!**

**WATV**

**COMING SOON!**

**FIRST**  
in  
**POST WAR**  
*Television*  
serving  
**NEW JERSEY**  
and  
**METROPOLITAN**  
**NEW YORK**

KEEP YOUR EYE ON

**CHANNEL**

**13**

**WATV**

ASK YOUR  
**WAT**  
MAN ABOUT

New Jersey's 1<sup>ST</sup> Station

**WATV**  
CHANNEL 13

NEWARK-NEW JERSEY

is a mystery formula with an added public service slant. Stress is now being placed on the adventure appeal of the program with the *Counterspy* part of the title and story line being faded out. It's on the air on Sunday afternoon and is a frank endeavor to steal Mutual's mystery audience since MBS has a quiz, *Quick as a Flash*, scheduled at this time after broadcasting an hour and a half of thrillers. As a matter of record it usually takes as much as five Hooper points away from MBS. The program ahead of *David Harding* in Hooper's January 18 rating had a 3.7 while *Harding* had an 8.0. MBS' *The Shadow*, which is on from 5 to 5:30, had a 13 on the same day and Mutual lost 5.5 of this with *Quick as a Flash* which followed.

Schutter Candy is in a better production position than most of the candy bar makers. Its leader, Bit-O-Honey, is not chocolate covered and it is the chocolate which has forced other candy manufacturers to raise their prices or reduce the size of their bars. Schutter, being owned by the Universal Match Company, also has been able to capitalize on a national selling and promotional organization. Both the producer of the program, Phil Lord, and the Schutter Candy Company itself have publicity men working on the program, to the end that it's in the news as often as possible.

The latest entry in the network use of broadcasting is the Shotwell Manufacturing Company, makers of Hi Mac and Big Yank. Shotwell is using practically the full MBS network, some 450 stations. It has used spot announcements in station break time previously but is now shooting its all on *True or False*, revival of an old network favorite. The thinking behind this show is very much like that behind Mars' *Dr. I. Q.*, i.e., multiple mention of the product and a quiz formula which will eventually be identified with Big Yank and Hi Mac. Shotwell will be spending over 90% of its advertising budget on *True or False* and expects to go to town promoting it. It will travel just as *Dr. I. Q.* does.

Point-of-sale material in the candy field is expensive and wasteful. Jobbers, who handle 90% of candy distribution, think point-of-sale advertising display is "kid stuff" and only about 25% of all such material is displayed by the retail candy dealer. Most of the material actually used is placed by display firms employed directly by the manufacturer. Wholesalers want no part of creating the demand for the products they handle. They work on a 10% margin and feel that this isn't

(Please turn to page 80)

*Film*  
**Equities**  
*Corp.*

"Serving Television"

*Serials*  
*sell*  
*Cereals*

... and they'll sell for you!

Seen on these TV stations:

<b>WPTZ</b>	<b>WCBS</b>	<b>WMAL</b>
<b>WWJ</b>	<b>WTMJ</b>	<b>KSD</b>
<b>KTLA</b>	<b>WMAR</b>	<b>WBKB</b>

STILL AVAILABLE  
FOR SPONSORSHIP  
(12 half-hours each)

Phantom Empire  
The Three Musketeers  
The Miracle Rider  
The Lightning Warrior  
Adventures of Rex and Rinty  
Shadow of the Eagle  
Devil Horse  
The Wolf Dog  
Law of the Wild  
Mystery Mountains

**FILM EQUITIES CORP.**

Jay Williams, Television Director

1600 BROADWAY

N. Y. 19, N. Y.

CI 7-5850



**MULTIPLY BY 100,000**

## **WFBR SEATS RECORD-BREAKING 100,000 LIVE-SHOW STUDIO VISITORS YEARLY!**

Recently the M.C. of "Club 1300", one of WFBR's home-grown live shows, made *one* air announcement that he had a few tickets available. In two days—he received requests for *over 75,000 tickets!*

While this is no novelty at WFBR—no other Baltimore station can come even close to WFBR's attendance figures. Baltimoreans are *loyal* to "the Baltimore Station with 100,000 plus"!

These 100,000 visitors are not treated lightly. Each one sees one or more live broadcasts, visits modern studios, views product displays of WFBR advertisers, and takes home a copy of "Let's Listen"—WFBR's own radio gossip sheet and program guide.

By all means, your Baltimore radio budget should include . . .

# **WFBR**

**THE BALTIMORE STATION WITH 100,000 PLUS**

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

## CANDY ON THE AIR

(Continued from page 78)

enough to enable them to sell, distribute, and promote consumer sales. However, the National Confectionery Association has, as a major objective, the education of the jobber to the value of promotion at the point of sale. Typical of candy manufacturers' feeling is a statement of Victor H. Gies, director of sales and advertising for Mars, Inc. Speaking of wholesalers, Gies said, "The jobber will have to do a merchandising job if he is to realize upon a profitable market. This year (1948) represents a golden opportunity for jobbers who take to heart the need for real selling. Order takers are as out of date as yesterday's newspaper—the key to greater sales is a conscientious job of merchandising."

Despite the realization that expensive point-of-sale advertising is permitted to rot in jobbers' warehouses, the 1,500 candy manufacturers in the U. S. spend millions of dollars each year for new display pieces.

Using as displays the boxes which hold the candy bars is one form of display that is really effective. A pioneer in this form of display is Peter Paul, makers of Mounds, Almond Joy, caramels, and Charcoal Gum. Peter Paul is sold on newscasts as

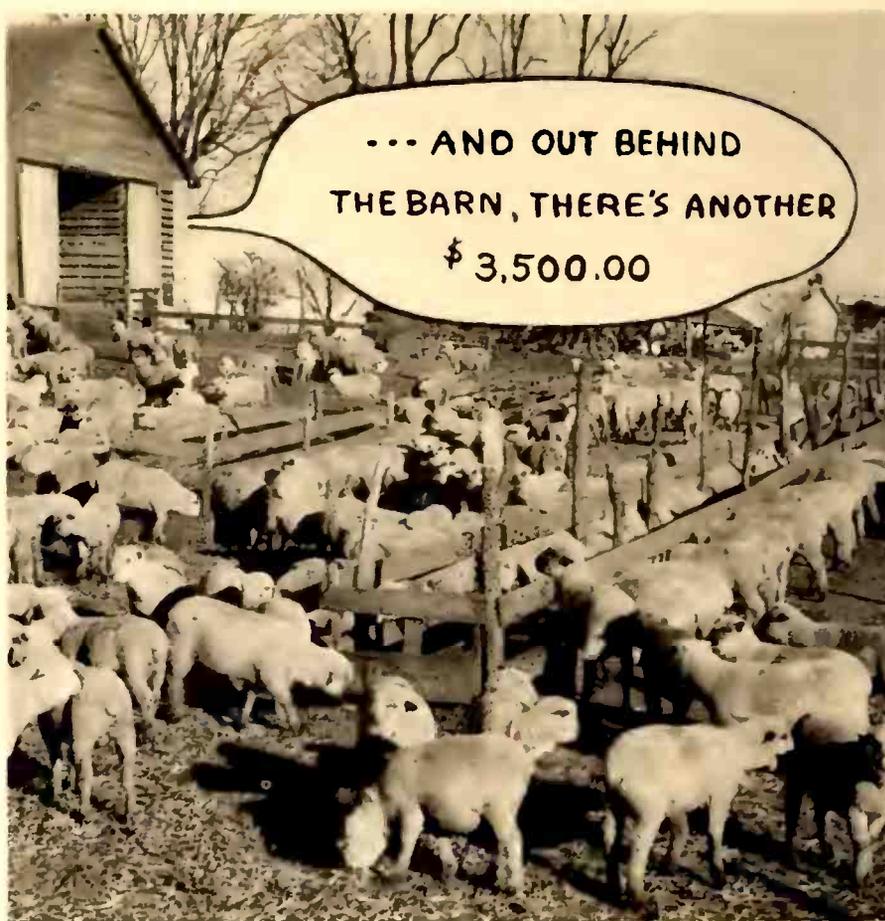
its major advertising vehicle. It has been using Mutual network newscasts as well as local newscasts all over the country. Even though the Peter Paul MBS newscasts are different and geared to each section of the country rather than one coast to coast news airing, they are going back to spot newscasting and dropping their network schedule. They are spending \$1,500,000 on radio, 65% of their advertising budget.

Peter Paul are sold on buying newscasts in the early a.m. and in evening—they look each newscast in its Hooper. They expect their broadcast advertising to do the selling job and make little effort

to promote the programs to dealers. They believe they know just how each individual newscaster is selling for them—something they weren't able to check in so far as their MBS program was concerned.

Outstanding in the use of spot announcements of the irritant variety is the Paul F. Beich Company (Pecan Pete and Whiz). The "Whizzzzzz, best candy bar there isssssssss," which was created by I. J. Wagner, now of Olian Advertising, introduced Whiz to candy eaters. His staccato Pecan Pete—Pecan Pete—Pecan Pete irritated another group into tasting

(Please turn to page 92)



Thousands of WIBW listeners can make this statement, because scenes like this are common throughout Kansas and adjoining states. We're reproducing it to bring out the fact that these *First Families of Agriculture* have a mighty healthy income in addition to bumper wheat crops.

Another thing these farm families have in common is their long-established loyalty to WIBW . . . their immediate action upon our buying recommendations. Ask any WIBW advertiser! He'll tell you that WIBW is the fastest, most economical way to get RESULTS in this rich farm market. You'll find it true, too!

If it's response  
you want . . .



in

North Jersey  
use

**WNJR**

5000 WATTS

the radio station of the  
**Newark News**

Serving the  
First Families of Agriculture



CBS

BEN LUDY  
Gen Mgr  
WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.



The Hartford-New Britain Metropolitan Area is not only Connecticut's Major Market . . . it wins national top honors year after year. And for more than 25 years, WDRC has been Connecticut's First Station . . . first in service with both AM and FM . . . first as an advertising buy. You get all 3 on WDRC . . . coverage, programs, rate.



**Studios Atop  
Hartford-Conn. Trust Co. Building**

**BASIC CBS  
5000 WATTS**

NATIONAL REPRESENTATIVE  
PAUL H. RAYMER CO.

**WDRRC**  
HARTFORD 4 CONNECTICUT  
WDRRC - FM

**WALTER HAASE  
STATION MANAGER**

**WILLIAM MALO  
COMMERCIAL MANAGER**

**1<sup>ST</sup>** Connecticut leads all 48 states with \$5,123 in net income per family.

**2<sup>ND</sup>** Of the 200 U. S. Counties leading in population, Hartford County is second with \$5,983 in net income per family.

**3<sup>RD</sup>** Of the 201 cities leading in population, the city of Hartford is third with \$6,695 in net income per family.

**1<sup>ST</sup>** Connecticut leads all others with a Quality of Market Index of 128.

**2<sup>ND</sup>** Connecticut is the second highest state in Drug Store Sales, with \$125 per family.

**3<sup>RD</sup>** Connecticut is the third highest state in Retail Sales with \$3,344 per family.

## *“Try the economy size”*

Why do most of the biggest users of Radio buy “TYPE 1” networks—the two top networks—though time on them “costs” more than on the other two?

Because in Radio (as in all other forms of distribution) the “big economy size” proves the better buy. Because *larger* audiences mean *lower* costs!

The two major U. S. networks have a balance of facilities that deliver more *coverage*. This—combined with their stronger programming—means *larger audiences delivered to advertisers at lower costs per listener*.

And in this final advertising pay-off, the impartial figures show that...

***CBS delivers LARGE audiences at a LOWER cost than ANY other network\****

\*Write for the facts, if you haven't yet seen them.





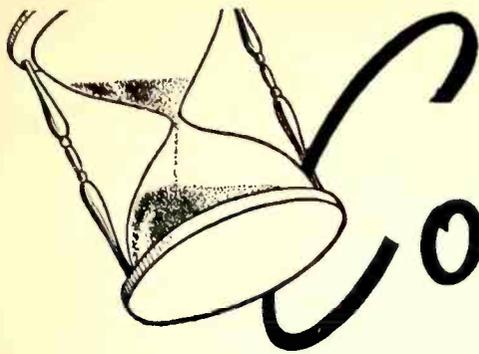
Vertical text on the left side of the page, likely containing station call letters and program details.

Main grid of the TV schedule with columns for days of the week (SUNDAY to SATURDAY) and rows for time slots (8:15, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12 P.M., 12:15, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00). Each cell contains program names and channel information.

SPONSOR COMPARAGRAPH table with columns for time slots (4:30, 5:15, 5:30, 5:45, 6:00) and various program names like 'The New York Yankees', 'The New York Giants', etc.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY NIGHT

Main program schedule grid with columns for days of the week and time slots (6:00, 6:15, 6:30, 6:45, 7:15, 7:30, 7:45, 8:15, 8:30, 8:45, 9:15, 9:30, 9:45, 10:15, 10:30, 10:45, 11:15, 11:30, 11:45, 12:00). Includes program names like 'ABC CBS NBC', 'The Tonight Show', 'The Ed Sullivan Show', etc.



# Consistently...

## ROCHESTER'S FAVORITE STATION

**1936**

A pre-Hooper but very "Hooper-ish" independent survey, conducted by Economics Dept., University of Rochester in 1936, completed 6661 telephone calls ... showed this definite Rochester preference for WHEC.

Survey conducted by University of Rochester showed Rochester's Radio Preference for

# WHEC 44%

THE OTHER ROCHESTER STATION . . . . 40%  
OUT-OF-TOWN STATIONS . . . . . 16%

**1947**

Hooperatings

With first 4, then 6, stations operating in Rochester during 1947, combined average Hooper rating index\*

# WHEC 42%

STATION B 32.5%	} Not on Air 'til Nov. '47
STATION C 14.6%	
STATION D† 8.7%	

\* Sunday afternoon omitted to conform with periods in use in U. of R. Survey.

† Operates Daytime Only.



# WHEC

*of Rochester*

N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco

## GOING TRANSCRIPTION

(Continued from page 34)

*Shayne* series fills a void in the mystery department, for *Shayne* is the transcribed counterpart of Sam Spade. The Guild auditioned *Shayne* to its member stations and they're scheduling it for release on March 14. *Shayne* was first a Don Lee web commercial for Union Oil and then Hastings Piston Ring underwrote it for 26 weeks on Mutual. The field is wide open for detective presentations. As long as the mystery is well produced and the per-station cost is comparable with co-op and other vehicles, there are a number of

sponsors ready and eager to buy.

National sponsors, who in the past have looked upon transcribed programs (except those which they have made for their own exclusive use) as "small time", are now changing their minds. Pet Milk, whose activities on the air have been restricted to Mary Lee Taylor (SPONSOR, December 1947) and *Saturday Night Serenade*, have purchased *Smiths of Hollywood* for 24 markets. Where *Smiths* wasn't available in markets where Pet wanted extra push, Tommy Dorsey's disk jockey presentations were purchased.

Pet's purchase of the *Smiths* comedy-drama series is something new in broad-

cast advertising within the canned milk field where the competition is getting tighter day by day. In Canada Imperial Tobacco, which in the past has had dramatic shows produced live in the Dominion, is using the *Smiths* coast to coast. Canada's equivalent to Hooperatings, Elliott-Haynes, recently rated the program 21.4. In Cincinnati, Grove Laboratories sponsors the program over WLW with a 15.2 rating (current Cincinnati City Hooper).

In the same Cincinnati area one station (WKRC) using a block of Ziv transcribed programs increased its Sunday afternoon share of audience 11.6% from 15.0% in November 1946 to 26.6 in November 1947.

Practically every station in the United States has turntables that do justice to the quality that is now engraved on transcriptions. Yet few stations, except FMers, are able to transmit the full range of sound that most libraries and syndicated e.t.'s engrave on wax. These libraries give the stations a musical backlog that enables them to plan programs for virtually any musical mood. The tale of the libraries and what they mean to sponsors will be another report in the continuing series that SPONSOR is devoting to "entertainment on records."

# WHHM

*the Number ONE Hooperated independent station in the nation!\**

This is the finding of a C. E. Hooper, Inc. special retabulation of ALL independent stations in 25 Hooper cities where there are four network affiliates and one or more full-time independent.

In total rated time periods, WHHM ranked FIRST among all independent stations all over the nation in the 25 cities surveyed. For full details ask Forjoe & Company.

### Hooper surveyed these 25 cities

BALTIMORE  
BIRMINGHAM  
BOSTON  
BUFFALO  
CHICAGO  
CINCINNATI  
DALLAS

DENVER  
DETROIT  
HARTFORD  
KANSAS CITY  
LOS ANGELES  
MEMPHIS

MINNEAPOLIS-  
ST. PAUL  
NEW ORLEANS  
NEW YORK CITY  
PHILADELPHIA  
PITTSBURGH  
PORTLAND, OREG.

SALT LAKE CITY  
SAN ANTONIO  
SAN FRANCISCO-  
OAKLAND  
SEATTLE  
ST. LOUIS  
WASHINGTON, D. C.

\*All Measurements based on October 1946 thru February 1947 interviewing except for New York City (January-February, 1947) and Minneapolis-St. Paul (October thru December 1946). These are the latest available Hooper figures.

# WHHM

MEMPHIS, TENN.

FOR JOE & COMPANY,  
National Representatives

PATT McDONALD, GENERAL MANAGER



## HOTEL STRAND

*Atlantic City's Hotel of Distinction*

The Ideal Hotel for Rest and Relaxation. Beautiful Rooms. Salt Water Baths. Glass enclosed Sun Porches. Open Sun Decks atop. Delightful Cuisine. Garage on premises.  
Open All Year.

*Fiesta Grill and Cocktail Lounge  
Favorite Rendezvous of the Elite*

Exclusive Pennsylvania Avenue  
and Boardwalk

# WJZ

offers you a variety of great opportunities to tell your sales story to a ready-made audience on New York's *first* station

## CO-OP PROGRAMS

*You get the benefits of a big-time, coast-to-coast network show, yet you pay only the WJZ share of the total cost! The varied appeals of these shows give you almost pin-point audience selectivity.*

**1. Baukhage Talking . . . 1:00 pm Monday-Friday.** News and analysis direct from the nation's capital, by one of radio's most distinguished commentators. Successfully sponsored by more than 100 leading local concerns!

**2. America's Town Meeting of the Air . . . 8:30 pm Tuesday.** This exciting full-hour forum has won *every* public service award in radio (it's the only show ever to win the famed Peabody Award twice!). Noted speakers; timely, vital topics . . . what a good-will builder!

**3. Boston Symphony . . . 9:30 pm Tuesday.** A full hour of great music, played by the renowned Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky. A wonderful prestige program, it follows Town Meeting on WJZ's impressive new Tuesday-night line-up.

**4. Mr. President . . . 2:30 pm Sunday.** From Hollywood . . . thrilling, authentic, behind-the-scenes dramas in the White House! Starring M-G-M's Edward Arnold, one of Hollywood's top movie actors. Patriotism, suspense, action!

## PARTICIPATING PROGRAMS

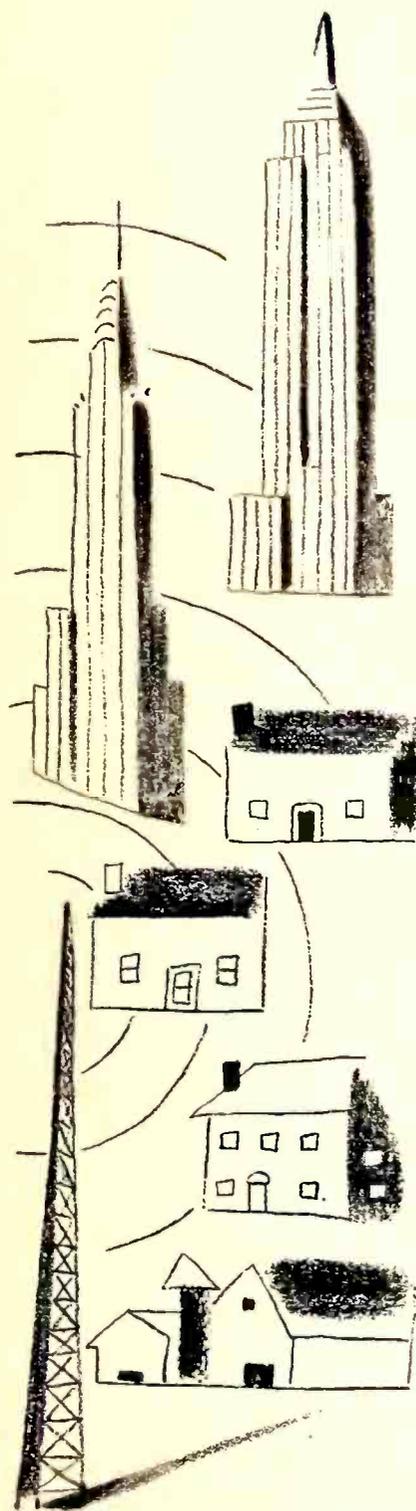
*Specially designed for a varied appeal: the businessman . . . the housewife . . . the family. These WJZ programs produce results!*

**1. Kiernan's Korner . . . Walter Kiernan.** 6:30-7:00 am, 7:15-7:55 am Monday-Friday. Recorded music, Kiernan's delightfully humorous comments on the passing parade. Refreshing early morning fare.

**2. Nancy Craig . . . 12:35-1:00 pm Monday-Friday.** Homemaking hints, guest interviews. What a following! For the past ten years, Nancy Craig has consistently been the biggest mail-puller on WJZ! Housewives act on her suggestions.

**3. McNellis & Sheldon . . . 2:00-2:30 pm Monday-Friday.** Audience participation from the famous Latin Quarter. The SRO sign is hung out daily! Guest stars, games, gimmicks, lots of prizes.

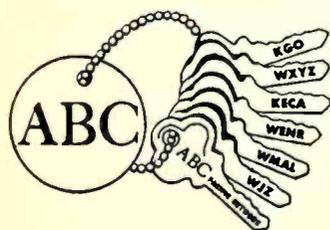
**4. New York Tonight . . . with Allen Prescott.** 6:30-7:00 pm Monday-Friday. Recorded dinner music; tips on new shows, movies, restaurants, etc. . . . Delightful, lively listening that the whole family enjoys. Great for selling entertainment.



**ABC** 770 KC—50,000 WATTS **WJZ**  
American Broadcasting Company

*Call the ABC spot sales office nearest you for information about any or all of these stations!*

<b>WENR</b> — Chicago	50,000 watts	890 kc	<b>WMAL</b> — Washington	5,000 watts	630 kc
<b>KECA</b> — Los Angeles	5,000 watts	790 kc	<b>WXYZ</b> — Detroit	5,000 watts	1270 kc
<b>KGO</b> — San Francisco	50,000 watts	810 kc	<b>ABC</b> — Pacific Network		



# MARCH CROSS SECTION: Candy and Gum

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
FRED W. AMENO CO, DANVILLE, ILL.	Foote, Cone & Belding, Chi.	Chuckles		E.t. spots, 20 sta; E. and Mid-West mkts
AMERICAN CHICLE CO, LONG ISLAND CITY, N. Y.	Badger and Browning & Hersey, N. Y.	Chiclets, Dentyne, Adams Clove Gum, Beeman's Pepsin Gum		E.t. breaks, about 250 sta
BARRICINI CANDY SHOPS, LONG ISLAND CITY, N. Y.	Central, N. Y.	Chocolates	Participations in Morey Amsterdam Show; MTWTF, as scheduled betw. 7:30-8 pm; WIIN (N. Y.)	Spots, WHN (N. Y.)
BEECH-NUT PACKING CO, CANAJOHARIE, N. Y.	Newell-Emmett, N. Y.	Clove gum, licorice gum		E.t. spots, participations, natl campaign
PAUL F. BEICH CO, BLOOMINGTON, ILL.	Olian, Chi.	Whiz & Pecan Pete candy bars		E.t. spots, breaks, 130 sta
E. J. BRACH & SONS, INC, CHI.	Geo. H. Hartman, Chi.	Brach Swing Candy Bar	Jingle Jackpot; MTWTF 4:45-5 pm; WGN (Chi.) Crime Files of Flamond (e.t.); Sun 9:30-10 pm; WGN (Chi.)	
BROCK CANDY CO, CHAITANOGA	Liller, Neal & Battle, Atlanta	Candy bar		Breaks, 115 sta in S. and S.E. mkts
BUNTE BROS, CHI.	Presba, Fellers & Presba, Chi.	Candy bars, other products	World Front; Sun 12-12:30 pm; 19 NBC sta	
CARDINET CANDY CO, OAKLAND	Elliott-Daly, Oakland	Candies	David Street Show; Fri 9-9:15 pm pst; 21 NBC sta	Spots, breaks in Pac. markets
CHASE CANDY CO, ST. JOSEPH, MO.	Reinke, Meyer & Finn, Chi.	"Showboat" chocolates		Periodic natl e.t. spot campaigns
CLAEY'S CANDY CO, SOUTH BEND		Candy	George Hicks; MTWTF 7:50-8 am est; WHOT (South Bend)	
CURTISS CANDY CO, CHI.	C. L. Miller, Chi.	Baby Ruth, Butterfingers, Jolly Jack candy bars	News with Warren Sweeney; SS 11-11:05 am; 146 CBS sta	
L. DE MARTINI CO, S. F.	Garfield & Guild, S. F.	Mixed nuts		Spots, WBBM (Chi.)
FANNY FARMER CANDY SHOPS, ROCHESTER, N. Y.	J. Walter Thompson, N. Y.	Candies		Spots on New Engl. regl sta
GUITTARO CHOCOLATE CO, S. F.	Garfield & Guild, S. F.	Ground chocolate		Breaks, 2 Calif. sta
KLEIN CHOCOLATE CO, ELIZABETHTOWN, PA.	Frank L. Blumberg, Balto.	Milk chocolate bars, Nic-L-Nut candy bars		E.t. spots with live tag, limited E. mkts
LEAF GUM CO, CHI.	Bozell & Jacobs, Chi.	Spearmint and Leafmint Gum		Spots, about 100 sta
LIFE SAVERS CORP, PORT CHESTER, N. Y.	Young & Rubicam, N. Y.	Life Savers		Breaks, e.t.'s, 5 ABC O&O sta
LUOENS, INC, N. Y.	J. M. Mathes, N. Y.	Fifth Avenue candy bar	Strike It Rich; Sun 10:30-11 pm; 67 CBS sta	
M & M LTD., NEWARK	Compton, N. Y.	Candy		Breaks, 49 sta
MARS, INC, CHI.	Grant, Chi.	Mars, Dr. I. Q., Forever Yours candy bars	Dr. I. Q.; Mon 9:30-10 pm; 128 NBC sta Curtain Time; Sat 7:30-8 pm; 128 NBC sta Dr. I. Q. Jr.; Sat 5-5:30 pm; 40 NBC sta	
MASON, AU & MAGENHEIMER CONF. MFG. CO, N. Y.	Moore & Hamm, N. Y.	Black Crows		1-min e.t. spots, several S. and E. mkts
NEW ENGLAND CONF. CO, CAMBRIDGE, MASS.	LaRoche & Ellis, N. Y.	"Necco" candies		Spots, Yankee Network and 20-30 sta
O'BRIEN'S OF CALIFORNIA, SAN JOSE	Garfield & Guild, S. F.	Nutti Brittle		Periodic spot campaigns on 8-12 Pac. sta
OLD DOMINION CANDY CO, ROANOKE, VA.		Candies	Kiernan's Corner; MTWTF 2-2:15 pm; WSLS (Roanoke)	
PETER PAUL, INC, NAUGATUCK, CONN.	Platt-Forbes, N. Y. Brisacher, Van Norden, L. A.	Almond Joy, Mounds, Charcoal Gum	James Abbe (News); MWF 7:30-7:45 am; 23 ABC Pac. sta Bob Garred (News); MWF 5:45-5:55 pm, TTSat 7:30-7:45 am; 25 CBS Pac. sta	Spots, breaks, local programs in major mkts
PLANTERS NUT & CHOCOLATE CO, WILKES-BARRE	Raymond R. Morgan, L. A.	Peanuts	Elmer Peterson; WTF 5:45-6 pm pst; 12 NBC Pac. sta Baukhage; MTWTF 1-1:15 pm; WLPM (Suffolk, Va.)	
QUAKER CITY CHOC. & CONF. CO, PHILA.	McKee & Albright, Phila.	Good & Plenty candy		Spots, WCAU (Phila.)
REED CANDY CO, CHI.	Reinke, Meyer & Finn, Chi.	Paloops candy suckers	INS Television News; Tu 8:20-8:25 pm; WBKB (Chi.)	
ROCKWOOD & CO, N. Y.	Campbell-Ewald, N. Y.	Chocolate Bits		Spots, breaks, 41 Yankee Network sta
SHOTWELL MFG CO, CHI.	C. Wendel Muench, Chi.	Big Yank, Ili Mac candy bars	True or False; Sat 5:30-6 pm; 450 MBS sta	E.t. spots, breaks, limited natl campaign
SWEET CANDY CO, SALT LAKE CITY	Gillham Salt Lake City	Renown Chocolates, Koffee-Toffee, Ice Beras; other general line and bar candies	Wayne King Show (e.t.); 30-mins weekly; 2 sta Meet Your Music Makers (e.t.); 30-mins weekly; regional net of 4 NBC sta Barry Wood Show (e.t.); 15-min weekly; regional net of 3 NBC sta	Occasional spot campaigns on 9 Mt and Pac. sta
UNIVERSAL MATCH CORP SCHUTTER CANDY CO DIV., ST. LOUIS	Kaplan & Bruck, N. Y. Schwimmer & Scott, Chi. Russel M. Seeds, Chi.	Old Nick, Bit-O-Honey candy bars	David Harding, Counterspy; Sun 5:30-6 pm; 185 ABC sta Padded Cell; Sat 6:30-7 pm; 10 CBS Pac. sta	
WILBUR-SUCHARD CHOCOLATE CO, LITITZ, PA.	Badger and Browning & Hersey, N. Y.	Suohard chocolate bars	Record shows (various lengths & times); 3 Mid. Atl. sta	Breaks, 7 sta
WILLIAMSON CANDY CO, CHI.	Aubrey, Moore & Wallace, Chi.	Oh Henry candy bars	True Detective Mysteries; Sun 4:30-5 pm; 444 MBS sta	
WM WRIGLEY JR CO, CHI	Ruthrauff & Ryan, Chi.	Chewing gum	Gene Autry Show; Sun 7-7:30 pm; 52 CBS sta	

A true story.  
Names on request.



## Have you an advertiser with a "hard and fast policy"?

Like Harper's client, for instance:

He sold livestock feed, wanted to reach more farm families. He upped his radio budget, told Harper to find an early-morning program. "But," he added, "I have a hard and fast policy. I won't buy anything before 6:30 in the morning." One station offered news at a quarter of seven. Another—represented by Radio Sales—proposed a farm program at 6 A.M.

Harper studied the early-morning audience analysis submitted by Mr. Holmes of Radio Sales. It showed the Radio Sales station with *almost twice as many farm listeners* at 6 A.M. as the other station could offer at a quarter of

seven. Harper put the facts before his client. The hard and fast policy went by the board.

When Radio Sales shows you an audience, you see far more than an inside-the-city rating figure and some data on sets-in-use. Often (like Mr. Harper) you will see the special values of inexpensive early morning or late evening time periods. Or data on audience composition, audience flow from program to program, listening habits throughout rural and village areas may point the way to a more profitable audience. This is information to make your radio dollars more efficient... in any or all of the wealthy markets served by Radio Sales stations.

## Radio Sales

Radio Stations Representative... CBS

WCBS 50,000 watts New York City	KNX 50,000 watts Los Angeles	KMOX 50,000 watts St. Louis	WBT 50,000 watts Charlotte	WRVA 50,000 watts Richmond	WCCO 50,000 watts Minneapolis-St. Paul	Columbia California Network
WBBM 50,000 watts Chicago	WEEI 5,000 watts Boston	WTOP 50,000 watts Washington	WAPI 5,000 watts Birmingham	KSL 50,000 watts Salt Lake City	WCBS-TV CBS Television New York	Columbia Pacific Network

# WOC

## FIRST

in the

### QUAD Cities

The 40th retail market  
DAVENPORT  
ROCK ISLAND  
M O L I N E  
EAST MOLINE

"Member of the FIRST—  
WEAF (NBC)—Network."



## WOC WOC-FM

5,000 Watts, 1420 Kc.  
BASIC NBC Affiliate

Col. B. J. Palmer, Pres.

Beryl Lottridge, Mgr.

### DAVENPORT, IOWA

National Representatives:  
FREE & PETERS, Inc.

## CANDY ON THE AIR

(Continued from page 80)

PP, and both are now important contenders for the candy share of the American dollar.

Life Savers, which had an unsatisfactory experience with network radio in 1935 and 1936, is back to using radio. This time it's station breaks. They are going to use a service type of announcement on ABC's five owned and operated stations to start—"Pop a Life Saver into your mouth and sit back and enjoy such fine ABC programs as —" The fact that E. J. Noble is chairman of the boards of both ABC and Life Savers has something to do with the matter. Life Saver's new use of broadcasting came about because its management decided it was time that they tried the medium again.

Chuckles (Fred W. Amend, makers), a gumball type of candy product, shortly will be using a new radio spot advertising campaign with a "different" type of announcement. Chuckles do not use chocolate so don't have to worry about shortages of that product.

The manufacturers of what the candy industry calls package goods, the candies packed in pound or larger boxes for sale at \$1 and up, feel that their advertising (air or otherwise) is profitable only during holiday seasons. They are on the air frequently around Christmas and use other mediums for Mother's Day, Valentine's Day, and Easter candy promotions. Even manufacturer-operators of chain candy stores such as Fanny Farmer, Loft, and Barricini, who do a year-round business, generally use advertising at peak seasons only. It is their contention that broadcasting is fine for candy bars but that candy by the box isn't sold that way. Even users of space in national magazines, like Whitman for its Sampler box, don't believe that broadcasting can sell for them.

Most factors in the bar candy business are sure that since candy is a mass product sale, it belongs on the air. They know that although it's sold as a "food" it's an impulse sale and therefore requires constant reminder advertising to create buyers.

Broadcasting is an ideal saturation medium. That's why spot announcements move candy and gum off the shelves. *Dr. I. Q.* is a program but it's the neatest program form of saturation spot announcement that has ever been created. Mars trade names are heard as often as 50 times during one half-hour broadcast. It's this repetition that has built the multi-million dollar candy corporation of Mars, Inc.

# SELL 1 OUT OF 4

CITY FOLKS IN THE  
SOUTH'S No. 1 STATE  
*All* WITHIN OUR  
PRIMARY + AREA

- WINSTON-SALEM
  - GREENSBORO
  - HIGH POINT
- 2.5 MV/M  
MEASURED  
SIGNAL

## 210,200 PERSONS

\$179,469,000 in Retail Sales

\$283,685,000 in Buying Income

We Lead Day and Night  
in This Big Tri-City Market

Write for our BMB DATA FOLDER

# WSJS

AM WINSTON-SALEM FM  
THE JOURNAL-SENTINEL STATIONS

NBC  
AFFILIATE  
National Representative  
HEADLEY-REED COMPANY

# A Personal Portable Radio That Is "Out Of This World..." **The Zenith ZENETTE**



## **It's Another Zenith Triumph**

Here is the *Ultimate* in a Personal Radio—a tiny set that knows no compromise with quality, performance or value... a personal portable with *features*. "Zenette" is a brilliant presentation of the know-how gained by Zenith engineers in more than three decades of Radionics Exclusively.

Here, certainly, is a radio you will display proudly, for this is the *perfect* gift... the radio that will make a hit with the man or woman who "has everything." For this is a *beauty*... almost jewel-like in its sparkling elegance... amazing in its vigorous full tone and volume... and the most *convenient* radio ever built. It's a personal portable—it's an exquisite table model—it's the *new kind of radio* that will make sales aplenty for Zenith dealers.

*Suggested List Price (Zone 1) \$42.45 Less Batteries*

*Zenith Radio Corporation • 6001 Dickens Ave • Chicago 39, Ill.*

## *With All These Features*

- **AC/DC AND BATTERY POWER**—Will play practically anywhere.
- **QUICK BATTERY CHANGE**—Batteries slip into place in an instant without tools.
- **EXTRA POWER**—Full 90 volts on AC or DC.
- **STRIKINGLY BEAUTIFUL**—The perfect gift.

## **Keep An Eye On**



# SPONSOR



## SPEAKS

### Some Education, Please!

One of these days (we hope soon) radio men will take notice of the fact that the sunny hours have slipped by and advertisers still are waiting to be sold on broadcast advertising.

Once upon a time advertisers were waiting to be sold on newspapers. And magazines. And billboards. But there came a time (quite some years ago) when the men in each of these media put their heads together, dug deep and began to sell their respective media to advertisers.

They've been doing that since, reaching advertisers collectively and individually. Each year they've dug deeper into

their pockets for promotion money. They've learned it's good business.

The newest and most dynamic medium, broadcast advertising, isn't so dynamic when it comes to promotion. There may be reasons for that. Maybe radio men are too busy in other directions. Maybe it's been too easy to sell time. Maybe the industry feels that broadcast advertising is self-promoting. Whatever it is, we suggest that the men who sell broadcast advertising take time out to analyze the mind of the sponsor, or potential sponsor, as he looks at radio. Particularly as he looks at radio in competitive relationship to other media.

We think they'll find an appalling lack of appreciation of radio in a lot of important executives who should know better.

The rash of 1947 media billing statistics now being released indicates that all is not well in radio selling. True, *Broadcasting Magazine* estimates that total time sales are up 7.5% over 1946. But the increase is less than 3% in the national and regional fields. And the complete revenue of hundreds of new and hard-working outlets is lumped in these figures.

The chains are planning a four-network promotion now. The station reps, in association, are in a key position to do something aggressive towards an appreciation of national non-net business. The NAB has something up its sleeve. The time has come for less talk and more action. The sponsor wants facts, figures on broadcast advertising. A little disinterested help in the use of the medium would not be amiss either.

## Radio Can Sell Sets

Radio set manufacturers are for the most part forgetting the industry that makes them possible—broadcasting. Zenith is planning a newscast, Pilot paid the bills for the *American Forum of the Air* for a short period last season, Stromberg-Carlson is presenting a musical program over the Continental FM Network, General Electric includes advertising for radio along with its other appliances on its programs, and RCA-Victor sells sets along with disks on its NBC Sunday show. But Philco is the only manufacturing firm that consistently has been selling its radio receivers to listeners.

Only five cents out of each radio set advertising dollar is being spent for broadcasting. There was a time when this might have been justified, when the great market for receivers was among those who did not listen—who did not own sets. That is not true today because over 90 per cent of America's homes are radio homes. Ninety-nine out of a hundred sets sold today are bought by families which already own a receiver.

Broadcasting is the best medium through which to sell radio receivers. It's time that the industry did something about getting more of the advertising budget of set manufacturers. The medium took a slap in the face when Admiral Radio recently announced its multi-million-dollar advertising budget—for black-and-white; for broadcasting—O.

## Applause

### COMMERCIAL COMMUNITY SERVICE

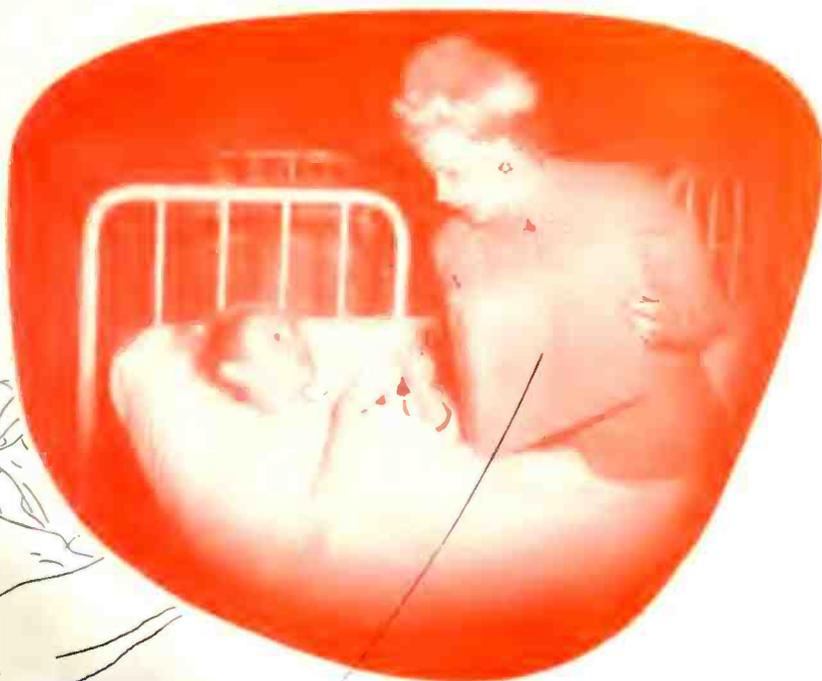
While network sponsors, networks, and even independent stations themselves receive the spotlight of publicity for their public service efforts, the sponsor who accepts a public service responsibility on a local level seldom is accorded a laurel wreath. Goodyear's *The Greatest Story Ever Told*, NBC's *Eternal Light*, CBS documentaries like *The Eagle's Brood*, and MBS's *Meet the Press* are continually in the limelight. That's true also of station programs like New York WMCA's *New World a Coming*, Boston WEEI's series on adolescent sex education, and farm stations' work for soil conservation (SPONSOR, February), to mention a few. Nevertheless there are local sponsors all over the nation who do not hesitate to give time to causes, who are just as public-spirited as any of the national groups or stations which have public service as a basic canon of their existence.

Typical of such sponsors is Chicago's National Credit Clothing Company. Time payment clothing organizations are not generally noted for great community spirit. Like pawnbrokers and home loan corporations they generally think it necessary to forego grand gestures and hew very close to the straight commercial line. National Credit does use the air for

direct selling with a popular music program featuring the locally well-known negro disk jockey, Jack L. Cooper. After paying its respects to selling requirements, it goes a step further and underwrites a discussion forum. *Listen Chicago*, on WAAF at noon each Sunday. To this forum are brought leaders of progressive thought, men and women who have something to say to Chicago. National Credit takes only a sponsor identifying line at the opening and close of the presentation. The entire program is devoted to discussion of subjects like "Democracy and Education," "Civil Rights—and Wrongs," and "Erasing the Color Line."

Most commercial broadcasters in the Windy City were certain that the program was doomed to failure. It was a "heavy" show. It was on the air at the wrong time of day. It displays very little conventional showmanship.

They were wrong. The program is catching on. The National Credit Clothing Company can trace definite business to its sponsorship. The station is receiving real fan mail on the program. Once again it is being proved that community service can be commercial.



again this year...  
hundreds of sick children think *Santa is a Blonde*



It's small wonder that hundreds of sick children in the WLW-WINS area become confused about Santa Claus.

For again this year, it was Ruth Lyons who visited their hospitals to preside over the gala Christmas party made possible by the loyalty, generosity and charity of her "Morning Matinee" listeners.

Even after four years, it's still a heart-warming thrill to witness the eager, whole-hearted response to Ruth's annual campaign to raise Christmas funds for the five Children's Hospitals in Cincinnati, Louisville, Indianapolis and New York.

Early in November, Ruth began her appeal for contributions to alleviate the pain and suffering of the small patients in those hospitals. She promised to send a colorful "Morning Matinee" calendar to each listener contributing \$1.00 or more. Here's what happened:

Long before the calendars were off the

press, contributions were rolling into Crosley Square—and they continued coming long into January. Thirty-five thousand calendars were distributed and nearly \$40,000 was received—over \$5,000 more than last year. And, as usual, every cent above the nominal cost of the calendars was used to provide the huge Christmas parties and much-needed equipment for the five hospitals.

"Morning Matinee" is but one of the many WLW-originated programs designed to provide top entertainment for the thousands of listeners who depend upon our clear channel facilities. To serve an area in which 9.5% of all the people in the United States live, makes satisfactory programming a serious and difficult responsibility... one which we have dedicated our resources and efforts to fulfil.

**WLW**

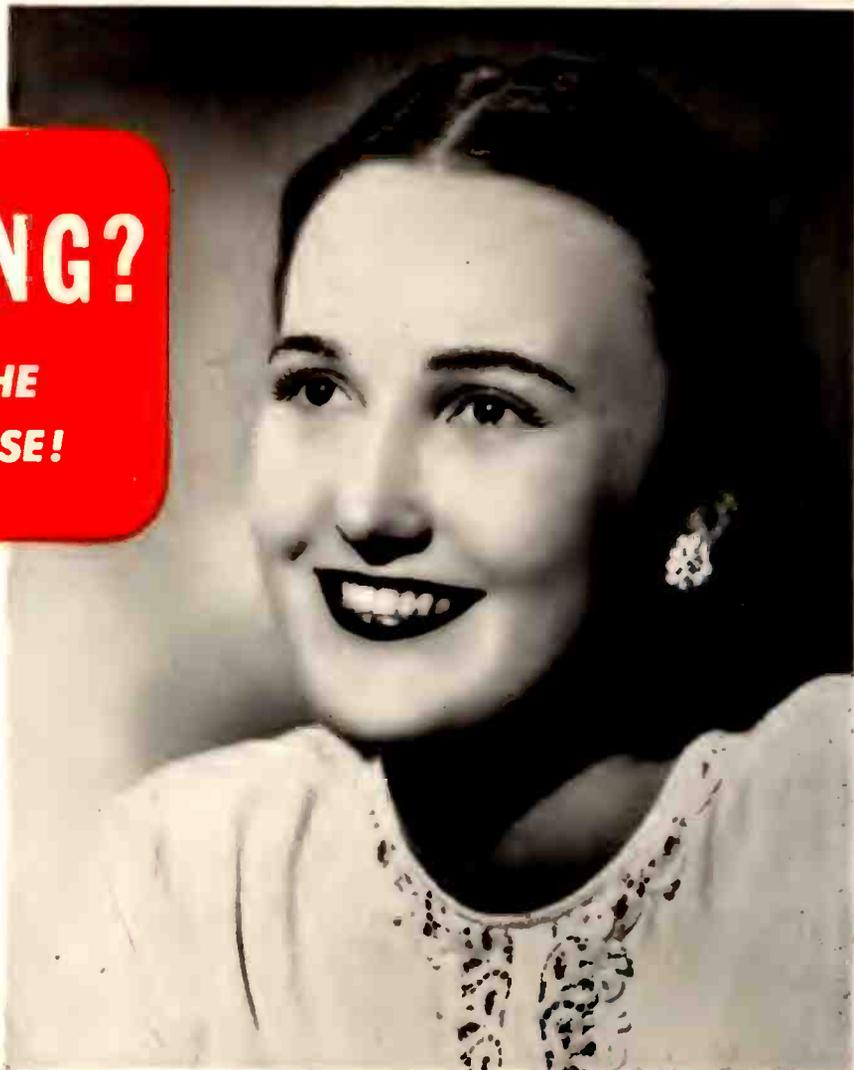
*The Nation's Station*

CROSLEY BROADCASTING CORPORATION

# INTERESTING?

**HOW COULD SHE  
BE ANYTHING ELSE!**

Every radio station in America has a Woman's Page . . . each as good as the gal who conducts it. Three things make WJW's Woman's Page a *buy* for alert advertisers.



Sales Manager, Program Director and Performer plan a new series of programs packed with entertainment and information for homemakers.



**FIRST** . . . there's Jane Stevens . . . whose vibrant voice and ready wit turn even conventional interviews into intimate and interesting experiences for her listeners.

**SECOND** . . . there's production . . . a program that's written, rehearsed, ready, before it goes on the air.

**THIRD** . . . there's a good rating-record . . . a high Hooper waiting for the sales executive who wants to reach homemakers in the great Cleveland market.

*For complete information on WJW's Woman's Page . . . ask us or the nearest representative of Headley-Reed.*

**BILL O'NEIL, PRESIDENT**



**BASIC  
ABC Network**

# WJW

**CLEVELAND**

**850 KC  
5000 Watts**

**REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY**