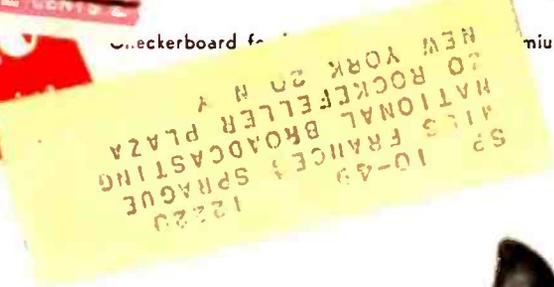


SPONSOR

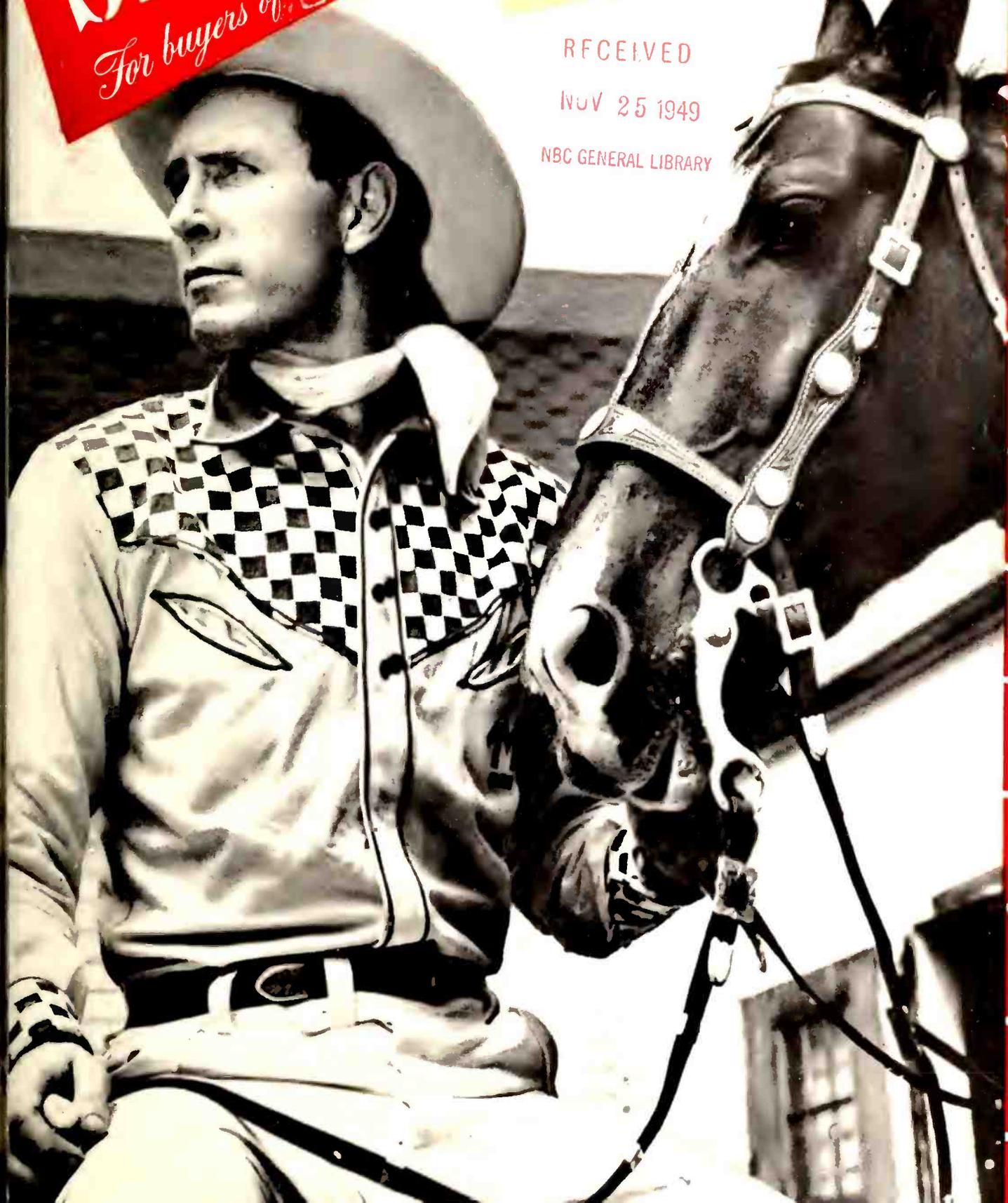
For buyers of broadcast advertising



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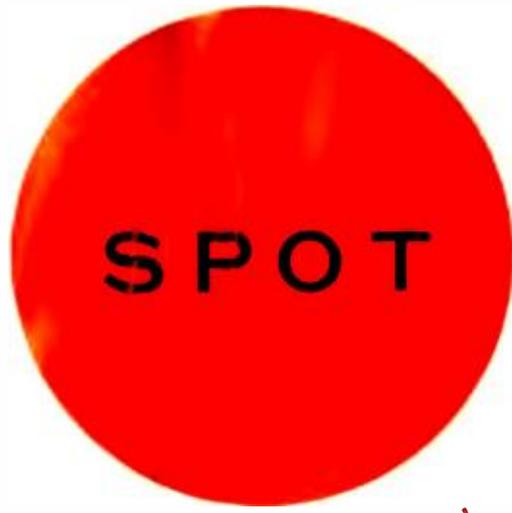
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Checkerboard for... mium—p. 21

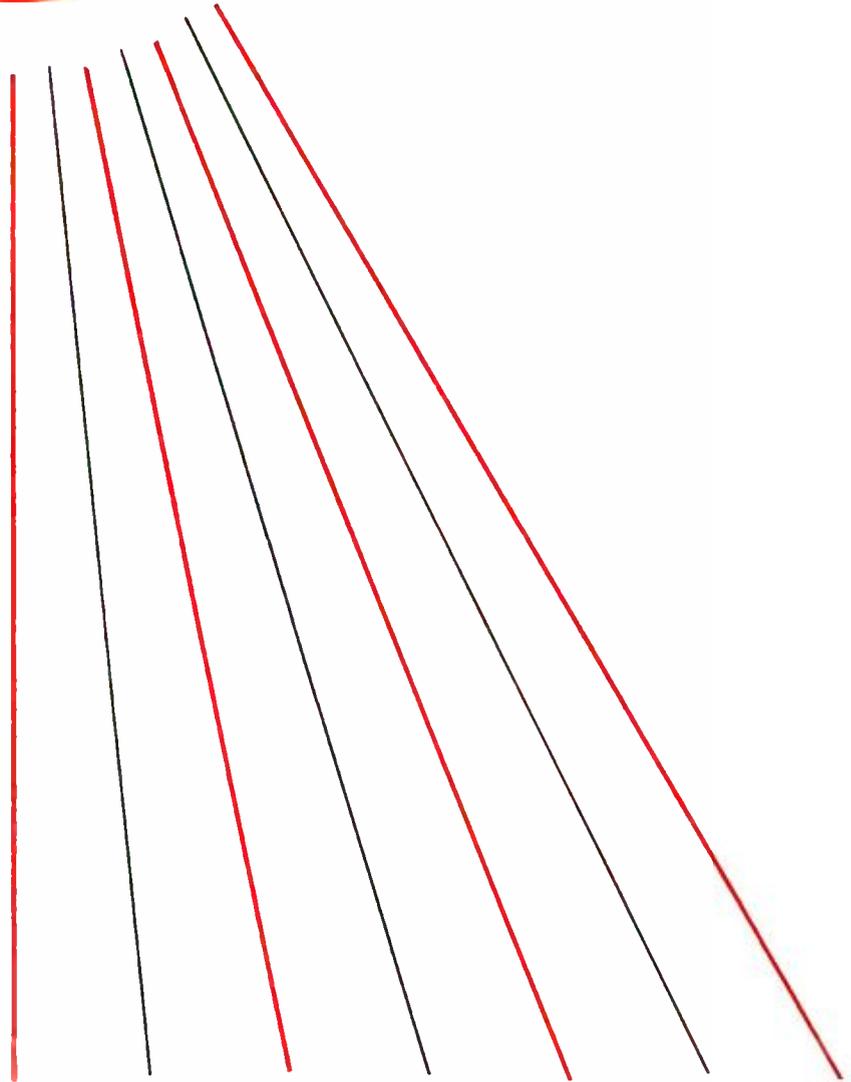


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THE SPOT IN MEMPHIS



WHERE
YOUR
SPOTS
ARE
SPOTLIGHTED



WHHM

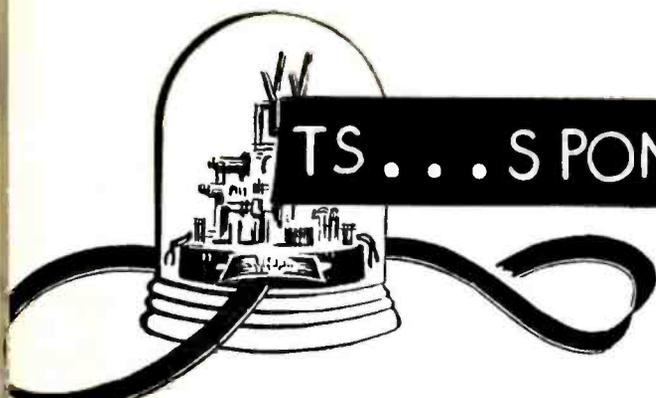
INDEPENDENT—But Not Aloof!

MEMPHIS, TENNESSEE

PATT McDONALD, *manager*



Representatives: INDEPENDENT METROPOLITAN SALES



TS... SPONSOR REPORTS...

.. SPONSOR REPORT

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21 November 1949

Spot radio volume may gain for year

With the ending of the steel and coal strikes, national and regional spot radio is expected to move forward fast enough in last few weeks to pull entire year's volume above \$104,000,000 estimated for 1948. Spot trend was up early this year, down during summer, then moved ahead about 10% in fall.

-SR-

Radio becomes major "political" medium

Political candidates increasingly find radio broadens scope of meetings and impact of messages. Higher proportion of political advertising dollar is being spent on air. New York's WMCA, for example, carried 43 hours of sponsored time on New York's mayoralty contest this fall, as against 29 hours on same contest in 1945.

-SR-

Sponsors fear doubled television rates

One sponsor points out that time rates for full NBC-TV network will cost him \$53,000 an hour in first quarter of 1950, \$110,000 for last quarter of next year. Both NBC and CBS have raised rates, but present sponsors get six-month protection period. Another buyer gripe is that any sponsor on CBS or NBC must buy all affiliates, if available.

-SR-

Hooper proves tame witness against BMB

In Treasury Department's tax suit against tripartite-controlled Broadcast Measurement Bureau as "competitor to private enterprise, star government witness, C. E. Hooper (who has tried several times to take over BMB) proved surprisingly tame -- almost "pro-BMB."

-SR-

NAB Board moves to kill BMB, rescinds plan for separate BAB

In one busy session the NAB Board, on 15 November, recommended dissolution of the not-too-well-supported Broadcast Measurement Bureau, and moved to guarantee the continuance of the increasingly vital Broadcast Advertising Bureau under the NAB's watchful eye. It is expected that broadcast buyers will continue to work for a radio coverage measurement to be basically supported by broadcasters.

-SR-

NBC realigns TV set-up

NBC formally has separated TV network operations into "integrated and self-contained organization," under VP Pat Weaver. Carleton D. Smith continues as director of TV operations; Frederic W. Wile, Jr., is now director of TV production; George H. Frey, TV sales director, and Norman Blackburn, director of NBC-TV operations in Hollywood. Similar units will handle network radio, and NBC's six owned radio and five owned TV stations.

-SR-

REPORTS... SPONSOR REPORTS... SPONSOR

Leading brewers use broadcasting

Among 25 leading brewers (which in 1948 sold 49% of output of U. S. total) nearly all this year have been active in AM or TV broadcasting. Pabst has "Life of Riley" and Blatz "Duffy's Tavern" on NBC AM and TV nets and Miller Brewing sponsors Lawrence Welk on ABC radio net. Ballantine is sponsoring fight telecasts on CBS. Anheuser-Busch, for Budweiser, will sponsor Ken Murray's "Blackouts" on CBS-TV.

-SR-

5,000 will win in "Queen" contest

Although only one woman will become "Queen of America," 5,000 finalists will get prizes in contest promoted on Miles Laboratories' "Queen for a Day" five-a-week series on MBS through Wade Agency. From 500 local queens, five will be named to go to Hollywood and appear on show.

-SR-

WJZ drops two days from TV schedule

WJZ-TV, New York, which previously had cut eight hours from weekly program schedule (SR, 7 November) has now dropped all programs on Mondays and Tuesdays. . . . ABC has arranged with Mutual Life of New York for \$600,000, 20-year loan for further development of 23-acre Hollywood TV center. . . Its affiliates are being offered prints for local sponsorship of 26-week "Crusade in Europe" TV series.

-SR-

Hill of WTAG damns "million-watt" group

Efforts of clear channel group to lift "present archaic 50,000-watt ceiling on power" (SR, 24 October) were denounced by E. E. Hill of WTAG, Worcester, in recent talk there. This group, he said, maintains "expensive lobby in Washington. . . to force Congress and FCC" to raise clear-channel stations to "unlimited power, even to 1,000,000 watts." In process, many smaller stations would be killed.

-SR-

Schlitz, Ballantine lead in beer sales

"A National Survey of the Brewing Industry," just released by Research Company of America, New York, placed Schlitz, Ballantine, Pabst and Anheuser-Busch on top, each with more than 4,000,000 barrels. Then came Falstaff, Schaefer, Liebman, Ruppert, Blatz, Fort Pitt (SPONSOR, 10 October), and Thea. Hamm of St. Paul, each with more than 1,200,000 barrels.

-SR-

CBS signs Jolson for radio and TV

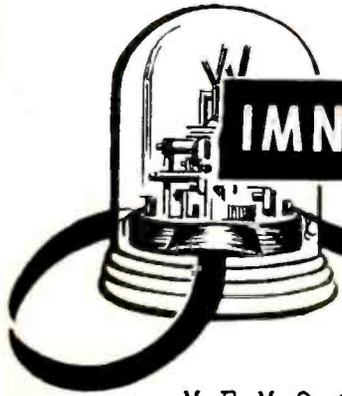
CBS, through William Morris Agency, has signed Al Jolson for exclusive performance rights for radio and television for three years. Jolson's first engagement is on Chesterfield's Bing Crosby show in late November (Newell-Emmett agency).

-SR-

K-F starts \$200,000 car-naming contest

Kaiser-Frazer is using Walter Winchell's Sunday night ABC show through Weintraub agency) as primary medium to promote \$200,000 contest for name of new lower-priced car, to be introduced early next year. Each of 1,023 cash prizes, starting at \$10,000, will be matched by K-F contribution to Damon Runyon Memorial Cancer Fund.

-please turn to page 42-



IMN . . . SPONSORS REPORT . . .

SPONSORS REPORT . . .

M E M O :

To: ALL ADVERTISERS

ALL AGENCIES

To serve you better, and give even greater coverage, Intermountain Network is proud to announce the appointments of:

Jack Paige, vice president in charge of programming and promotion.

Craig Rogers, sales service manager. Craig will service your schedule and ... merchandise it at the point of sale in 23 Intermountain markets.

W. W. "Bill" Daynes, Intermountain Network account executive in charge of regional accounts.

Plus:

Affiliation with Radio Station KPRK, Livingston, Montana

Affiliation with KOVE, Lander, Wyoming

to give you even greater "Coverage where the people live."

Cordially,

LYNN L. MEYER

Vice President in Charge of Sales

23 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH

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

IDAHO

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

WYOMING

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

MONTANA

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

NEVADA

KRAM, Las Vegas

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

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



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Return of the box top	Part Two of premium series tells how kids especially respond to TV offerings	December
Radio works for railroads	In addition to network "Railroad Hour," individual roads boost business by air	
Singing commercials	They're hitting the nation's eardrums and ringing the nation's cash registers	
Mail order on the air	"Write now" advertisers are getting listeners to buy books and other things	

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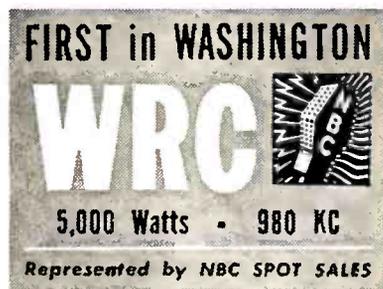
Washington, D. C.!

... is a major buying market, not merely a world capital of parks, monuments and government buildings.

WRC is the dominant selling voice in this area of over 1,400,000.

Success stories, low cost-per-listener facts and hard-hitting sales results are available on WRC if you have an interest in the Washington market. Programs and spots with the interesting knack of **SELLING**, day in and day out, are worth more than passing consideration. Things have changed in the nation's capital . . . in a big way. Take another look at this picture and another look at your market problems. They both represent dollar volume in Washington.

Sales representatives of WRC or NBC Spot Sales can tell you the **NEW** story of Washington and WRC.



NATIONAL BROADCASTING COMPANY

FIRST IN TELEVISION IN OMAHA

AND HERE'S WHY

Not Just One — But
Three Great Networks
CBS — ABC — DUMONT

With favorites like Arthur Godfrey, Fred Waring, and the Lone Ranger, there is no guessing about who gets the big TV audience in Omaha.

Other Reasons Why KMTV Is First

First with a regular program schedule — first to program 7 days a week and, naturally, first in advertising importance to you.

What About the Wealth of the Omaha TV Market?

The Iowa-Nebraska agriculture gain, 1948 over 1947, was the highest of any area in the nation. In the Omaha TV market, this means *more spendable money* for the products and services you want to sell.

How Many TV Sets in Use in Omaha?

According to reliable statistics of the Nebraska-Iowa Electrical Council, approximately 10,000 sets will be in use in the KMTV area by December 31, 1949. Multiply this by 4.7 viewers per set (or any statistical figure for viewers in a new TV market). We think you'll agree that Omaha should be on your TV schedules.

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

KMTV
TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska

Here Are Facts About KMA Radio Station!

Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 184 county BMB area in Nebraska, Iowa, Kansas, and Missouri.

KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

40 West 52nd

READING vs. LISTENING

I was in Winnipeg last week and I am sure you will be pleased to hear that the *Reading vs listening* article was mentioned by a number of radio men. In two cases a copy of the magazine was opened for me and my attention particularly directed to the article.

HORACE N. STOVIN
President
Horace N. Stovin & Co.
Toronto, Canada

We, here at WGAC, feel that the article "Seeing vs. Listening" will be of great value to our Station Representatives. As it has been reprinted in folder form would greatly appreciate ten copies.

D. L. ALFORD
Traffic Manager
WGAC, Augusta, Ga.

In rereading some back issues of SPONSOR, as I often do, I came across your article, "Seeing vs. Listening" from the September 12th edition. It occurred to me that this would make an excellent story for our WLS "Stand By." However, as you know, we are quite limited in space, so with your permission, I'd like to pick up a couple of paragraphs that will give the highlights without destroying any of the facts.

Of course, if this is agreeable with you, SPONSOR will have a credit line.

ROBERT CAMPBELL
Sales Promotion & Publicity
WLS, Chicago, Ill.

* Sponsor permits reproduction only of full content.

BMB BOOSTER

We made excellent use of the 1946 BMB report. Of course this is outdated now, but it still has a slight value.

We believe that one of the worst things that could happen to broadcasting and to radio sponsors would be to drop all attempts to give a true and impartial picture of radio listening audiences. It is rather hard to evaluate a report that has not yet been made. However, we believe that the experi-

ence in getting out the first BMB report should make the second of more value to us, and we certainly hope that this effort will be continued. We can only say that around 2,400 broadcasters are blind to their own interests as well as to the interests of their customers.

H. S. THOMPSON
Advertising Manager
Miles Laboratories Inc
Elkhart, Indiana

RADIO IN EUROPE

Your article on commercial radio in Europe provides the most informative and usefully interesting summary of an advertising situation that I have seen in many years.

Certainly SPONSOR is noted for its thoroughness and insight, and I am proud that you and SPONSOR felt that your activities merited a feature in your publication. My only excuse for taking so long is that, in the past two weeks, several inquiries, some old, some new, have kept me practically on the run. Nobody has told me that you are responsible for this revival of interest in European radio, but I am quite satisfied that it cannot be entirely coincidental.

GUY BOLAM
American Sales & Servicing
Agency
New York

POLITICAL BROADCASTS PAY

We've done some interesting work in Philadelphia making radio pay for candidates for political office. Seems like a good story for SPONSOR.

HERBERT RINGOLD
Philip Klein Advertising
Agency, Philadelphia

SOMETHING FOR NOTHING?

The editorial in your publication dealing with the World Series Television is wonderful.

I agree with your thoughts completely. More and more clients think that radio is something that they can get for nothing, and the pity of the whole deal, is that too darn many stations fall for the old "baloney" and give away their time. You never see the newspapers give away a thing. It is



**OVER
23 STATIONS**

**WRNL
ORIGINATES**

**THE
C.F. Sauer
SHOW**

In Richmond, Virginia, WRNL produces and feeds to a network of Southern stations a musical-variety program which presents top Broadway talent in a fast-paced, music-filled half hour which has become a favorite with listeners throughout the South.

"The Sauer Show," sponsored by the C. F. Sauer Company, makers of Sauer's Extracts and Spices, and Duke's Home-Made Mayonnaise, is broadcast each evening, Tuesday through Friday, at 7:30, before a live audience in WRNL's new Radio Center Theater. By December 1st, the show will have been aired 138 times since its premier in the Spring—will have been seen by more than 38,000 people!

*★
Hollace
Shaw*



Guest Star of the November WRNL "The Sauer Show"

"The Sauer Show" stars MUSICAL COMEDY SONGSTRESS RUTH CLAYTON, BARITONE WILSON ANGEL, TENOR ROY CAUDLE, with the "House of Sauer" Orchestra, under the direction of Mark Troxell, and each month features a guest star. During November, "The Sauer Show" is presenting MISS HOLLACE SHAW, coloratura soprano, who rose to fame as "the golden voice of Vivlen" on "The Hour of Charm."

*Are you using WRNL
to reach the audiences
of this wealthy
Virginia Market?*

WRNL

**5,000 WATT
ABC AFFILIATE**

**RICHMOND
VIRGINIA**

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

high time that radio tightened up on what they give away.

GRAEME ZIMMER
*Radio Director
WCSI-WVNI
Columbus, Indiana*

IDEA FOR INDUSTRY

We are starting a very strong campaign on WGAR this week, which will continue for the next two months, to urge listeners to get a new radio or get another radio. If TV stations can urge the purchase of a television set, radio should be seeking to increase its potential circulation, too. Carl George hopes to put this campaign idea before the Ohio Association of Broadcasters meeting here next week. It would be fine if the idea could spread generally to the whole industry. Too many of us have been sitting back waiting for the manufacturers and dealers to do our circulation building for us, and expecting them to buy time, without giving the idea of a set in every room or for every purpose a big push ourselves.

JOHN F. PATT
*General Manager
WGAR, Cleveland, O.*

WE DO, WE DID

In one of your recent issues you carried a story with a title something like *15 years with vaseline*. I missed the article, hearing about it indirectly.

However I am sure you will know to which story I refer and I would appreciate your sending me a copy of the issue in which it appeared. I will be glad to reimburse you for any expense incurred.

GETZ CRENSHAW
*Getz Crenshaw Advertising
Agency
Memphis*

APPROACH APPRECIATED

I am particularly interested in your approach to the problem of *The forgotten 15,000,000*. We have a large number of that total right here in South Carolina. If reprints of this story, or an extra copy of the 10 October and 24 October issues are available we would thank you very much for sending them our way.

C. WALLACE MARTIN
*Local Sales Manager
WIS
Columbia, S. C.*

KPRC

**BEST BUY
in Houston**

*★
First* **IN BMB
IN HOOPER
IN THE SOUTH'S
FIRST MARKET**



To sell Houston and the great Gulf Coast area

Buy KPRC

*FIRST in Everything
that Counts!*

KPRC
HOUSTON
950 KILOCYCLES - 5000 WATTS
NBC and TQN on the Gulf Coast
Jack Morris, General Manager
Represented Nationally by Edward Petry & Co.

It's even
bigger
than
bigger



Each time you look at radio it's bigger.
You turn your head away and before you turn
it back it's bigger than ever.¹

Radio is bigger than anything—
bigger than magazines, bigger than newspapers,
bigger than both of them put together.

Yet in measuring the bigness of radio,
people still use obsolete yardsticks.
Yardsticks, for example, which compare
the circulation of a *whole* magazine with
the audience of a *single* network program.
(It's like saying my apple-tree is bigger
than your apple, as *Variety* recently put it.)²



Or take a yardstick like "cost-per-thousand
listeners." In radio a more realistic gauge
is "**cost-per-million.**" In radio there is
no such thing as only "a thousand" listeners.
(It's like using a ruler to measure the distance
between the stars.)³

Sometimes the only way you can tell anything
is bigger than anything is by discovering
that it's smaller. The cost of customers
delivered to advertisers in network radio
is smaller than in any other major medium.

And CBS is both bigger and smaller than
anything in radio—bigger because it delivers
more millions of listeners to advertisers
than any other network; smaller because
it does so at the "**lowest cost-per-million.**"

CBS

—where 99,000,000 people gather every week

The Columbia Broadcasting System

¹ People are buying
radio sets at the rate
of 650,000 a month!

² CBS reaches 34
million families each
week! The country's
largest magazine
has a readership
of about 15 million
families per issue.

³ CBS "cost-per-million"
actually delivered
to advertisers
comes to only \$1670—
or one customer for
one-sixth of one cent!

Outlook

1950 business is expected to stay near 1949 level

Business indices in the first half of 1950 will continue on the 1949 level, but there may be some decline in the second half, the Department of Agriculture has estimated. Disposable income (personal income, less taxes) would remain at the current annual rate of about \$190 billion in the first half, but might slip to \$185 billion in the second. The farmer will be a more careful spender and requires more advertising attention with farm cash income declining 10% to \$25 billion.

Extra sales effort urged to boost U.S. income

A 5% increase in sales and advertising effort in 1950 could lift the nation's disposable income for the first time above the \$200 billion mark, Arno H. Johnson, VP for media and research of the J. Walter Thompson Company, told Southern Newspaper Publishers Association. This would be nearly three times the immediate prewar level. Although inflation in prices has cut \$78.8 billion from the \$200 billion figure, he said, there would still be a gain of \$46 billion in "real" purchasing power.

Advertisers encouraged over end of strikes

Christmas business will be smaller despite settlement of the steel and coal strikes, because many manufacturers will not be able to resume production and shipments fast enough and millions of families were pinched. But advertisers are a lot more optimistic than they were a month ago. Few advertising budgets today, however, are being made on a rigid annual basis. National and local advertisers prefer to keep them flexible. Spot radio particularly should benefit by this trend.

Ford Motor will lead 1950 model procession

Ford will be first of a dozen motor makers to present 1950 models in the next few weeks. (The 1950 Studebakers appeared in September.) Then will come Pontiac, Chevrolet, Lincoln and Mercury and Chrysler Corporation's four—Chrysler, DeSoto, Dodge and Plymouth. Hudson, Nash and Kaiser-Frazer will have lower-priced models. Few radically new features are expected. Despite cut-downs and shutdowns in some plants, due to the steel strike, 1949 will be a banner automotive production year. Manufacturers are expected to promote at least as vigorously to maintain sales in 1950 (see Chevrolet story, page 36.)

Advertisers may take initiative on successor to BMB

Now that the NAB Board has terminated the Broadcast Measurement Bureau in its present form, without recommending a successor system, it's expected that steamed-up advertisers and agencies will make the next move. The NAB Board has recommended a new stock corporation to be tripartite in its directorship, but isn't more specific than that. If a new system develops, it may be designated as a *coverage* rather than a *circulation* measurement.

BBC begins analysis of color TV systems

British Broadcasting Corporation will begin immediate experiments in color television, said Dr. Peter C. Goldmark, CBS engineering research and development director, just back from Europe. CBS labs have begun work on designs for the first universal pickup equipment for commercial color TV. As a step toward developing international TV standards, RCA, whose color system is also being tested by BBC, tested recently in Milan a new receiver built to operate on the varying power line voltages and frequencies of foreign countries.

Cold cures becoming major ad factor

If 1949 is chronicled as the year of ammoniated dentrifices, 1950's largest new advertising factor may be antihistamine cold cures. Already, millions have been budgeted for time and space—and some of it has been spent—by such firms as Whitehall Pharmacal, Anahist Company, Schering and Grove Laboratories. Big "ethical" drug houses, such as Ciba, Eli Lilly, Hoffman-LaRoche, Merck and Wyeth, are running trade and professional campaigns.

Paint producers predict another \$1 billion year

After an annual average of only \$450 million in the 1937-47 decade, paint volume has moved above the \$1 billion mark. National Paint, Varish and Lacquer Association reports. With home building continuing at a rapid rate, the industry expects to do at least as well next year. The association continues a campaign through Young & Rubicam. DuPont is launching a \$500,000 program in radio and other media, urging people to "look for the name Nylon" when buying paint brushes.

Mortimer sees radio remaining "important"

Even assuming that the number of TV sets in the U. S. someday approaches the present estimated 73,000,000 radio sets, Charles G. Mortimer Jr., VP of General Foods, told Association of Canadian Advertisers recently, "radio will remain an important advertising medium, particularly for daytime listeners, catering mainly to people who need their eyes but can 'lend their ears.' . . . But already "The Goldbergs," sponsored by GF on both CBS AM and TV, he said, "produces an identical cost per thousand" for both, due to higher TV rating.

Gay nineties? no—just Buccaneers

Fun is

Buc's

Keynote



The Buccaneers help Bill Bailey, emcee of the fast-moving Phillips 66 National Barn Dance over WLS and ABC—help with all kinds of music but especially with hilarious, spontaneous fun. Bailey (above) has to step fast to keep ahead of the Bucs at rehearsal, when humor flies thick and fast. This spirit of fun keynotes the Buccaneers' radio success.

Stumpus, too

The Buccaneers (pictured in two different roles on this page) feature the WLS Stumpus program. 10 to 10:30 every morning—and draw currently from 15,000 to 20,000 pieces of mail every week. Also available to either participating or full sponsorship is the afternoon Buccaneers program with Announcer Jack Stilwill—a well-planned musical feature with potent sales impact. Here are two shows that are selling merchandise every day—and can sell yours, too. Your John Blair man can tell you more.



Clarinet leaves "longhair" behind

A classic clarinet echoed down the hall, a lonely college freshman listened—then left his own novelty "washboard" to see who the "longhair" might be.

Jerry Richards laid his beloved clarinet down long enough to shake hands with Stubby Fouts—and soon Jerry's clarinet was forgetting its classic training, learning to swing it. And that was really the birth of radio's most versatile and commercial unit—Captain Stubby and the Buccaneers of WLS, now featured also on nearly 100 ABC stations every Saturday night.

Play State Fairs

More than 100,000 people from city, town and country saw and heard the Buccaneers at three State Fairs last summer. They were acknowledged among the top drawing cards at Illinois, Wisconsin and Indiana, where they presented daily broadcasts and stage shows. Every member took his turn at starring—Tiny, Tony, Sonny, Jerry and Stubby. They made hosts of new friends for their current commercial shows on WLS.

They Do Anything

Quartet, trio, instrumental group, tenor solo, baritone or bass, comedy—the Buccaneers do everything in entertainment.

Record for Decca

Captain Stubby and the Buccaneers have just released another Decca hit recording to add to the long list of favorites available on record—their record success adds greater impact to their commercial shows on WLS. Disc jockeys and juke boxes acclaim the Bucs.



Captain Stubby and the Buccaneers are one of many sales-minded program possibilities available from the big talent and production staff at WLS, Chicago 7, Illinois. 890 kilocycles, 50,000 watts, ABC affiliate. National representatives John Blair & Company. Call or write today.

*for profitable
selling—*
INVESTIGATE

WGAL
WGAL-TV
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

WDEL
WDEL-TV
WILMINGTON
DEL.

Clair R. McCollough, Managing Director

Represented by



ROBERT MEEKER
ASSOCIATES
Los Angeles New York
San Francisco Chicago

STEINMAN STATIONS



B. F. Michtom

Mr. Sponsor

Vice-president in charge of sales and promotion
Ideal Toy Co., New York

After 27 years with the Ideal Novelty & Toy Company, vice-president B. F. Michtom has expanded the firm's business from a four-month-a-year seasonal market to a profitable year-round operation. Michtom, a neat, brisk, turbulent figure with a flair for imaginative promotion, has been using television spots on network kid shows with gratifying success.

Selling toys to the consumer throughout the year has always been a major problem to the industry. Toys are bought only for special occasions, events and holidays. In addition, people usually select these items without designating any particular manufacturer, and minus any preconceived idea of what to buy. Michtom had thoroughly analyzed his problem. It was the same one which had stumped the top brass of Hall Brothers Company, makers of the now famous Hallmark Greeting Cards, until they decided to use radio to induce product identification. Through its program, *Hallmark Playhouse*, people were persuaded to ask not for merely a greeting card but for "a Hallmark Greeting Card." With a few modifications of the Hall Brothers promotion, Michtom was confident that he could secure similar results for his organization.

Early this year, the enterprising veepee instructed his designers to create a doll with a realistic hair-do to be used in a promotional tie-in with the Toni Company. The doll was used as a give-away gimmick on Toni's radio program *Ladies Be Seated* and sales increased at an impressive rate. Since toys could be more effectively sold if they were seen, Michtom prepared to balance the radio campaign with television spots. He initiated test campaigns in Baltimore, New York and Chicago. Before the test-time had elapsed, all of the toys shown to viewers in these cities were sold out. Ideal then launched an extensive spot campaign by sponsoring one-minute film commercials on four highly rated TV shows for the younger set: *Lucky Pup*; *Howdy Doody*; *Kukla, Fran and Ollie*, and *Frontier Playhouse*.

It is estimated that the new medium will up Ideal's business for the coming year at least 20%. Of the 100,000 Toni Dolls made for the special promotion, all have been sold and 100,000 orders have yet to be filled.

p.s.

See: "You can predict TV costs"

Issue: 15 August 1949, p. 57

Subject: BAB's TV cost survey

Although television stations generally have adopted radio's practice of charging 60% of the basic hourly rate for a half-hour and 40% for a quarter-hour program, TV has not followed radio precedents for segments of less than 15 minutes, Broadcast Advertising Bureau, New York, reports in a booklet, *Television: Station Rate Practices*.

The study was made by BAB's Television Standardization Group, of which Eugene S. Thomas of WOIC, Washington, D. C., is chairman.

"TV stations generally have found radio's 20% for five minutes too low for their purposes," the study said. A majority use 25%—with the range being from 36.4 to 18.3%.

Many TV operators publish rates in multiples of 10 minutes, and most of them offer both 40- and 45-minute periods.

One-minute announcement rates range from 30% to 8% of the full-hour rate, and no industry pattern for them has yet emerged.

The study, started in August, is based on rate cards of all 75 TV stations that were on the air early in July. It was found that 19 of these stations had only one, 27 had two, and 29 had three different time classifications. Twenty of the 29 charge 75% of Class A rate for B time, with the others ranging from 50% to 90.9%. and most of them charge 50% of Class A for C time.

Most stations increase rates on higher-priced time classifications for Saturdays and Sundays.

Generally, Class C time is before 5 p.m.; Class B from 5:00 to 6:30, and Class A after 6:30 p.m.

Fifty-four of the 75 stations were found to offer frequency discounts only; six, frequency and AM-TV combination discounts; five, discounts for consecutive weeks only, and smaller numbers discounts for various combinations of consecutivity, dollar volume, days-per-week, times-per-week. Only one offered no discount whatsoever. By a ratio of six to one over consecutive weeks, frequency was the predominant discount offered.

About half the stations give discounts (chiefly 5%) for 13 times and two-thirds give discounts (ranging from 5 to 10%) for 26 times. For 52 times the prevailing discounts are 10 and then 15%, and for 104 times 20 and then 15%.

Nine of the 75 stations make no charges for station facilities (equipment and operating personnel). Thirty-seven make no charge for film projection facilities, but charge for studio use. Twelve make no charge for either film or studio facilities during broadcast, but make all rehearsals "extra." Seventeen provide separate charges for use of all facilities and rehearsals.

The campaign of American Association of Advertising Agencies to get more media to pay the 2% cash discount is making virtually no progress among TV stations, the BAB report showed. Only one of the 75 stations could be found definitely to offer it. Fifty-eight stations said definitely that they do not grant it. In fact, a half-dozen stations *reduce* their other discounts by 2% unless bills are paid within specified time.

Practices on granting the 15% advertising agency commission, on other than time charges, were found to vary widely. Twenty-three of the 75 stations clearly indicated that commissions are paid on time only. Thirty-seven pay commissions on time plus at least some other costs, with studio facilities almost always included as "commissionable." A few pay commissions on other charges, such as talent, production services and station-built programs.

**2 Hometown
Stations
1 Low Rate**

KBON 1490
Omaha

KOLN 1400
Lincoln

offers you

coverage of

Population ... 674,500

Families ... 200,000

Radio Homes ... 172,880

with an

Effective

Buying Income

of

\$1,071,583,000

Coverage

Equal to

60% of the
Buying Power

81% of the
Radio Homes

of the

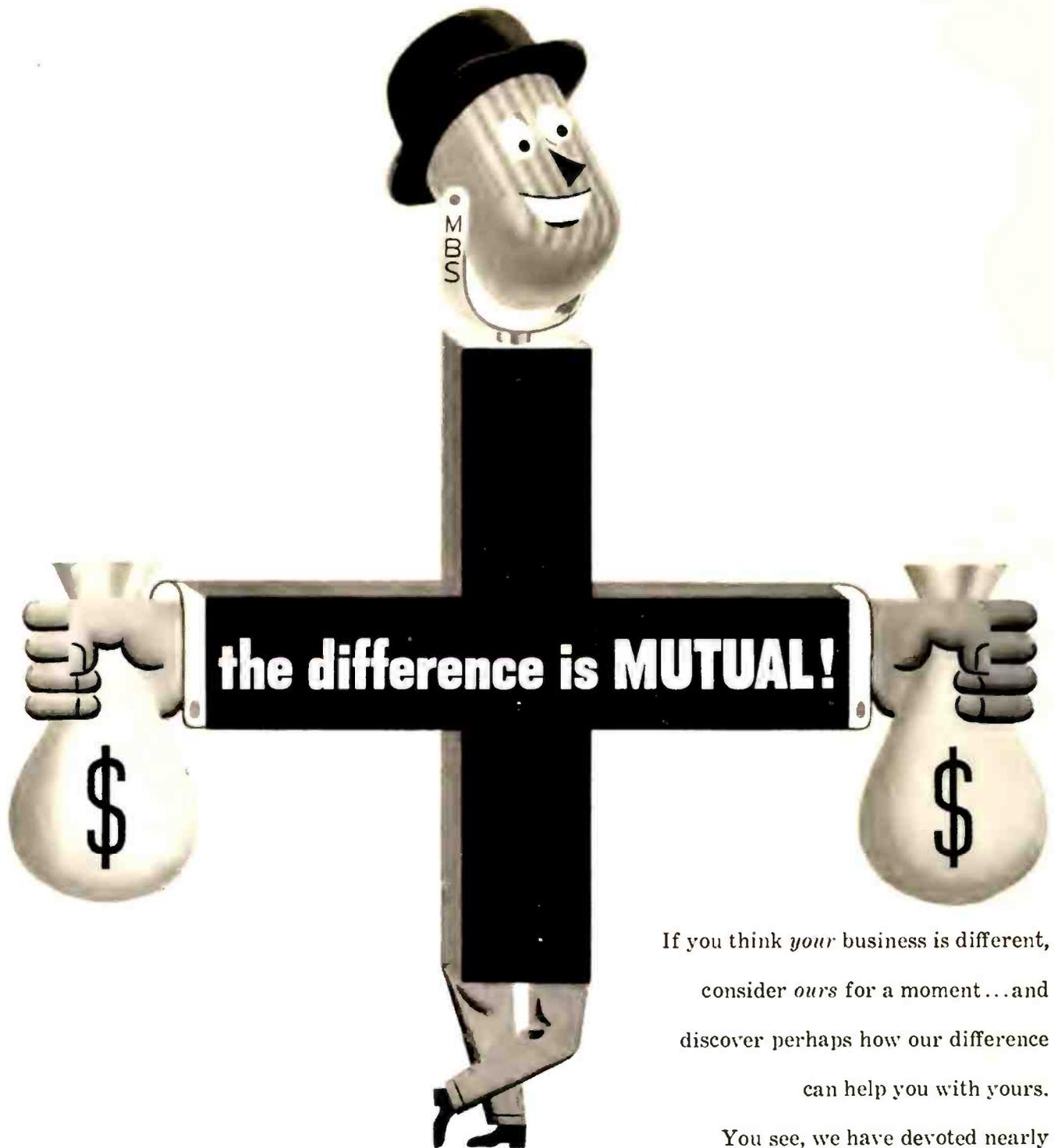
**ENTIRE STATE
OF NEBRASKA**

KBON Omaha
KOLN Lincoln

Paul R. Fry, Gen. Mgr.

World Insurance Bldg., Omaha, Nebr.

Natl. Rep: RA-TEL, Inc.



If you think *your* business is different,
consider *ours* for a moment... and
discover perhaps how our difference
can help you with yours.

You see, we have devoted nearly
15 years to the business of being a
different kind of network.

This gives us quite an edge, in these times
when extra-efficient, better-than-average
marketing techniques are required.

And it gives *you* several new
ways—all of them well tested—
to make your dollars do double duty.

For instance...

On no other network can you raise your sales voice in 500 transmitter-markets—300 of them being the *only* network voice in town. On Mutual you can... **The Difference Is MUTUAL!**

On no other network can you enjoy maximum flexibility in selecting your station hook-up... routing your program as you route your salesmen. On Mutual you can... **The Difference Is MUTUAL!**

On no other network can you locally—at no extra cost—tell your customers *where* to buy what you are selling, as well as why. On Mutual you can... **The Difference Is MUTUAL!**

On no other network can you buy the proven benefits of coast-to-coast radio—and save enough to explore the high promise of television too. On Mutual you can... **The Difference Is MUTUAL!**

On no other network can you s-t-r-e-t-c-h your hardworking dollars to the point where you get *six* listener families for the price of five. On Mutual you can... **The Difference Is MUTUAL!**

These are five of the points which add up to a big plus for the Mutual advertiser.

Interested in the proof of any or all of them? Let's sit down together and discuss our differences.



the

mutual

broadcasting

system

SPONSOR**New and renew**

THE REPORTS LISTED BELOW APPEAR IN ALIERNATE ISSUES

**New on Networks**

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Bird Products	West & Barnett	MBS 15	Musical; Sat 1:30-45 pm; Oct 23; 26 wks
Doubleday & Co.	Hoge, Huber	MBS 60	Commentary; Sun 1:15-30 pm; Nov 6
Greystone Press	H. B. Humphrey	CBS 49	Mr. Fix It; Sat 2:30-45 pm; Jan 7; 13 wks
Gulf Oil Co.	Young & Rubicam	NBC 115	We The People; F 8:30-9 pm; Nov 4; 52 wks
Ludus Inc.	J. M. Mathes	CBS 149	Sing It Again; Sat 10:45-11 pm; Nov 26; 13 wks
Ronson Art Metal Works Inc	Grey	ABC 271	Johnny Desmond Show; W 8:55-9 pm; Jan 11; 49 wks
Rosefield Packing Co.	Young & Rubicam	CBS 54	Skippy Hollywood Theatre; Th 10:30-11 pm; Dec 1; 52 wks
Schlitz Brewing Co.	Young & Rubicam	NBC 164	Halls of Ivy; F 8-8:30 pm; Jan 6; 52 wks

**Renewals on Networks**

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Campana Sales Co.	Clements	NBC 20	Solitaire Time; Sun 11:45-12 noon; Oct 30; 52 wks
Christian Reformed Church	Glenn-Jordan-Stetzel	MCS 289	Religious Talks; Sun 11-11:30 am; Dec 4; 52 wks
Continental Baking Co.	Ted Bates	CBS 48	Grand Slam; M-F 11:30-45 am; Nov 21; 52 wks
Doubleday & Co.	Hoge, Huber	MBS 61	Sidney Walton News; Sun 1-1:15 pm; Nov 6
Lewis-Howe Co.	Dancer-Fitzgerald-Sample	NBC 152	Fanny Brice; Tu 8:30-9 pm; Nov 8; 52 wks
Miller Brewing Co.	Klau-Van-Pietersem-Dunlap	ABC 46	Lawrence Welk Review; W 10-10:30 pm; Nov 30; 26 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold W. Batchelder	WBAL-TV, Balto., sls mgr	WTVJ, Miami Fla., sls mgr
Herman Bess	WLIB, N. Y., genl mgr	WPAT, Paterson, N. J., vp in chge sls
Haskell Bloomberg	Merrimac Broadcasting Co., Lowell, Mass., local sls rep	Same, natl sls rep
Neil Cline	KTBS, Shreveport, La., sls mgr	WHAS, Louisville, Ky., sls dir
Hugh Finnerty	KBYE, Oklahoma City	KTOW, same city, sls mgr
Adolf N. Hult	MBS, Chi., vp in chge central div	Same, N. Y., vp in chge sls
Ivor Kenway	ABC, N. Y., dir adv prom, research, vp	Same, vp charge of new business
Maurice E. Murray	—	CBS-TV, N. Y., acct exec
Robert Mayo	WOR, N. Y., sls mgr	WOR, WOR-TV, N. Y., sls dir
John P. Nell	WOR, N. Y., acct exec	Same, sls mgr
Vincent Picard	WSAM, Saginaw, Mich., slsman	Same, sls mgr
John G. Stilli, Jr.	WPTZ, Philadelphia, TV producer	WBZ, Boston, adv, sls prom mgr
Larry Surles, Jr.	WATV, Newark, acct exec	WOR, N. Y., acct exec

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

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. F. Baly	Standard Oil Co. (Ind), Chi., gen mgr sls, dir	Same, vp in chge sls
Elmer B. Boyd	Home News Publishing Co., New Brunswick N. J., pres	Flaka Products Corp., Milltown, N. J., vp
George J. Brown	Kingan & Co., Indianapolis, asst adv mgr	Same, adv mgr
Warren N. Burding	Standard Brands Inc., N. Y., vp grocery div, dir sls, mdsg. adv prom sold to grocery trade	John F. Jelke Co., Chi., pres
H. C. Burks, Jr.	Esso Standard Oil Co., N. Y., vp, dir	Same, exec vp, dir
James J. Delaney	McCann-Erickson Inc., N. Y., acct exec	Sinclair Refining Co., N. Y., adv mgr
Max J. Gerstman	_____	Detroit News, Detroit, adv dir
Melvin H. Goodrode	J. Walter Thompson, Chi.	Bendix Home Appliances Inc., South Bend, Ind., adv, sls prom dir
Glenn Gurdell	Saturday Evening Post, Phila., adv, prom mgr	National Dairy Products Corp., N. Y., adv, sls prom dir
C. A. J. Hadley	_____	Hudson Motor Car Co., Detroit, domestic sls mgr
Stanley C. Hope	Esso Standard Oil Co., N. Y., exec vp, dir	Same, pres
Frank Huber	Miller Brewing Co., Milw., sec, gen mgr	Keeley Brewing Co., Chi., exec vp, gen mgr
William G. King, Jr.	Richfield Oil Corp., L. A., asst gen sls mgr	Same, vp, gen sls mgr
Elmer Schwartz	_____	George F. Stejn Brewery, Buffalo N. Y., gen sls mgr
Norman K. VanDerzee	Hudson Motor Car Co., Detroit domestic sls mgr	Same, vp in chge sls

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Arvon Heating Service, Chi.	Heating services	Wright, Chi.
Affiliated Retailers Inc., N. Y.	Dry goods	Raymond Spector, N. Y.
Fred W. Amend Co., Danville, Ill.	Chuckles	Leo Burnett, Chi.
Anahist Co., N. Y.	Anahist	Foote, Cone & Belding, N. Y.
Elizabeth Arden Sales Corp., N. Y.	Home permanent wave	Grey, N. Y.
Barriemi Candy Shops, N. Y.	Candy	Grady & Wagner, N. Y.
Berman's House of Style, L. A.	Men's suits	Ross, Gardner & White, L. A.
Blue Anchor Beverage Co., Phila.	Beverages	Clements, Phila.
Broute Champagne & Wines Co. Inc., Detroit	Wine	Ralph W. Sharp, Detroit
Cain's English Muffins, Chi.	Baked goods	Schwimmer & Scott, Chi.
Canadian Doughnut Co. Ltd., Toronto, Canada	Doughnut Mix div	Harold F. Stanfield, Toronto, Canada
Charmore Co., Paterson, N. J.	Charmore Caeryall	Monroe Greenthal Co., N. Y.
T. H. Clack & Bemporad Co., N. Y.	American Lady Rugs	Wilson, Haight & Welch, N. Y.
Colonial Airlines Inc., N. Y.	Air travel	Dorland, N. Y.
Continental Soap Co., Chi.	Euhbulated Fazt	Schwimmer & Scott, Chi.
G. N. Coughlan Co., West Orange, N. J.	Soot remover, Mildew preventative	A. W. Lewin, N. Y.
Doughboy Industries Inc., New Richmond, Wis.	Vinylite Plastic Toy, Flour, Feed, Farm Equipment div	Monroe Greenthal Co., N. Y.
P. Duff & Sons Inc., Pittsb.	Baking mixes	Ted Bates, N. Y.
Excelsior Quick Frozen Meat Products, N. Y.	Frozen steaks	Tracy, Kent, N. Y.
Hell's Keystone Brewery, York, Pa.	Beer	Lenhart, York, Pa.
Hershey Creamery Co. Inc., Beverly, N. J.	Hershey Ice Cream	J. M. Korn, Phila.
Katz Drug Co., Kansas City, Mo.	Drugs	Bruce B. Brewer, Kansas City, Mo., for radio adv
Kellogg Co., Battle Creek, Mich.	Corn Soya	Leo Burnett, Chi.
Le Blanc Corp., Lafayette, Louisiana	"Hadaacol"	Erwin, Wasey, N. Y.
Lucky Tiger Mfg Co., Kansas City, Mo.	Hair tonic	Grant, Chi.
Michigan Racing Assn., Detroit	Race track	Zimmer-Keller, Detroit
Monarch Wine Co. Inc., N. Y.	Wines	Bermingham, Castleman & Pierce, N. Y.
National Federation of Textiles, N. Y. (Throwsters Group)	Textiles	H. B. LeQuater
Old Dominion Bank, Arlington, Va.	Bank	Henry J. Kaufman, Washington, D. C.
Paddy's Clam House, N. Y.	Restaurant	Henry L. Davis, N. Y.
Peter Paul Inc., Nantucket, Conn.	Candy	Brisacher, Wheeler, S. F., for natl TV adv
Pride, Inc., N. Y.	Dog food	Nat M. Kolker, Philadelphia
Rennel Co., Chi.	Weight reducers	Simmonds & Simmonds, Chi.
Simmons Stock-Aro Inc., Chi.	Milk by-prods	Simmonds & Simmonds, Chi.
Textron Inc., N. Y.	Nashua Mills div	Grey, N. Y.
Toy Productions of Hollywood Inc., H'wood., Calif.	Toys	Buchanan, H'wood., Calif.
Unlon Pharmaceutical Co., N. J.	Anti-histamine tablets	Cecil & Presbrey
Universal Mills, Ft. Worth, Tex.	Flour, feed	Simmonds & Simmonds, Chi.
Veg Packing Corp., N. Y.	Cellophane packed fresh vegetables	W. B. Duner, N. Y.
Waltham Watch Co., Waltham, Mass.	Watches	Hirshon-Garfield, N. Y.
Whitehall Pharnaceal Co., N. Y.	Mystle Cream	Lynn Baker, N. Y.
York Corp, York, Pa.	Air conditioning	Brooke, Smth, French & Doreance, N. Y. (effective Nov 15)

IT'S ABOUT TIME THAT RADIO COUNTED THE ENTIRE HOUSE

Radio ratings until now have measured *only* the use of radio sets in the home. Everyone knows that there is considerable listening to the radio out of the home—in automobiles, at work, in bars and restaurants, and many other places.

For the first time *all* out-of-home listening in a community has been measured—*PULSE has done it for New York!*

For the first time PULSE has done it, using a common base so that out-of-home listening can be combined with at-home listening to obtain the **TOTAL MEASURE OF THE RADIO AUDIENCE!**

The size of the out-of-home audience ranges hourly from 3 percent to 58 percent of the at-home audience. Advertisers are going to find exciting, *additional* value in *certain* times, programs and stations.

On an over-all average, out-of-home listening adds 19 percent to the at-home audience each quarter-hour on weekdays, and 24 percent on Sundays. In effect, the radio stations in New York have been giving their advertisers a huge bonus.

Radio has always been fabulously low in cost in number of people reached at-home. The PULSE study of out-of-home listening reveals that radio's actual audience is considerably larger and, therefore, its cost is considerably lower. It is high time for radio to claim *full* credit for its total audience—*out-of-home* as well as at-home.

Write for your copy of the detailed findings of the *first* comprehensive measurement of the radio audience—"Report No. 1 **TOTAL RADIO LISTENING IN THE NEW YORK AREA.**"

WNEW



WNEW, 565 FIFTH AVENUE, NEW YORK 17, N. Y.

Jamison has something on his mind...



As a matter of fact, our Mr. Jamison, one of the brightest young men in town, has *plenty* on his mind.

Although he is much more salesman than statistician, he has a ready fund of facts and figures on the broadcasting business that is the envy of many a representative twice his age.

"I look at it this way," he will tell you. "There is nothing secret about most of the information I carry around in my head (where I can always find it). Most of it is available in various standard or special sources of information. The rest you can get for the price of a phone call to the right man. But the point is this: when an advertiser or a broadcaster wants information, he is very likely to want it fast. And the man who can give him the most information fastest is the man who is serving him best. Radio representation, as you know, is a *service* business. We don't actually own anything but the furniture—Spot Radio, the product we sell, we sell for somebody else.

"The fact that my clients appreciate this fast service helps me sell more time—the *right time*—either to them or for them. And the fact that any Weed and Company representative can do the same lets us today do more business for our clients (advertisers and broadcasters alike) than ever before."



Weed
and company

*radio and television
station representatives*

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



Return of the boxtop

PART ONE

OF A 2 PART STORY

**The buyers' market has brought forth
radio offerings of everything from kitchen
utensils to blarney stones**

over-all American moppets and their mothers will this year eagerly possess themselves of nearly a billion dollars worth of magical "something extra"—lures offered by advertisers as an added incentive to buy their particular brands. More advertisers are learning how to make the air their ally in fanning desire for their own "extra something," thus creating new customers and keeping old ones happy.

Radio has a technique all its own. To begin with, nighttime programs generally are no good for premium deals. Mrs. America just isn't in the mood to reach for a pencil and jot down that name and address. It's partly because the more relaxed character of evening listening with household du-

ties out of the way doesn't seem to generate the daytime enthusiasm for a premium deal. And kid programs, of course, are pretty well confined to a.m. hours. The daytime rule for offering premiums doesn't hold good for television (that will be discussed in the second part of this series).

Men, with few exceptions, don't take to premiums day or night. But during the day milady may be wooed on several types of programs. There's a lesser range of programs with which to appeal to junior and sister, but there are ways to make the most of every opportunity. Some of the best will be discussed here.

Unlike women's programs, there are throughout the country relatively few shows built especially for youngsters

below teen-age, with the notable exception of the juvenile strips carried by the ABC and MBS networks. But wherever you find a real kid show, the same principles for putting over a premium will hold good.

The most successful approach yet devised to excite the juvenile heart is based upon the universal reaction of hero-worship. The item chosen as a premium is connected in some way with the hero of the program. This is, of course, simplest when there is a running hero character in a dramatic strip. But the same principle works when the hero is a favorite mc or other permanent character in a program other than a dramatic strip.

When General Mills decided on a six-shooter ring to be offered on *The*



SWAN offers you this matching Costume Jewelry to wear with your Hollywood Lapel Locket!

- A** Gold-color, tarnish-proof Hollywood bracelet with heavy link-type chain and hand polished, antique-finish locket that holds two pictures. Certified \$2 value, yours for One SWAN Floating Soap wrapper and only 50¢
- B** Set of three gold-color Hollywood fleur-de-lis scatter pins that match your locket. Tarnish-proof and hand-polished, they're smart accents to every costume. Certified \$1 value, yours for One SWAN Floating Soap wrapper and only 50¢
- C** Beautiful, Hollywood fleur-de-lis earrings, gold-color, hand-polished and tarnish-proof, with screw-type backs. Certified \$1 value, yours for One SWAN Floating Soap wrapper and only 25¢

Every bit as lovely as your Lapel Locket are these fashionable costume pieces designed by the world's largest maker of costume jewelry! Each smart piece re-creates the individual charm that keynotes your locket... and each is priced far less than its actual worth, due to this exclusive offer to Lever customers. Yes, this is your opportunity to have the newest in jewelry that is fashion-smart for daytime or evening wear. Don't delay... write today for all of these matching Hollywood costume pieces! They make beautiful gifts, as well!

*You may send for MORE HOLLYWOOD LAPEL LOCKETS, TOO!

Drawings slightly enlarged to show detail

The newer, better floating soap!



Only Swan has that Super-Creamed Blend

Bob Hope flooded Box 454 with tons of Swan wrappers and cash when costume jewelry was prize

MAIL TO BOB HOPE
P. O. BOX 454, NEW YORK 8, N. Y.

Enclosed find _____ in cash and _____ wrappers from SWAN Floating Soap for which please send me the following Hollywood Jewelry:

(Wrap boxes securely to insure safe mailing)

Quantity	Description	Amount	No. of Wrappers
1	HOLLYWOOD LAPEL LOCKET (See the top page for details and one SWAN wrapper)	\$2.00	1
A	HOLLYWOOD LOCKET BRACELET (See the top page for details and one SWAN wrapper)	\$2.00	1
B	Set of 3 HOLLYWOOD FLEUR-DE-LIS SCATTER PINS (See the top page for details and one SWAN wrapper for each set of 3)	\$1.00	3
C	Pair of HOLLYWOOD FLEUR-DE-LIS EARRINGS (See the top page for details and one SWAN wrapper for each pair)	\$1.00	2

NOTE: For each offer wanted, enclose One SWAN Floating Soap wrapper and one cent. Example: For 2 sets of HOLLYWOOD FLEUR-DE-LIS PINS, send \$1 and 2 SWAN Floating Soap wrappers.

NAME: _____ (Please Print Plainly)

STREET: _____

CITY: _____ STATE: _____

This offer good only in continental United States, including Alaska. Expires June 1, 1949. This offer subject to any applicable state or local regulation.



Maltex Cereal, sponsor of Frank Luther's transcribed "Children's Songs," is a prolific boxtopper

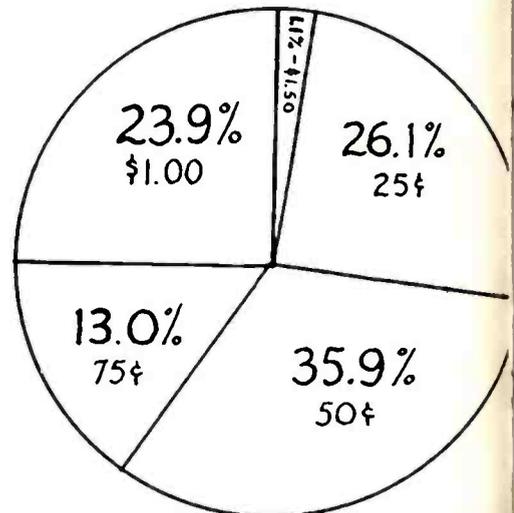
Lone Ranger, it wasn't just any old six-gun. It was a model of the hero's own blazing weapon. And during the course of the offer the script-writer makes sure the Lone Ranger has plenty to say—and do—with his revolvers. As we shall see, this identification process works just as well with adults on certain types of premium offers.

Today's most popular type of offer is the so-called "self-liquidating." The listener must send in can bands, wrappers, boxtops, etc., from the product being pushed, plus coins. The coins usually cover cost of the premium and mailing (in trade jargon, it "washes its own face"). Offer is easy to start and drop. These offers require items that are easier to dramatize than, say, the simple plastic trinkets to be found in every box of Cracker Jack. Many companies which use self-liquidators also use some direct premiums, as they are called when enclosed in the product package, or otherwise distributed directly to the consumer (Ralston Purina's printed cloth feed sacks, for example, are really a type of direct premium. Housewives use them as dress goods).

Making the hero sell the premium is only one of several angles it's frequently possible to exploit. Headlines in the news, events that get the attention of youngsters, invite a tie-in to strengthen the premium appeal. Items related to baseball in baseball season, for example. Baseball books and baseball rings are a pair of typical offers. General Mills' atomic bomb ring tied into the exciting news about the Bikini tests.

At this point one may start to wonder, perhaps, whether national advertisers using network juvenile strips regard all under-teenagers as sexless. Eu-

These women's premium statistics



QUESTION: What kind of premium do you prefer? Nearly 50% of 500 women canvassed favored household items. Second choice was flower seeds or bulbs.

gene Gilbert of the Gilbert Youth Research Organization (New York), among other researchers, is convinced that many advertisers may be missing the boat by single-slanting their premium offers. At what age do little girls cease being interested in a "rescue ring" and become more interested in —what? These and related questions have never been investigated on a comprehensive scale. One researcher, while on another project, discovered incidentally that a baseball book was being offered on a program in one city with the intention of influencing youngsters too young to read it.

The character of both hero and program frequently suggest other "plus" values that may be incorporated into the premium, thus adding to its excitement value. The Franklin Bruck Advertising Agency (New York) tells how the original idea for a whistle ring was built up. The hollow "stone" under which was a tiny whistle was ordered made of a luminous substance. The copy labeled it a "plastic dome." It glowed "mystic blue at night." A circlet of tin became a "scientific reflector" with which to send code messages. The original whistle ring finally became a thrilling Roger Wilco Rescue Ring.

It will be noticed that all the elements of the rescue ring (as with all juvenile ring creations) are familiar components. The magnifying lenses, mirrors, sundials, compasses, and the various figures like that of Ted Williams, or the Lone Ranger's revolver, if taken separately and out of context, are quite uninspiring. But to build up a highly charged emotional feeling around the item through such means as those described is one secret of a

successful premium. The real sell is excitement, rather than the premium itself, and the extent to which an item can be made to lend itself to that feeling is largely the measure of its success.

The same basic idea is at work in many of the premiums offered to housewives. When an admirer presented Young Widder Brown with a lovebirds brooch it wasn't so much the brooch itself that listeners sent for when Phillip's Toothpaste offered it to them—it was the identification with romance that impelled housewifely hearts to beat for the brooch. This idea was carried out through specific suggestions in the copy and in the choice of words to describe the jewelry.

Many an actor has cringed at reading the lines supposed, as he (or she) thought, to picture the jewelry introduced into a storyline and later to be offered as a premium. Obviously, for say twenty-five cents, or even more, the jewelry is junk. But the glowing, colorful phrases were never really meant to describe any tangible object, but rather the indescribable substance of beauty, or romance, or friendship, etc., built up in the minds of the listeners.

Only this point of view can explain why most listeners, when shown such a piece of jewelry, or merely asked cold how they regard it as a premium, will reject it, even scornfully. Offered as a test, outside the context of the show, or the commercial, it remains just what it is—junk. This also bears on the experience of John M. Davidson, premium manager of Colgate-Palmolive-Peet. Says Davidson, "When the consumer has her free choice of glamorous merchandise versus the practical, useful items, she chooses the latter."

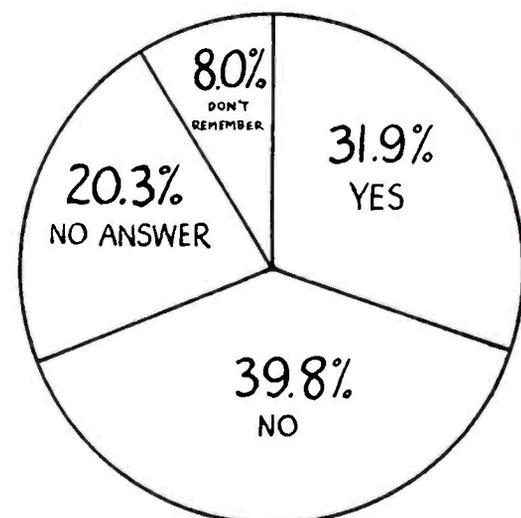
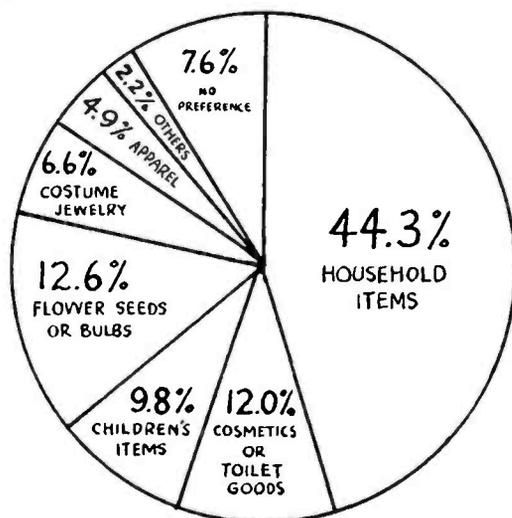
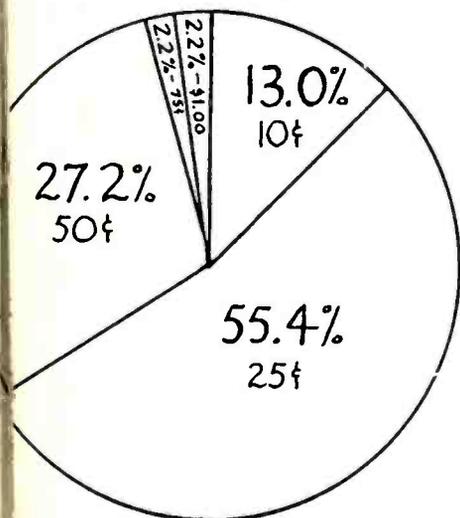
Duane Jones, who heads the New York advertising agency of that name, has had unusual success with radio premium offers of "glamorous merchandise." In fact, the first of the five "musts" for a Jones self-liquidating offer is glamor. The others are uniqueness (not widely sold in retail stores); appeal to eye and ear (the latter naturally for radio advertising); of current interest; and capable of being offered at a low, one-coin price. Most premium people disagree with this latter rule on the ground of their own experience, but Jones still feels he has evidence in his favor.

Radio has been equally successful in promoting premiums in the useful category. Kitchen utensils seem to be the perennial favorites of those who like their bargains practical. It is important that all premiums represent a genuine bargain to the customer (this is possible because the advertiser buys a tremendous quantity of the items and intends to make no profit on them), in order to build and retain emphatic good will.

Robert F. Degen, account and merchandising executive, Ted Bates & Co. (New York), recently made a survey the results of which appear in the charts accompanying this story. He sent questionnaires to a group of 500 women supplied by a woman's service magazine. He received a high response—25%—and of those who replied 75% were under 30 years old. Ninety-five per cent were married, 50% had children under five years old, average family income was \$4,000.

A premium that is to be promoted on the radio has to be one that can be
(Please turn to page 64)

based on a survey by R. F. Degen, of Ted Bates & Company



QUESTION: What was the highest price you ever paid for a "mail-in" type of premium? One of every the women specified 50c, one in four said \$1.00

QUESTION: What do you generally prefer to pay? The dominant amount was 25c. But 50c advocates showed strong. All others rated 17.4%.

QUESTION: Did you ever switch permanently to a new brand because of a premium offer? Most say no, but results show high influence with women

Should time costs depend on program ratings?

**Some sponsors, competing with
strongly-established shows,
urge "adjustments"**

over-all "Why can't we buy radio circulation on the same cost basis that we buy magazine and newspaper readers?" "Why can't we buy television in the same way that we buy outdoor locations?"

Why can't we buy our broadcast time on the "Let's-pay-by-the-point-system?"

It isn't only the advertising tyro who asks these and like questions. Last month they were asked at the board meeting of one of the nation's greatest electrical manufacturers. They were asked, and amazingly enough there was no one at the meeting who attempted to answer the questions. At least no one endeavored to explain the fundamental difference between broadcast and all other circulation. No one even mentioned the Broadcast Measurement Bureau.

At other meetings where questions of "circulation" have been raised recently BMB figures have been quoted, but in some cases not accepted. Management generally does not see that the average circulation of a station during its 18 hours on the air has anything to do with the circulation of a particular period which it is buying or considering purchasing.

A new member of the board of a food company asked its advertising v.p. how it happened that the corporation was paying the same time rates for a program, which according to the C. E. Hooper organization was being listened to by only 3.2% of the American homes, as it was paying for a program that was the ear-idol of 7.6% of the American housewives. The v.p. explained that their advertising agency hadn't been able to produce more than one daytime program with a high rating. He explained, in kindergarten language, that the cost of time had nothing to do with the number of listeners reached by the firm's air-advertising. The explanation was unfortunate since it precipitated an unpleasant row. The advertising member of the board came off a very second best. Broadcast advertising came off even worse.

For the record, at least one daytime program of this sponsor will be cancelled and at least two others will have to hit a higher Hooper or else go off the air.

Broadcast advertising hasn't sold the idea that a home that listens to a radio station is as much a part of that station's circulation as a man who pur-

chases a newspaper or magazine, or who motors by a billboard or spectacular.

Is it?

There are two schools of thought.

One contends that a home that purchases a radio receiver and uses it, spends more, for electric power and amortization of equipment, than the same home does on magazines, or newspapers. This group also contends that a radio home is better circulation than a motor passing a billboard.

The other group contends that it does no good to a broadcast advertiser to know that the station or network over which he is presenting his program has a big audience if the audience doesn't listen to *his* airing. This faction insists that the number of homes that listen to a station or network is only that medium's potential, not its circulation.

And so the battle rages.

What is forgotten is the fact that newspaper circulation is not advertising circulation, that no advertisement reaches more than a fraction of the average newspaper or magazine's readership. Starch and ANPA surveys indicate a high degree of interest in advertising, but if the director of the board who insisted on proved radio audiences for his program also insisted on advertising readership for his magazine and newspaper advertising dollar, the advertising v.p. would have been just as hard put to satisfy the director.

The great difference between broadcast advertising and all other advertising is that broadcasting lives in a goldfish bowl. It's possible, within the limits imposed by the type of surveys involved, to discover through Hooper, Nielsen, Pulse, Radox and maybe in some cases by a diary study, just how many people listened to a specific broadcast. These listenership studies are not intermittent but regular semi-monthly (Hooper), weekly (Nielsen), monthly (Pulse), daily (Radox), and whenever ordered, in the case of the diary.

They report, within the limitations of the systems involved, just who heard an advertiser's program and message. In no other advertising form is this possible on a regular basis. In other media when such a report is made, it's "old hat" by release date.

Broadcast advertising has made it possible for an advertiser constantly to
(Please turn to page 58)

These programs compete, but note the difference



18.6 A. C. Nielsen Company gives Coca-Cola's Bergen and McCarthy this percentage of all homes . . .



10.4 while Wildroot's Sam Spade is able to draw little more than half as much on his popular NBC Sunday night hour



17.2 Amos 'n' Andy, promoting Rinso for Lever Brothers, attract a high percentage of all available homes . . .



9.4 but competitors Phil Harris and Alice Faye, for Rexall Drug, can win only about half as many listeners at 7:30 p.m. Sundays



16.5 Some strong programs have no high-rating network competition at their hours. Emerson Drug's "Inner Sanctum" meets . . .



Nabisco's "Straight Arrow" (6.0), "Railroad Hour" (9.3), and on the West Coast only, Waltham Watch's "Share the Wealth" (above)

Your timebuyer can contribute more

Lack of authority, coordination and campaign information still cramps his style

spot We happened to be in the office of the timebuyer appointed to handle a particular account when he got the news, in memo form.

Here it is, addressed to a timebuyer responsible for placing more than \$1,000,000 of business annually:

A & R Co. has decided on spot campaign for 52 weeks at \$20,000; one station in New Haven, one in Philadelphia; newscast or participation in variety show, 7 A.M. to 9 A.M. Please give program, station availabilities.

"What's the campaign for?" we asked.

"Search me," replied the timebuyer. What you see is what I know, and it's standard procedure. It is something of a secret whether the client is going into a new market, clearing some over-loaded dealers' shelves, strengthening a weak market, or introducing a new product."

It goes without saying that this timebuyer is not being used by the agency

that pays him his salary. This knowledge, which could put added punch behind that \$20,000, is completely lost. Lost, too, is morale. He chimes in on the frequently encountered opinion that a timebuyer's job is a dead-end street. Some of them pass from the scene due to old age or boredom.

If memory serves, it was Benjamin Franklin who said that the sign of a good executive is one who picks a good man for the job, and leaves him alone

Why doesn't he contribute more?	How can he?
<p>He is sometimes not appointed with radio know-how as prime factor</p> <hr/> <p>Because he is being by-passed in major contacts and decisions</p> <ol style="list-style-type: none"> 1. Rarely meets client 2. Not in on initial conferences concerning objective 	<p>By agency re-evaluation of importance of timebuyer's position</p> <hr/> <p>By frank appraisal of agency set-up. If it is not permitting the timebuyer to do his best work, discuss ways and means of rectifying procedure</p>
<p>Because too many stations supply inadequate working material there's frequent hindsight instead of foresight in selling</p>	<p>If you want him to buy your station, give him factual, forceful and realistic reasons why</p>

to do it. But if wise old Ben were alive today, we think he'd agree that the extent to which some timebuyers are left alone is responsible for them not doing the fullest job.

The obvious question is why doesn't a by-passed timebuyer do something about it? Why doesn't he go to the higher-ups and ask some questions about the account? Some of them do, up to a point in their career where caution steps in and enthusiasm and stubborn insistence on doing a good job step out. If that's all they want of me, they figure, that's all I'll do. Experience has taught that the timebuyer who, uninvited, projects himself into the picture after the campaign, copy slant and objective have already been agreed upon is not always welcomed with open arms . . . particularly if his opinion tends towards a different approach than that of his superior!

We are not, of course, actually quoting any one timebuyer; merely the gist of an extreme example. But it does exist, just as the setup in the accompanying sketch exists. Only it isn't as funny to the timebuyers who are forced to operate that way as it is to our artist. If it were an isolated case, it would have no place in this story. We'd put it down to personality problems or some troublesome kinfolk. In any words—a free hand to function to the best interests of the client, to educate him, are prime prerequisites for timebuying.

Timebuyers' problems, and how they can be licked—as pointed out in the box on this page—do not apply to all agencies, nor to all stations and their representatives. Generally speaking, the current attitude and frame of mind among timebuyers in both large and small agencies is that if timebuying's strides towards maturity are painful, and often halting, at least they are being taken.

Where the picture is black, it's often pure ebony, but where it's bright, the timebuyer is as happy as he is hectic. The two extremes (and oddly enough, the distance between them is practically uninhabited) have one thing in common: very definite ideas about what is right with their niche in the complex radio field; what is wrong, and how the faults can be corrected.

There is no fuzzy thinking, no searching around for angles. Collective thinking falls into a definite pattern, even when parts of that pattern may

(Please turn to page 55)

Everybody knows but the timebuyer

(It often happens)





THIRTY THOUSAND STORE WINDOWS FROM COAST TO COAST GAVE HEAVY MERCHANDISING TO WORLD SERIES BROADCASTS

The Gillette score

Peak radio and TV audiences,

stimulated by intensive promotion, keep razor sales sharp

over-all When Gillette Safety Razor Company plunked down a cool \$150,000 for airing baseball's world series this year, it expected to get plenty of plus promotion from radio stations. It did—everything from roving sweater girls who carried portable radios on city streets and answered questions about the game, to more than 40,000 streamers reminding people several days ahead of opening game time that Gillette would bring them the series over station WAAA.

It not only got the royal promotion treatment the world's most famous baseball classic always gets from dealers and stations alike—the company

broke all previous records in sales of its special world series merchandise. Gillette merchandising and promotion gears began to turn away back in June, even before the season got under way. You don't excite to the extent this classic did, the people in 26,000 homes (estimated by Crossley, Inc.), and the untold thousands who listen in various public places, without plenty of advance planning. Mutual network and individual station promotion departments meshed in later.

The approximately 700 stations (including about 200 that supplemented the regular Mutual lineup) all gave the

championship playoff the promotion "extras" that delight a sponsor's heart. Dozen's of outlets like WING, Dayton, WLW, Cincinnati, WGN, Chicago, WIP, Philadelphia, etc., came through with superior campaigns that garnered almost fantastic word-of-mouth advertising for the sponsor.

Gillette, pioneer manufacturer of safety razor blades and holders is so sold on the importance of aggressive promotion of its sponsored events that it takes nothing for granted. They not only wanted evidence in the form of record-breaking listening and viewing of their biggest advertising and sales pitch of the year; they wanted to

know just what and how much participating stations contributed promotion-wise. The MBS audience promotion department, headed by Carleton McVarish, funnelled all station promotion reports on to the Detroit office of Gillette's agency, Maxon, Inc.

The company's annual "Cavalcade of Sports" built Gillette's net income last year to over fifteen million dollars. That gave stockholders a return of \$6.80 per share of common stock. This was an increase over the previous year of approximately three and a half million dollars. Common stock value was also up \$1.69 over the previous year. Although figures for 1949 have not yet been released, the company reports earnings up substantially the first three quarters of this year over the corresponding period of 1948.

Gillette, though one of the earliest, has been far from alone in the business of making sports sponsorship pay off at point of sale. Atlantic Refining Company in the East and Signal Oil in the West, Wrigley, General Mills, P. Lorillard (Old Gold), etc., early backed up their belief that sports can build big business.

In no case, however, have sports made a more spectacular contribution to product popularity and sales than they have to Gillette. It has been many years since their shaving equipment was patent-protected. There are dozens of blades and holders from the expensive Rolls to five-and-dime brands to divide up the market. But systematic promotion over the years has so linked Gillette's name with top-notch sports attractions that the Gillette

name rides high on the excitement engendered by wave after wave of highly publicized contests from the Kentucky Derby to the gem of the "Cavalcade," the World Series.

The merchandise to be featured in this year's series promotion (a Super-Speed razor and plastic Styrene travel case) was decided on even before merchandising ideas started popping last June. The selection wasn't final until spot radio tests were made in six cities in various parts of the country. Men liked the deal, a \$1.75 value for \$1.00. The early selection enabled the manufacturing department to arrange its production schedule for heavy shipments to dealers in August and early September.

Part of the individual station's job in building up listenership to the baseball classic was to create as much eye and ear recognition of the name Gillette as possible. The company helped out by giving the World Series outlets 40,000 streamers imprinted with each station's call letters, to be placed in store windows. Gillette outlets themselves put up 45,000 additional streamers.

Basic promotion material went to each station from Mutual in the form of a kit complete with ideas for air promotion, sample announcements, sample newspapers ads, and mats. Gillette reports that most stations came through with good basic promotion on their own air and with ads on sports and radio pages of local newspapers. These ads usually credited Gillette as sponsor of the broadcast.

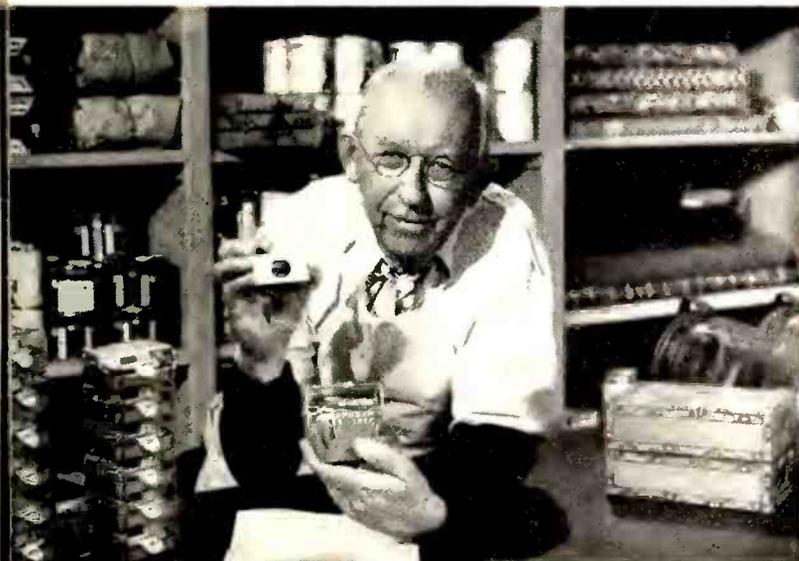
The work of WIP's promotion de-

partment (Ralph Minton and Sam Elber) is a good example of what company and agency labeled superior. Working on the theory that a good subject would create a lot of talk, they hired four shapely models to carry portable radios about the heaviest traffic districts of Philadelphia and into establishments with heavy male traffic. The models wore brightly colored sweaters and baseball caps, and carried in addition to their portable radio a pennant reading WIP, WORLD SERIES STATION, ASK ME THE SCORE (hundreds did).

The girls toured into theater lobbies, large department stores (lingering in men's wear departments), hotel lobbies, and in railroad stations. Thousands of people saw them, and they broke plenty of picture space. A series scoreboard was kept up to date at the WIP street entrance. But not by just any old score-keeper. This one was another attractive model wearing the usual baseball cap. The giant scoreboard in the largest window of the Gimbel store was attended by a former Miss Philadelphia.

Station president and general manager Benedict Gimbel, Jr., generated more talk by inviting local sponsors and agency men to watch the game on television in his own office. But they had to buy a Gillette Super-Speed and shave right there. This also broke picture space in three or four national advertising trade publications. Another eye-catching stunt was to place huge baseballs on either side of the WIP mobile unit, whose loud speakers aired

(Please turn to page 62)



Retail dealer is enthusiastic rooter for his team—and Gillette Blades



Sponsors join WIP's Ben Gimbel Jr. and Gordon Gray for shaves

More FACTS wanted

ANA members need a lot of data on

station coverage, markets and programs

over-all Although Broadcast Measurement Bureau has announced its intention to "conclude operations on 31 December, 1949"—except for servicing operations for Study No. 2, to be released in the next few weeks—advertiser and agency executives have emphasized so strongly their need for "standardized, authenticated, comparable, continuing audience measurements" that a successor organization may be born before BMB expires.

Radio may be the most-researched medium, as many broadcasters contend, but advertising buyers still don't get more than a fraction of all the facts they want from stations and other sources.

In the last 15 years a lot of broadcasting research services have sprung into being. More are entering the field every month. But the facts available still fall far short of advertisers' demands. The lack of them is beginning to hurt broadcasting's case against other major media.

While the number of radio homes expanded 34.5% from 29,200,000 to 39,281,235 between 1940 and 1949, the number of AM radio stations in this period grew 221%, from 814 to 2,612. In the last year alone the number of TV sets in operation has quadrupled and the number of TV stations has grown about 150%.

Many of the new-station owners haven't the manpower nor the money to provide advertisers with all the facts they want. Many of them—men primarily engaged in other businesses—unfortunately have looked upon broadcasting as a get-rich-quick sideline, which would not require aggressive selling based on adequate facts.

But the simple arithmetic of the matter is that the number of AM stations alone in the last decade has increased several times as fast as the number of radio homes. Although the nation's dollar income has nearly trebled in this period, our real income, after allowing for inflation, has not grown much more than 50% and the nation's population has increased only about 13%.

Meanwhile, newspapers, magazines and outdoor all have lifted their advertising volume and circulation to record levels. More than 700 FM stations are contending for the broadcast audience, and television already reaches a regular audience of more than 10,000,000.

In this picture it is important for radio to put its best foot forward. Its ability is great, but facts must be presented that hit home to the advertisers.

The total \$5 billion-a-year advertising "pie" is big. The \$500 million-a-year broadcast part of it also is big. But even if it were divided only among the AM stations, it would bring an average gross advertising revenue per station of only \$190,000. And TV and FM competition is bringing the average down below this figure.

The solution is threefold: to increase the size of the whole pie (and the advertising-to-sales ratio is lower today than it was 10 years ago); to increase broadcasting's overall part of it, and for individual stations to make the most of their own facilities, audiences and markets.

Advertisers aren't baking the pie for fun: every slice must be weighed carefully for its ability to sustain and develop sales and profit. More and more they are spending their money only

on *proof* of the kind of coverage they want.

It's up to the individual medium—the individual station—to provide the proof.

After its 10 November meeting, BMB's executive committee announced that Association of National Advertisers, American Association of Advertising Agencies and National Association of Broadcasters, which jointly direct BMB, "are currently working on plans for a successor organization which shall preserve the tripartite function of this important research measurement."

What effect the 15 November action of the NAB Board, which terminated BMB, will have on a future yardstick is yet to be determined. It is likely that if a successor setup develops it will be labeled more as a yardstick of station *coverage* than *popularity*.

Several months ago the bureau's executive committee had asked each of the three associations "carefully to analyze and describe those of its research needs which can best be served by a tripartite cooperative organization."

The Four A's surveyed hundreds of agency executives (SPONSOR, 7 November). Virtually all of them were found to favor continuance and expansion of BMB. To BMB, however, the Four A's under the chairmanship of Linnea Nelson, J. Walter Thompson Company, made no specific suggestions on areas which BMB should cover. The Four A's said merely that "extension of service should be an evolutionary development, depending upon the requirements, the development of techniques and the necessary financing."

On the other hand, the 235 members of the ANA's radio and television group and its 22-member steering committee passed a long resolution covering the entire range of "research data concerning the physical coverage and actual penetration of radio and television stations."

These firms spend probably \$400,000,000 annually in advertising.

The resolution followed four months of discussion and depth interviews with members of the entire group by a technical subcommittee headed by Joseph M. Allen of Bristol-Myers Company.

The five categories of data sought by them are:

1. The area covered by a station;
2. Market data;
3. Program audience for individual stations and networks;
4. Physical characteristics of stations;
5. "Product information that can be of major assistance in special cases."

Data in the first category, on station area, generally would continue under a tripartite organization such as the BMB, the ANA said. Information in the other four categories generally would be provided by stations and networks and other research sources.

Under Point 1 advertisers want to know:

- A. Total number of homes that can listen to a station, subclassified by counties, townships and other subdivisions;
- B. Frequency that a home or family listens to a station;
- C. Total number of homes that can listen to a station, day or night;
- D. An indication of any seasonal shift in listening to specific stations.

At present, the ANA committee explained, BMB "is set up to provide data under the first three divisions of Point 1. Since the frequency of BMB reports is limited (thus far to once in three years—ED.) seasonal trends for individual stations are not available." Studies by C. E. Hooper, Inc., A. C. Nielson Company and others fill some of these gaps.

The ANA pointed out that the type of data covered by the four subfactors, "in essence, gives the total potential audiences to stations in the United States," and is "essential to the effi-

(Continued on page 67)

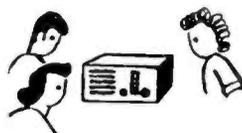
Leading advertisers want . . .

tripartite research (directed jointly by advertisers, agencies and broadcasters) to provide data on station coverage:

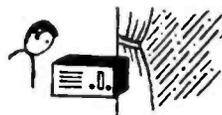
1. *Total number of homes in area*



2. *Frequency of home or family listening*



3. *Seasonal listening shifts*



Leading advertisers want . . .

independent research to provide data on:

1. *Program audience*



2. *Station characteristics (power, frequency, signal clarity, etc.)*



3. *Other data (sponsor identification, program sales power, product use, etc.)*



4. *Other market characteristics*



Cranberry on the air

Intensive Eatmor

campaign on women's participations helps put turkey

trimmin's on nation's holiday tables



To Webster, the fresh cranberry is: *The bright-red, acid berry of a plant (genus Oxycoccus) of the heath family; also, the plant. Cranberries are grown in low, periodically flooded areas, called cranberry bogs.*

To Americans generally, the fresh cranberry is one of the nation's most time-honored dining customs, without which no Thanksgiving or Christmas turkey would be complete.

To the American Cranberry Exchange, a cooperative marketing or-

ganization which sells and distributes nationally the berries of several thousand ACE members, the fresh cranberry is a thriving seasonal business, and the basis of an also-thriving seasonal advertising campaign. For more than a quarter-century, the ACE has been building public acceptance for its tasty, bitter-sweet product during the September-January "season" by promoting Eatmor cranberries in various advertising media. Most recent addition to this list, and one that is already doing a top job in building seasonal

business, is broadcast advertising.

After a limited testing of radio during the last ten years, the American Cranberry Exchange is today sponsoring its largest air campaign. As compared with some of the air-selling campaigns at ACE's agency (BBDO, N. Y.) this campaign is not big. But, radio is today selling Eatmor cranberries on a limited national basis, and doing a good job, in most of the nation's major markets.

Like other food advertisers, American
(Please turn to page 48)

IT
IS

INEVITABLE!

It is inevitable that Lang-Worth will continue to lead with a program service pledged to increased profits for broadcasters!

Lang-Worth was **FIRST** with a transcribed library of all Non-ASCAP music—which spearheaded the copyright victory and saved the industry millions of dollars. **FIRST** to separate, on individual discs, ASCAP from Non-ASCAP for "per program" operation. **FIRST** to stop waste and confusion in the program department by ditching the elusive index card for "Talendex". **FIRST** to furnish voice tracks of name artists...authentic program themes, mood music and production aids in abundance.

...and Lang-Worth was **FIRST** to build "Network Calibre Programs at Local Station Cost". **FIRST** to publicize these programs with Agencies and Advertisers. In the past ten months over 2000 individual advertisers sponsored 141,856 quarter-hours of these "Network Calibre Programs". Lang-Worth is the most widely sponsored library service in the world!

THE CAVALCADE OF MUSIC

Now on 486 stations! Features the glamorous Cavalcade Orchestra and Chorus (56 pieces) directed by D'Artega, with top-name guests. Says Ted Cott, V.P. and Director of Programs, WNEW, New York, "...best rating-bait we know. Tied for first place among all New York Stations when Hooperated on WNEW."

30 minutes, 1 weekly



MIKE MYSTERIES

On 392 stations. Musical show incorporating 2-minute mystery gimmick, written for Lang-Worth by Hollywood's John Evans ("Halo for Satan", "Halo in Blood", etc.) From Bill Laurie, KEBE, Jacksonville, Texas. "...My Sales Manager says easiest-to-sell-show ever offered. Twelve minutes with first prospect and order signed for entire 52-week series!"

15 minutes, 5 weekly

THE CONCERT HOUR

An imperishable Lang-Worth regular! Continuous use by more than 300 stations. Universal appeal of immortal classics, enhanced by the dignified interpretations of the celebrated Lang-Worth Symphony and Concert orchestras. Direction by such outstanding conductors as Howard Barlow, Erno Rapee and D'Artega. Eminent guest soloists—interesting and informative program notes

30 minutes, 1 weekly





THROUGH THE LISTENING GLASS

Heard over 416 Lang-Worth Stations! "A Wonderland of Music", enchanted by the dynamic performance of the "Silver Strings". Features Johnny Thompson, romantic baritone starring on Broadway—"Miss Liberty". From WFAA, Dallas, "Wilkins Travel Goods reports proven audience response to "LISTENING GLASS"...another example of a Lang-Worth network-calibre program at local station cost."

30 minutes, 1 weekly



THE EMILE COTE GLEE CLUB

One of the most commercial units in radio today. Sixteen male voices and soloists, with a repertoire of more than 200 well-known songs, performed with warmth and friendliness. Audience ratings? WTIC, Hartford, Connecticut 17.0; WCAU, Philadelphia, Pa. (Pulse) 7.8; WFEA, Manchester, New Hampshire—31.7; WHDH, Boston, Mass. (Pulse)—11.5; WSYR, Syracuse, New York—8.3; WHP, Harrisburg, Pa.—8.7; WLEC, Sandusky, Ohio. 35.9!

15 minutes, 5 weekly



MEET THE BAND

Now on 403 stations! Participating sponsorship. Cream of the Lang-Worth Dance Band section: Dorsey, Monroe, Carle, Busse, Barnet, Nichols, Morgan, Basie, Fields, Anthony, Qinton, Pastor, Mooney and more. Voice tracks of name band-leaders give personalized openings and signatures to programs. Entertaining copy on "life and works" of America's leading bandsmen.

30 minutes, 5 weekly



11 MORE NETWORK CALIBRE PROGRAMS!

Eleven more carefully prepared, intelligently written programs—along with special Production Shows for nationally important holidays—round out the Lang-Worth Program Service. Western—"RIDERS OF THE PURPLE SAGE". Religious—"YOUR COMMUNITY CHAPEL". Dance—"KEYNOTES BY CARLE", etc. Additional pre-selected "listening music" formats.

Always **FIRST** in the past, Lang-Worth is . . .

FIRST IN THE FUTURE . . . with

"The NEW Lang-Worth Transcription"

offering these **15 ADDITIONAL POINTS OF SUPERIORITY!**

1. GREATER TONAL FIDELITY: A newly developed cutter, important refinements in processing, and a revolutionary patented process of manufacturing combine to produce a plastic reproduction with the highest degree of tonal fidelity ever achieved!

2. LATERAL CUT: Reproduces perfectly with the same sound system you are presently using for phonograph records and commercial transcriptions.

3. ANY STANDARD STYLUS: Not microgroove! Tapered like the letter "V", the groove accommodates standard coarse-line styli of 2½ or 2 mil radius, down to 1 mil.

4. UNIFORM LEVEL: Reproduction of every disc is uniform in overall level.

5. MINIMUM SURFACE: Superior processing and a special plastic result in surface noise that is nil!

6. SUPERIOR DURABILITY: Laboratory tests prove no wear or loss of high frequency response until after the 200th playing.

7. SIZE AND WEIGHT: 8 inches against 16 . . . 2 ounces against 12½ . . . ½ the diameter, ¼ the area, less than ¼ the weight!

8. SHIPMENTS PREPAID: ALL shipments and releases (including basic library and cabinet) sent PREPAID to subscribers.

9. FREE REPLACEMENTS: Increased 50%. Additional above quota furnished at 60¢ each, transportation PREPAID.

10. CUEING AND LABELING: Optical cueing device—simple, accurate. Cue it in the dark! New label gives title, timing, tempo, source, copyright and vocal entrance.

11. CABINETS AND FILING: One Globe-Wernicke steel cabinet (22x25x-32) with roller-bearing suspension, houses the entire basic library (5000 tunes) and 3 years of subsequent releases.

12. ASCAP and Non-ASCAP: ASCAP music never on same disc with Non-ASCAP. Separate discs—distinctively colored labels—vital to "per program" operation.

13. SPECIAL THEMATIC MUSIC: All "special" and program themes, mood music, production aids on separate discs.

14. INSTRUMENTALS AND VOCALS: On separate discs, so labeled. Indispensable in building "all instrumental" or "all vocal" programs.

15. EASIER HANDLING: Minimum weight, size, tougher surface, guarantee easier handling. 1 hour of recorded music weighs 8 ounces!

Samples of the NEW Lang-Worth Transcription—covering every category of good radio programming—are available to you. Use coupon below or your letterhead.

It is **INEVITABLE!** Why delay?

LANG-WORTH

FEATURE PROGRAMS, Inc.

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

Network Calibre Programs at Local Station Cost

LANG-WORTH FEATURE PROGRAMS, INC.
113 WEST 57TH STREET, NEW YORK 19, N. Y.

Gentlemen:

Send full information on Lang-Worth Program Service, with FREE audition samples of "The NEW Lang-Worth Transcription".

STATION: -----

CITY: ----- STATE: -----

Four shots in the filming of a Chevrolet TV commercial



Number One TV Sponsor

Chevrolet and its dealers go all out with dramatic, variety, sports, and quiz shows

 Chevrolet is the most-desired car, and the most-purchased car in America today. Every magazine and newspaper survey made in recent years confirms this fact. So does practically any sidewalk study made by any casual observer on most any street.

For example, the authoritative American Magazine Market Guide showed, in a national survey, that with families who intended purchasing a car in 1949 the preferences showed Chevy a more than 2-to-1 favorite over its nearest competitor.

Chevrolet	25.6%
Ford	12.5%
Pontiac	10.6%
Buick	10.5%
Plymouth	8.8%

The difference was spread, fairly evenly, over more than a dozen makes to complete the preference picture of America's car-buying public. Since a few families, as more and more are doing today, intended to buy more than one car and often of different makes, the percentage total was slightly more than 100%, but the leadership of Chevrolet was clear-cut.

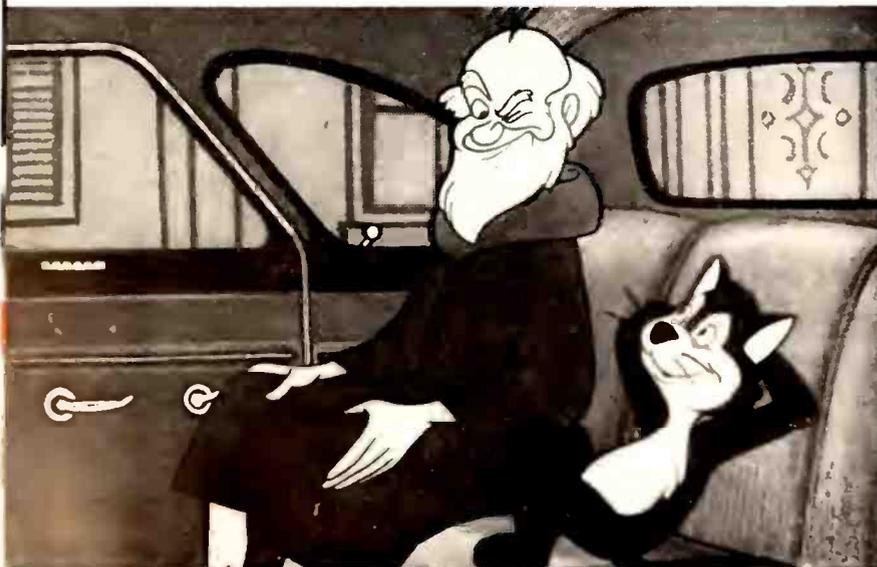
As for actual car ownership among the three-out-of-four families in this country who are auto owners, a recent newspaper survey turned up comparative figures. The top three makes of cars owned in America are:

Chevrolet	19.6%
Ford	15.5%
Plymouth	11.9%

To big, ubiquitous General Motors, such figures make sweet music. Chevrolet has been one of General Motors' many divisions since 1918 (although Chevrolet proper was founded by Louis Chevrolet and William Crapo Durant in 1911) and for the greater

Clip from a dealer-sponsored commercial

Chevrolet's three current network television



"Father Time" gets a passenger-view of back-seat comfort as an animated film star. Dane Clark is starred in this Navy drama, one of weekly NBC-TV half hour series.

part of the time since then Chevrolet has proved itself the star turn in G-M's industrial three-ring circus.

Chevrolets accounted for 815,401 of the 1,628,821 cars sold last year by General Motors, or about half of the total. Chevrolet trucks accounted for 412,052 of the 517,484 sold last year by G-M. or about four-fifths of the total. Since about 40% of the cars on the road today in this country were made by one of the General Motors divisions, this adds up to some big business.

Just how big can be seen from the Chevrolet portion of the 1948 General Motors earnings. Last year, General Motors net sales were at the all-time high of \$4,701,770,340. The net income figure was \$440,447,724. About 44%, or some \$2,050,000,000 of the sales figure was due solely to Chevrolet, and the same proportion of the net income figure. Simply, Chevrolet is the biggest single contributor to the dividends received by the 436,000-odd stockholders of General Motors. It is obviously important to General Motors, and its stockholders, to keep it that way.

The biggest single force that keeps Chevrolet in its spot as the number-one car in the country, both from a sales and earning angle, is advertising. Chevrolet's advertising is indeed a "force," since the over-all ad budget amounts to something between \$15,000,000 and \$18,000,000 annually for all media.

"Chevy" has for years been one of the nation's leading advertisers in such media as radio, newspapers, magazines, farm papers. Sunday supplements, etc.

(Please turn to page 41)

Chevy looks to dealers for local TV sponsorship



"Famous Jury Trials," a weekly local thriller-diller, is a dealer-bankrolled television offering



"Winner Take All," a quiz favorite including "The Chevrolet Girls," pleases New York dealers

Football appeal to fans of drama, football, variety



Dame vs. Opponents gets the play over NBC-TV during the football season



Mary Healey and Peter Lind Hayes co-star on CBS-TV "Inside USA" alternate weeks



Mr. Sponsor asks...

“Do you think that every other week presentation of major TV programs could be made to carry enough advertising impact?”

Bruce MacLury

Director of Advertising & Sales Promotion
Bigelow-Sanford Carpet Co., New York

The Picked Panel answers Mr. MacLury



Mr. Mowrey

The question whether every other week presentation of major TV programs could be made to carry enough advertising impact depends upon a number of variable factors. One of these is the nature of the product to be advertised. Another is the type of program used—whether it is a simple presentation with comparatively little publicity or promotional value or an elaborate production bound to catch the attention of the press and viewing public. Still another factor is the kind of advertising message riding on this video vehicle. If it is the kind of message that depends upon constant repetition it should be given sufficient opportunity to pound away with that message.

I would be inclined to favor the chances of a class product such as a fine automobile, or a product or group of products more efficiently aided by subtle institutional advertising, when TV is to be used less frequently than once a week. In such cases the programming tends to be more elaborate, more expensive in talent costs, and is accompanied by intelligently planned advertising in the daily press to augment and build the TV show. Even in

this instance a regularly scheduled weekly presentation would be better, but the twice monthly show would also prove effective, because of the supplementary pressure.

However, when repetition is the keynote of the advertising approach—particularly when the sponsor uses such devices as slogans or stylized visual gimmicks, the impact of the message is naturally weakened by less frequent presentations. This would tend to be true, obviously, of most low-priced home products in the food and drug field.

Brevity, it seems to me, may still be the soul of wit, but to apply this to television advertising without careful attention to all the factors involved would invite a costly campaign in terms of return per advertising dollar. Be brief, if you must, in the frequency of your TV presentations, but don't fail to make each one doubly effective, doubly powerful, and equal to the task of making its message stick.

PAUL MOWREY

*National Director of Television
American Broadcasting Company*



Mr. Stewart

Television has such terrific impact that the same performer week after week, regardless of his talents and ability to come up with fresh material, is simply accelerating his burning out period.

For well over a year, I have had the firm conviction that many of the television shows on the air would not only do as well, but perhaps much better if they followed a bi-weekly schedule.



Mr. Tuttle

First of all, let's be sure that we understand each other as to the meaning of "advertising impact." If it is agreed that this oft abused phrase, in this instance, means the dynamic transmission of a sales message to a receptive audience with a resultant urge to buy—then we toe the starting mark together.

Things that are seen and heard on television are remembered much more clearly and much longer than they ever were on radio, and it is not only fair to the advertiser but also to the performer to extend the life of both. It is unfortunate that many advertisers and agencies are still thinking in terms of radio and are following the same formula of a weekly show. Television is an entirely new medium requiring entirely different handling and even the networks themselves should encourage bi-weekly programs or even stretch it to once every three weeks. This would make it possible for shows to go on right through the summer, because I think television will be watched and listened to during these months where radio failed to hold its audience during this period.

Furthermore, it will be less expensive and more precious rehearsal time will be given to each show and better programming will result to everyone's satisfaction.

D. W. STEWART

*The Texas Co., N. Y.
Advertising Manager*

Secondly, we must presuppose that all elements are in proper harmony and relationship to one another. The manufacturer's product is right for the medium; the program is geared for the audience to be reached; and the commercials make full use of television's potency as sales weapons.

That foundation established, I cast a strong affirmative vote.

In fact the "leap-frog" pattern of one production every other week—or even every third or fourth week—might well be "an aspirin for today's television headaches."

Radio preaches the gospel of continuity and regularity of frequency.

TV can afford to be a heretic. The basic differences between these two media make such a TV digression not only practical, but in many instances, profitable.

With the pin-point sales penetration of television, and its ability to depict a product visually as well as orally, a provision for a "leap-frog" television offering could have a most salutary effect on our advertising economy.

How many advertisers, for instance, take a four-color ad every week in any of the mass circulation magazines simply because space may be available? Few clients will complain about the lack of advertising impact afforded by a less than 52 week's insertion schedule.

There can be no question but that TV's time and talent costs are spiralling toward heights where but few advertisers dare tread. Certainly then, a regular or fixed telecasting pattern that calls for less than a weekly offering makes the medium not only a more sound but a more possible economic buy.

What effect would such an alternating schedule have on programming as a whole?

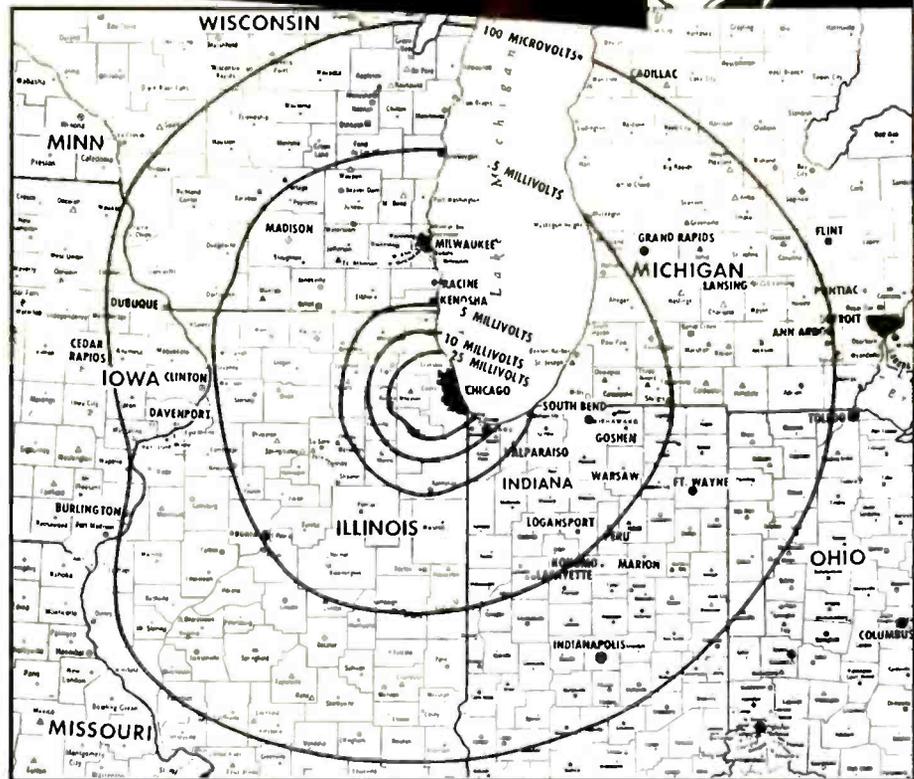
Obviously, it should improve it.

To begin with, it would give talent a longer professional lifetime. On the present week-after-week basis most name performers will wear the welcome off the doormat and will be "killed" by too many appearances. Listening to a Bing Crosby radio program every week is one thing, but seeing a Crosby movie every week is quite another.

Most important, such a plan would relieve the strain of attempting to put on a high quality production every seven days. It's a colossal pace to keep

(Continued on page 62)

What does a coverage map mean?



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

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

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

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

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

For full information, contact WCFL or The Bolling Company.

WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

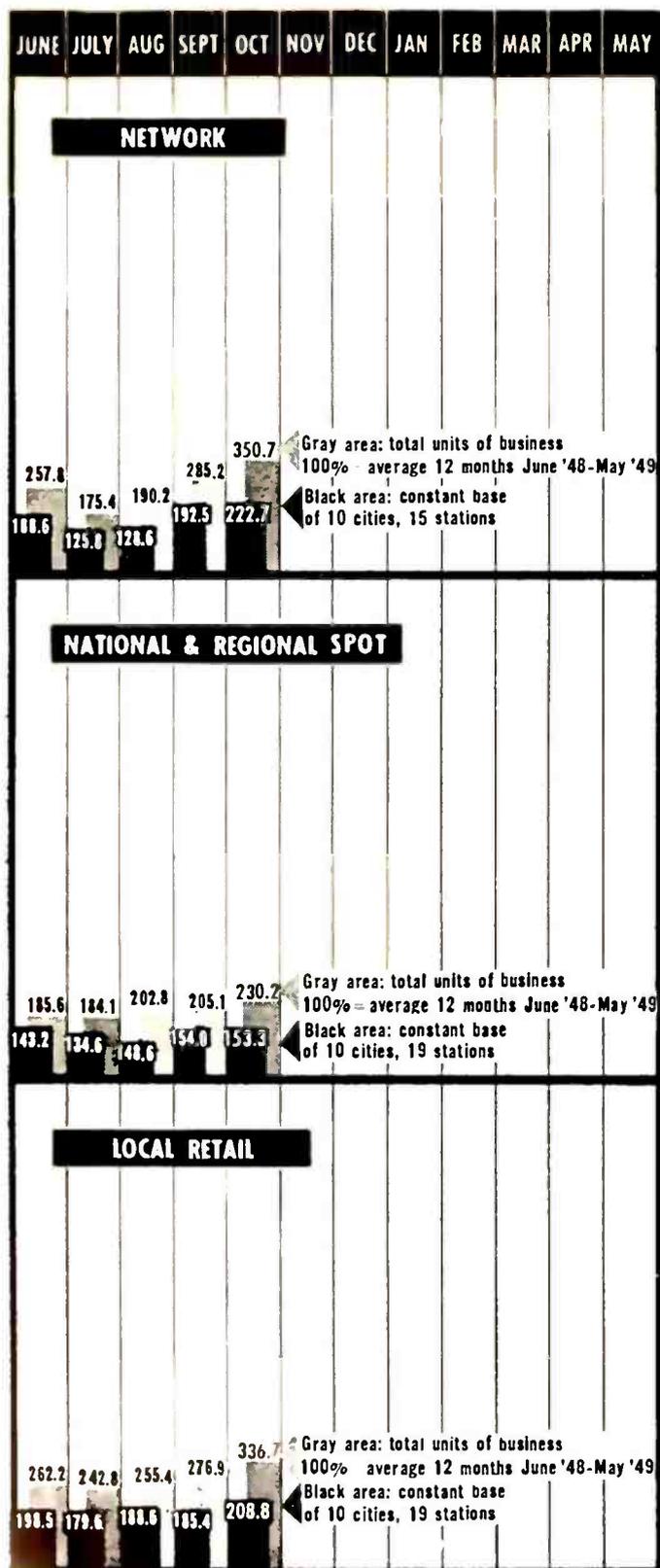
Represented by the Bolling Company, Inc.

An ABC Affiliate

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorobough Report on Television Advertising. Business placed during average month June 1948-May 1949 is used as base in each division of report.

The volume of TV advertising in October continued to move forward from September levels. Total network advertising expanded in this period from 285.2 to 350.7% of the base period. Soaps and toiletries, home furnishings, beer and wine, and miscellaneous increased their share of the network total, while automotive and food declined. Automotive and food, as well as beer and wine, expanded in national and regional spot TV, but jewelry and radio-television-appliances contracted. Percentage changes in the local retail group were small. Automotive and food showed some gains, and department store and personal service TV volume was proportionately less.



CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
NETWORK												
Automotive	16.6	16.2	9.0	17.2	12.9							
Food	8.7	11.0	12.4	13.4	11.6							
Clothing	0.6	0.0	.8	3.7	4.1							
Radio TV & Appl	26.2	12.1	31.7	18.1	17.2							
Soaps & Toiletries	14.6	18.0	12.0	11.5	13.8							
Tobacco	15.3	21.0	22.7	21.0	14.6							
Misc	4.2	5.0	4.8	4.9	9.5							
Beer & Wine	0.4	0.5	.5	1.9	3.6							
Conf & Soft Drinks	3.9	5.5	1.0	4.3	3.6							
Home Furn	8.1	9.1	3.1	1.2	8.1							
Drugs	1.4	1.6	2.0	2.8	1.0							
NATIONAL & REGIONAL SPOT												
Automotive	7.8	4.9	6.8	7.2	8.5							
Conf & Soft Drinks	2.9	3.1	2.6	3.6	4.0							
Beer & Wine	14.1	16.9	17.8	15.6	23.1							
Drugs	0.3	0.4	.4	.4	.4							
Food	14.3	13.7	12.3	13.5	16.5							
Clothing	2.6	1.2	1.0	1.4	1.2							
Radio TV & Appl	10.2	4.6	4.4	4.4	2.5							
Soaps & Toiletries	3.4	3.7	3.1	3.3	1.7							
Tobacco	11.0	15.7	18.0	15.3	14.1							
Jewelry	27.6	30.9	28.5	28.7	20.6							
Misc	2.7	2.7	2.9	4.3	4.5							
Builders & Sup	1.0	0.7	.5	.3	.2							
Home Furn	2.1	1.5	1.7	2.0	2.7							
LOCAL RETAIL												
Automotive	12.8	14.1	15.7	15.4	16.0							
Banks	4.9	6.0	5.0	4.5	4.1							
Depl Stores	7.6	4.3	4.2	4.6	3.5							
Food	10.0	11.3	11.8	11.8	12.6							
Home Furn	5.0	3.5	3.6	3.8	2.6							
Hotels & Rest	2.1	3.0	2.9	2.8	2.1							
Clothing	5.4	4.4	4.3	4.5	5.0							
Personal Services	8.5	7.0	6.8	6.8	5.7							
Radio TV & Appl	25.5	24.5	26.9	27.2	26.9							
Misc	12.3	15.4	14.3	13.0	17.3							
Jewelry	1.5	1.7	1.7	1.7	1.6							
Beer & Wine	1.4	1.1	.9	.6	.3							
Drugs	0.4	0.6	.4	.6	.9							
Tobacco	0.2	0.1	.1	.1	.1							
Conf & Soft Drinks	2.4	3.0	1.4	2.6	1.3							

CHEVY AND TV

(Continued from page 37)

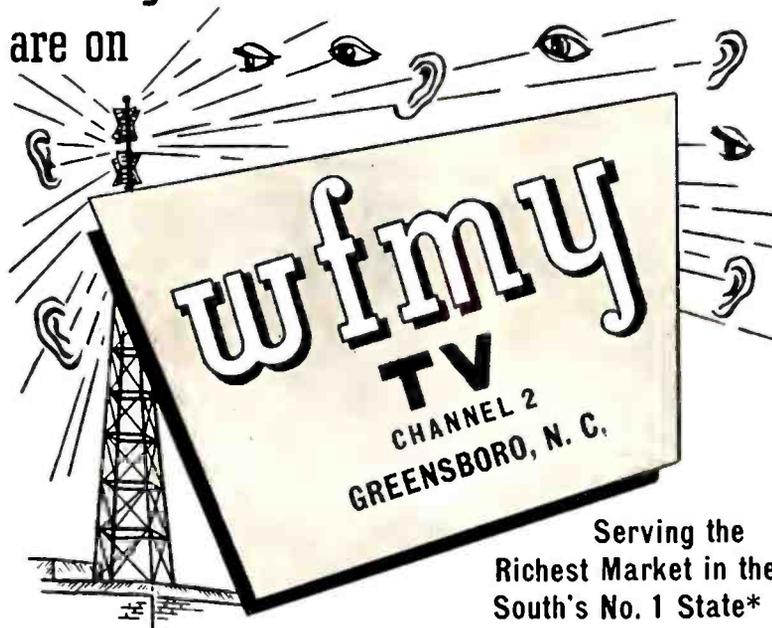
But, Chevrolet's most recent and most dramatic emergence as a power in advertising has been in the newest broadcast medium—TV. By far the biggest, integrated advertising operation in the visual medium is Chevrolet. The TV advertising of the big auto firm, unlike that of Ford, Buick, Oldsmobile, Lincoln-Mercury Dealers and others, can be viewed as an entity, because of a simple fact. Everything in TV that sells Chevrolets or Chevrolet dealers—from expensive TV variety shows like *Inside U.S.A.* to 20-second TV film announcements—is paid for out of factory-dealer advertising funds, or out of the advertising budgets or group budgets of thousands of Chevrolet dealers. Therefore, since the dealers are in the act from the top level on down, there is a unity to Chevrolet TV advertising that makes all the various components add up to a cohesive whole . . . about \$1,500,000 worth for time and talent in TV for 1949.

The current TV line-up for Chevrolet of program and spot schedules is like a great tapestry. When any portion of it is viewed individually, the viewer is likely to get an incorrect impression of the whole. No one part of Chevrolet's wide-ranging TV advertising is really representative of what Chevrolet does in the visual medium. But the total adds up to the most extensive campaign in TV to date from the standpoint of reaching most of the nation's viewers most of the time.

Chevrolet's network program list is impressive. Keystone of the program operation is the lush, popular *Inside U.S.A.*, an every-other-week musical review in the Hollywood manner which gets high ratings in its Thursday night slot on the CBS-TV network. *U.S.A.* has a price tag of an estimated \$20,000 for talent alone on each show, an Arthur Schwartz-CBS package. Chevrolet's *Tele-Theater*, currently in the "Top Ten" of Hooper, is the veteran of the program group, and is an NBC-TV, every-Monday-night, 30-minute dramatic series showcasing Broadway and Hollywood name stars. The weekly estimated talent costs run between \$6,500 and \$7,500. Last of the major network visual programs is Chev-

(Please turn to page 44)

The Eyes and Ears of the Piedmont are on



Serving the
Richest Market in the
South's No. 1 State*

4608 SETS IN USE AS OF OCTOBER 1, 1949†

SALES REPRESENTATIVES

HARRINGTON, RIGHTER and PARSONS, INC.

NEW YORK CITY: 270 Park Avenue
MU 8-1185

CHICAGO: Tribune Tower
WH 4-0074

Owned and Operated by

GREENSBORO DAILY NEWS and THE GREENSBORO RECORD

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

†Source: NBC Research Dept.

Ever need "sudden service" on SPOTS?

Sometimes you've just got to get your spots recorded and pressed in a hurry. Yet you must have quality too. That's where RCA skill and RCA equipment make all the difference.

As they do in every recording and pressing requirement! At RCA Victor you get the benefit of:

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

First in the field!

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

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

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

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

1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

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



WGAC

THE SOUTH'S GREATEST ADVERTISING BUY!

• **\$100,000,000**

paid every twelve months to workers in the Augusta, Ga., area.

• **AUGUSTA, GA.**

leads the South in per cent retail sales increase over 1948.

• **COVERAGE**

of this major market plus WGAC's large rural audience—145,000 radio homes—are helping

**ADVERTISERS
MAKE NEW SALES
RECORDS ON**

WGAC

**580 Kc.—ABC—5,000
Watts**

**AUGUSTA, GA.
Avery-Knodel**

RTS...SPONSOR REPORTS...

-continued from page 2-

Zenith finds color TV is still far away

H. C. Bonfig, v.p. of Zenith says there's no color TV system today with which "both public and radio industry could live." Color TV receivers built by Zenith for CBS early this year cost CBS \$1,000 each, he pointed out, but cost Zenith \$1,700 to make. . . Frank Stanton of CBS reiterates that color TV is "ready now."

NAB Extends Invitation to FMA

The NAB Board of Directors would like to see the FMA included in NAB ranks. During the past year FMA has been functioning primarily as a promotion and information setup. FMers would welcome a constructive NAB FM program.

Transit Radio invades Omaha

Transit Radio will move to Omaha in December, when test broadcasts and public opinion poll will get under way. . . FM is moving forward in other directions. WOR-FM, New York, has nearly doubled broadcast schedule from 42 to 79 hours a week to meet "great increase" in FM set ownership there. . . Storecast system, currently installed in 100 National Food Stores, gradually will be extended to all National stores in Chicago and surrounding area.

Integrated commercials get high Starch rating

After two months' analysis, Daniel Starch organization gives highest mark to integrated TV commercials, 80%; followed by dramatic, 72%, cartoon and stop motion, 63%, demonstration, 25%, service (time and weather), 14%. Comparisons are based on percentage of viewers who would buy brand advertised.

Lee introduces hats by wire

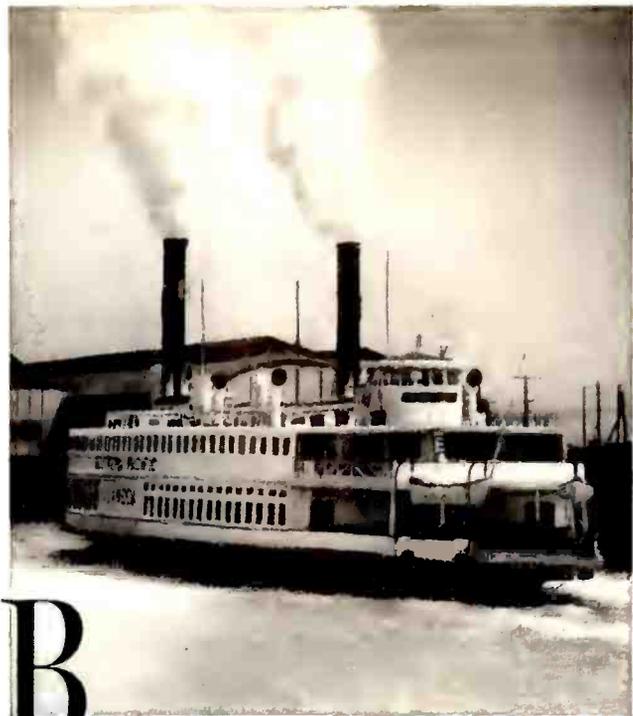
Lee Hat Company (Grey Agency) has made a deal with Western Union under which one can walk into any WU office and wire order for Lee hat to anyone via his nearest WU office. Gimmick is plugged on "Robert Montgomery Speaking" Thursday nights on ABC.

NBC sells package to RCA Victor

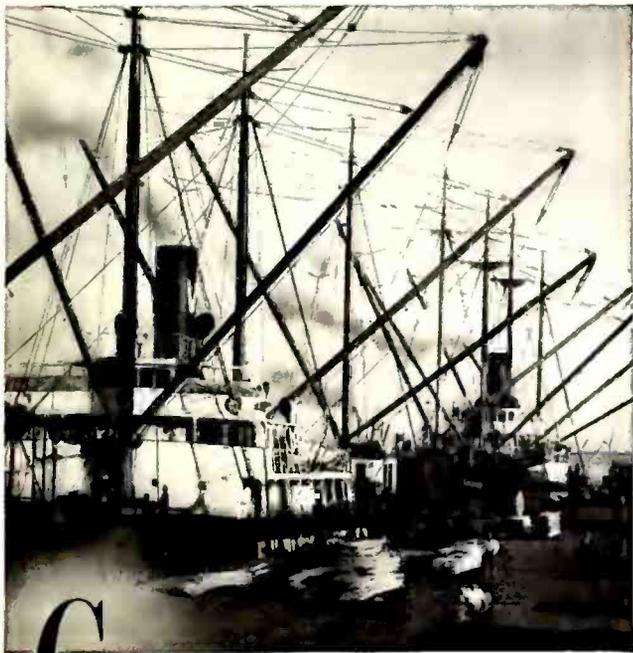
NBC division has sold to RCA Victor division of RCA "Screen Directors' Playhouse," network-built package, which will start (through J. Walter Thompson agency) on Friday, 6 January, at 10 p.m.



AND YOU CAN LAY TO THIS, mates: sailing is mighty smooth when you keep a weather eye on BMB. It proves that ABC delivers the big city markets AS WELL AS the towns outside. Long Beach is one good example; 73% of its radio families are ABC listeners, says BMB.



BOATING ABOUT THE BAY AREA you find practically every cove is an ABC anchorage. In Oakland, for instance, BMB shows that 87% of the radio families are regular ABC listeners—and it's just one of 42 Coast cities where ABC has 50% or better BMB penetration.



CRUISING UP THE COAST to Vancouver, Washington, we find that 70% of the radio families in this busy port tune-in ABC regularly according to BMB. Proof again that ABC's big-time programs build big audiences in smaller centers—and deliver the big cities, too.

On the coast you can't get away from ABC

FOR COVERAGE... ABC's booming Pacific network delivers 228,000 watts of power—44,500 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of *all* Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

FOR COST... a half hour on ABC's full 22-station Pacific network costs only \$1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

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

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700—DETROIT: 1700 Stroh Building • CHERRY 8321—CHICAGO: 20 N. Wacker Drive
DELAWARE 1900—LOS ANGELES: ABC Television Center • NOrmandy 3-3311—SAN FRANCISCO: 155 Montgomery St. • EXbrook 2-6544

CHEVY AND TV

(Continued from page 41)

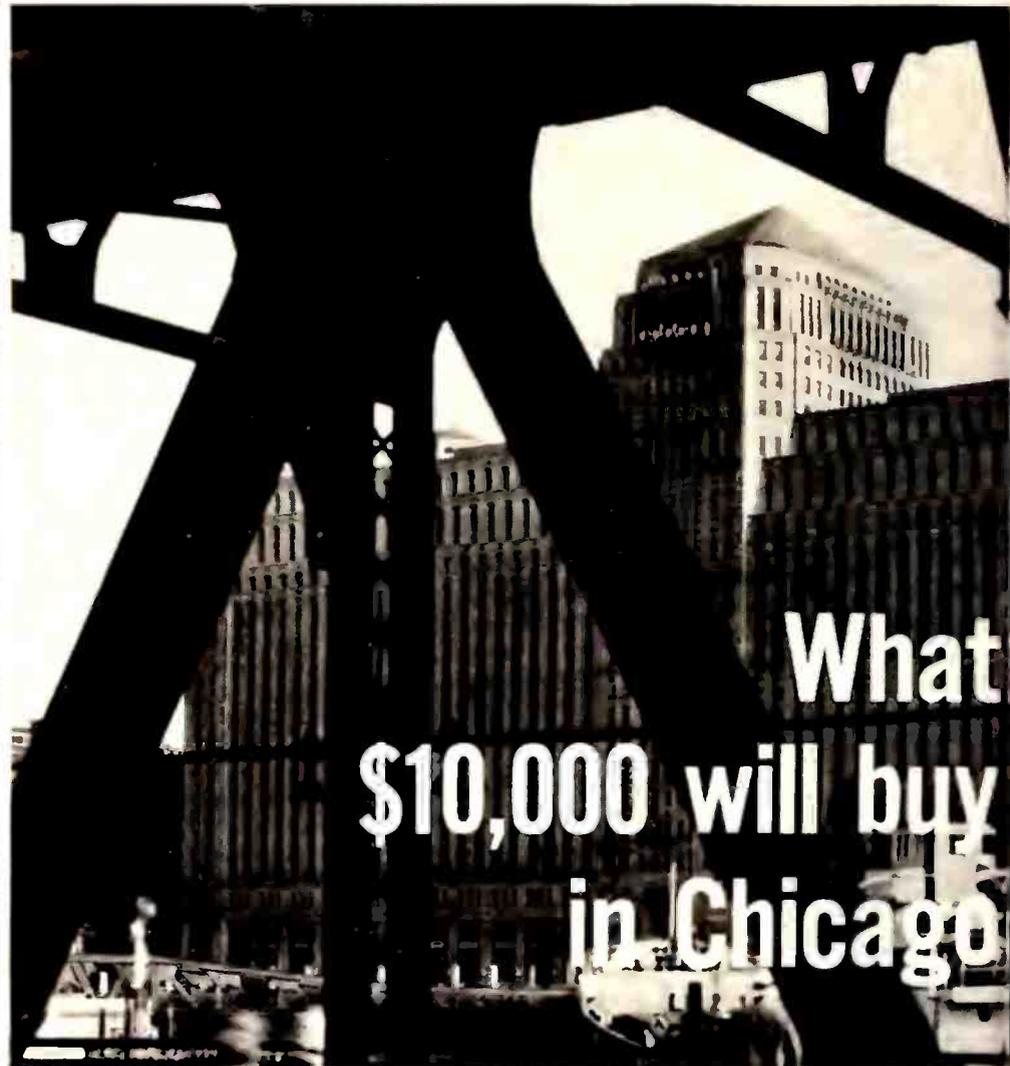
rolet's coverage for TV sports fans and "subway alumni" of the highlight games of the Notre Dame 1949 football season. The DuMont package's time-and-talent rights have been estimated at \$100,000 for the five-game series, or \$20,000 a game.

These three program operations are handled by Campbell-Ewald, Chevrolet's agency for over a quarter-century, the precedent for which is found in the agency's long-time association with Chevrolet dealers co-op advertising as an adviser and creative source for most of the factory-dealer advertising in newspapers, outdoor, etc., in which Chevrolet proper has a hand.

A king-sized TV account in its own right is the Local Chevrolet Dealers Association, Inc., an organization composed of dealers in New York, New Jersey and Connecticut. The account, now spending in the neighborhood of \$500,000 yearly for TV, is handled out of the New York office of Campbell-Ewald.

The Local Chevrolet Dealers Association is very much the wheelhorse for the other Chevrolet dealer groups throughout the country, and the LCDA group is the most active dealer organization in TV at the dealer level today. The LCDA, Inc., is currently sponsoring four TV programs in the New York market, as well as a series of TV film announcements. The group was originally the major sponsor of *Tele-Theater*, back in 1948, the early days (although only a matter of months) of Chevrolet's TV operation, when the show was called *Chevrolet on Broadway*. Today, the dealers in the LCDA, Inc., are bankrolling *Winner Take All*, a weekly, Saturday night, 30-minute quiz show on WCBS-TV; *Pantomime Quiz*, a half-hour kine-scoped charade show brought from the West Coast and telecast Tuesdays on WCBS-TV; and are among the participating sponsors (Monday nights) on WJZ-TV's *Roller Derby*.

Campbell-Ewald's basic programing philosophy behind the campaigns for the LCDA, Inc., so far has been to purchase shows with medium-sized price tags, although capable of pulling fair-sized audiences because of their novelty, basic appeal, and ability to fit into the over-all scheme of things at Chevrolet. The latest step in this thinking has been the purchase by the



If *frequency* of advertising is important to you, you can't afford to overlook this fact: A budget that will buy three pages in Chicago's largest newspaper, will buy sixty-five daytime quarter hours on Chicago's leading radio station, WMAQ. That's a full 13-weeks campaign of five programs per week.

If *circulation* in advertising is important to you, here's another fact: Your potential in the Chicago area is 173% greater on WMAQ than in Chicago's largest newspaper. That's 1,699,000 additional families reached by WMAQ who can *not* be reached by Chicago newspaper advertising.

N B C

Chicago's Largest Newspaper

3 full pages

or

12 quarter pages

Total circulation (ABC)

982,238

WMAQ — Chicago's
Leading Station

26 daytime hours

or

65 daytime quarter hours

Total BMB Daytime Audience Families

2,681,889



LCDA, Inc., of the televised version of *Famous Jury Trials*, a show familiar to most radio listeners, on DuMont's WABD in New York. *Jury Trials*, LCDA's fourth show, is a weekly, half-hour, Wednesday-night re-enactment of famous courtroom scenes of recent years. The varied appeal of the shows currently sponsored by the Local Chevrolet Dealers Association add up to an audience that is large in its over-all size, and varied in its viewing tastes. Rather than by buying a single, large, expensive show, the LCDA, Inc., reaches an equivalent audience with a greater frequency of impact.

Although the dealer group in the viewing range of the New York TV stations is by far the heaviest spender in the visual air medium among Chevrolet dealer groups, it is by no means the only dealer TV for Chevrolet. There is Chevrolet dealer TV in a growing list of major TV markets throughout the country, as other Chevrolet dealer groups follow the lead of the New York group in promoting, primarily, dealer services. Such dealer groups as those of Chicago, Columbus, Boston, Miami, and Los Angeles, have been actively on the TV air for some time with a wide range of programming and spot operations that run from sports events, wrestling, boxing, TV films and western music to low-cost TV spot announcements.

With the enormous amount of Chevrolet TV now on the air, it is difficult to think back to a day when there was no such thing as Chevrolet visual air advertising.

But such a time there was, and it was not long ago, either. However, even before Chevrolet was considering what it would do in television, Chevrolet was knee-deep in visual-and-sound advertising. Soon after Chevrolet first passed Ford in sales in 1927 (the year Ford abandoned the Model "T" for the Model "A" and dropped most of its advertising for several months) Chevrolet began the first experiments on a wide scale by an auto firm with "minute movies." These were shown throughout the country in small theaters (although some big ones, here and there, took them too) while Chevrolet advertising personnel began to do some serious thinking along the lines of visual-and-sound selling of the Chevrolet cars.

Some ten years after the first "minute movies" were being shown on the

When you plan your national spot radio campaign, you'll want to concentrate in the nation's major markets. The major stations in these markets you'll find are represented by NBC SPOT SALES:

New York	WNBC
Chicago	WMAQ
Cleveland	WTAM
Washington	WRC
San Francisco	KNBC
Denver	KOAO
Connecticut	WGY

SPOT SALES

New York • Chicago • Cleveland • Hollywood • San Francisco • Washington • Denver



atre screens, Chevrolet was beginning to think too, as was the Campbell-Ewald agency, about the future of then-new television. in 1938. Radio had never proved overly-successful for Chevrolet, due mainly to the fact that both Chevrolet and its dealers felt that the car had to be seen in order to be sold well. When the 1939 Chevrolets were scanned at an auto show in late 1938, held in New York's Rockefeller Plaza by NBC, Chevrolet executives paid close attention to how the cars looked on TV. Campbell-Ewald and Chevrolet, in the years that followed between 1938 and 1946, kept a close watch on all developments in the vis-

ual air medium and held many long sessions to discuss its implications for Chevrolet.

Finally, in May of 1946, Chevrolet decided that the time had come to experiment officially with TV. When it happened, it was the biggest thing in television up to that date. The first of four experimental Chevrolet TV shows was called *Fit For A King*, and was scanned by four DuMont cameras hired by ABC-TV to do the job at a six-stage DuMont studio set-up. Three other programs, *Let's Dance*, *Vacation Land*, and *Variety Revue* were presented by Chevrolet during June, 1946, to the relative handful of

viewers who tuned them in. These programs, the first ever presented in TV commercially by an auto firm, cost Chevrolet about \$10,000-\$15,000 for the series, out of a total ad budget for that year of some \$10,000,000. The percentage of the budget that went to TV in 1946 was hardly noticeable.

In the three years that have followed, Chevrolet's TV case history looks like a condensed version of a major advertiser's program list in radio over a period of twenty years.

Chevrolet (and its dealers) have sponsored a western film series, newscasts, Olympic Winter Games, sports special events, Stake Races, the Easter Parade, special Christmas shows, football games and an extensive list of weather and straight TV film commercials.

Today, nearly 100 times the 1946 dollar volume is being spent to promote the name of Chevrolet via TV. Chevrolet has found the visual air medium to be a flexible selling and public relations tool. It has helped sell Chevrolets, increase Chevrolet dealer service trade, and has helped pack the dealer showrooms when new models come out.

TV has proved to be a highly promotable form of advertising, both to dealers and to the public. The New York office of Campbell-Ewald, which handles the publicity on Chevrolet's national TV efforts as well as that for the Local Chevrolet Dealers Association, Inc., has received publicity breaks for Chevrolet's TV activities in leading consumer magazines, newspapers, supplements and in the trade journals, to the extent where it amounts to a sort of secondary advertising campaign for Chevrolet.

Campbell-Ewald's Winslow H. Case, agency Senior Vice President who directs much of the operations of Chevrolet's TV ventures, said recently: "We are measuring television just as carefully as any other advertising medium —by its results balanced against its costs. The most important criteria must be number of viewers-per-dollar, plus the strength of the sales impact. With that as our yardstick, we are carefully integrating television into the overall advertising program, together with the known and accepted effectiveness of the other media."

That TV produces results for Chevrolet is no longer a matter of doubt.

(Please turn to page 61)

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

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

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

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

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

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



How Popular Can You Get?

The campus hero has nothing on WCAO these days. Smart advertisers take a gander at the super-colossal CBS programming job this Fall—and rightly figure that WCAO is a better buy than ever in the Baltimore market. ☆ Ask your Raymer representative about availabilities on some of these popular

WCAO local favorites—"MUSICAL CLOCK"—"HOLD EVERYTHING"—"YOUR FRIENDLY NEIGHBOR"—"AFTERNOON CAROUSEL"—"THE HAL VICTOR SHOW"—"SATURDAY NIGHT FROLIC"—and many others. It's a *bonus* audience—backed up by constant WCAO local promotion and showmanship.



and every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

WCAO

"The Voice of Baltimore"

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

CRANBERRIES

(Continued from page 32)

can Cranberry Exchange has found that women's participation programs, due to their loyal following and intimacy of contact between broadcaster and listener, produce real results.

ACE is now airing live announcements in a dozen well-known women's participation programs in ten major markets. Such distaff-appeal shows as *Martha Deane* (WOR, N.Y.); *Mildred Bailey* (WCOP, Boston); *Women's Page* (WJW, Cleveland); and *Ann Holden* (KGO, San Francisco) have been sending thousands of women to their groceries, to buy the cellophane one-pound bags of Eatnor berries air-sold on the dozen ACE-participated shows.

In addition to this campaign, transcribed ACE announcements are aired in at least 25 major markets (not duplicating any of those on the participation list) during the cranberry-selling season, which starts in October and runs for roughly 13 weeks. Although BBD&O time buyers tried to spot ACE participations into as many woman's participation shows as possible, not all the markets on the ACE list had availabilities of this sort. The 25 markets in which the e.t. air announcements are heard, usually in daytime slots next to women's-appeal shows, are considered to be the next best thing.

Although American Cranberry Exchange has an over-all ad budget of some \$150,000-\$200,000* in newspapers, magazines, Sunday supplements (color) and various point-of-sale and promotional pieces, and radio's end of the budget is only between 10% and 15%. still radio functions as a major item in the ACE budget. The cranberry growers look on radio as a medium that, due to its varied audiences, delivers minimum waste circulation among a loyal audience on even a seasonal basis.

Radio does a top job for the ACE in its premium campaigns. Not every housewife knows how to cook fresh cranberries, and part of the job has been educational. A slick, colorful recipe book (40 pages) is being offered on the air in the participation shows, as well as in other ACE advertising, and radio has been producing

*A SPONSOR estimate, based on known 1948 and 1949 spendings.

(Please turn to page 61)



Disciple of Free Enterprise Caught in the Act

He sings the praises of the "Free Enterprise that the Founding Fathers farsightedly bequeathed us" — and practices what he preaches. Whether he's getting down to cold snacks in a midnight raid on the refrigerator, or unfreezing a hot news story in Washington, his prodigious appetite for facts is working full time.

Said Herbert Hoover: "In these days when our precious liberties are being menaced by the machinations of treacherous and faithless men who masquerade as 'liberals' and 'champions of the people,' his (Lewis') lucid, fearless, and exhaustive examinations of the vital issues of our time are of profound importance to all good Americans."

His lively 5-nights-a-week broadcast—the Fulton Lewis, Jr. program—is currently sponsored on more than 300 stations. It offers local advertisers the prestige of a network feature, at local time cost with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet — or the Co-operative Program Department. **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

"We consider money spent with WFAA over the last sixteen years one of our most fortunate investments."

FANT MILLING CO.*

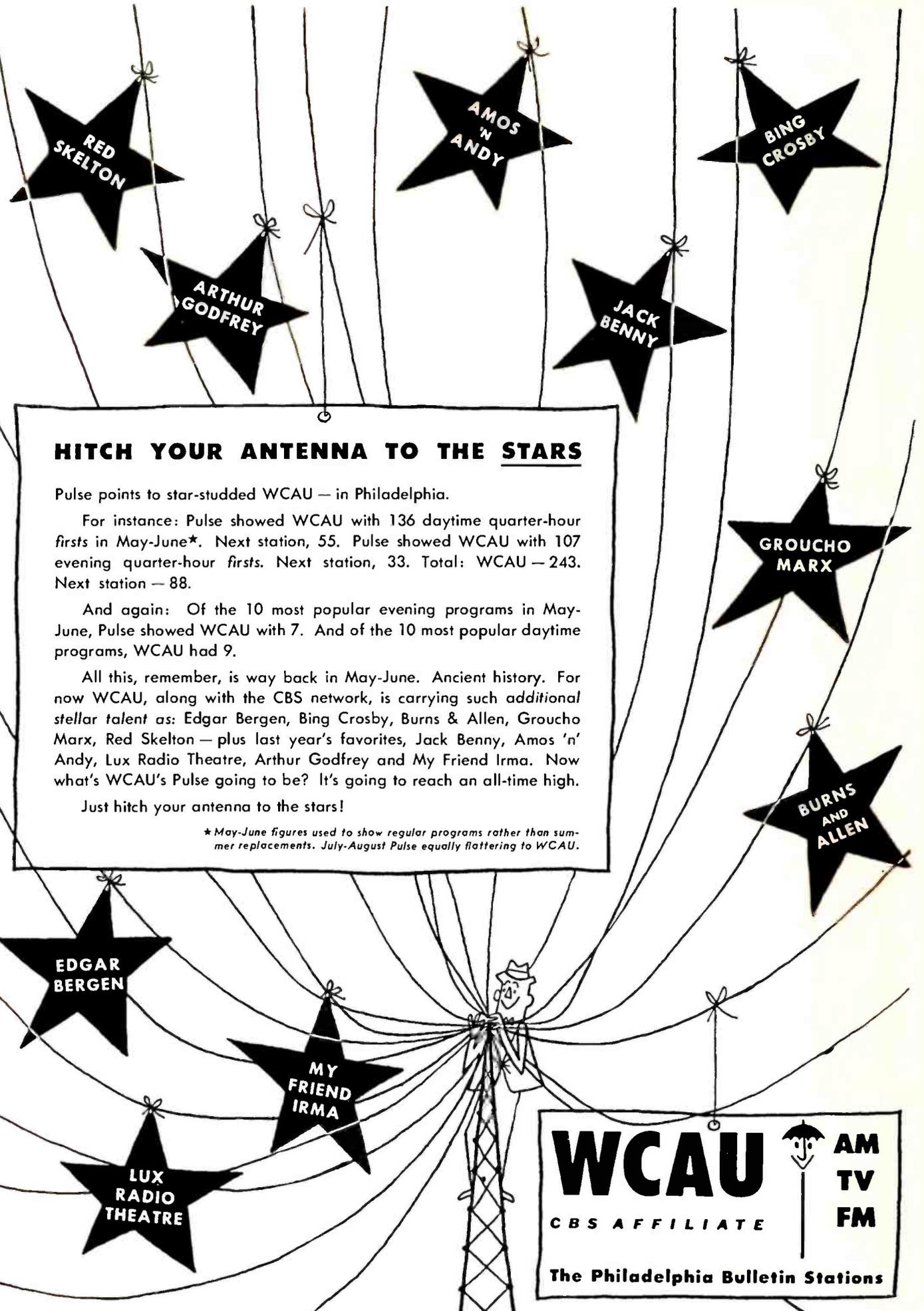
James A. Fant

President

*** NOW SPONSORING:**

Saturday Night Shindig (since 1944)
Noonday News, Monday through Saturday
(since 1938)





HITCH YOUR ANTENNA TO THE STARS

Pulse points to star-studded WCAU — in Philadelphia.

For instance: Pulse showed WCAU with 136 daytime quarter-hour *firsts* in May-June*. Next station, 55. Pulse showed WCAU with 107 evening quarter-hour *firsts*. Next station, 33. Total: WCAU — 243. Next station — 88.

And again: Of the 10 most popular evening programs in May-June, Pulse showed WCAU with 7. And of the 10 most popular daytime programs, WCAU had 9.

All this, remember, is way back in May-June. Ancient history. For now WCAU, along with the CBS network, is carrying such *additional stellar talent* as: Edgar Bergen, Bing Crosby, Burns & Allen, Groucho Marx, Red Skelton — plus last year's favorites, Jack Benny, Amos 'n' Andy, Lux Radio Theatre, Arthur Godfrey and My Friend Irma. Now what's WCAU's Pulse going to be? It's going to reach an all-time high.

Just hitch your antenna to the stars!

*May-June figures used to show regular programs rather than summer replacements. July-August Pulse equally flattering to WCAU.

WCAU  **AM
TV
FM**

CBS AFFILIATE

The Philadelphia Bulletin Stations

TIMEBUYERS

(Continued from page 27)

not be based on the personal experience of a given timebuyer. He knows it does exist and is keenly cutting down on the effectiveness of his pal, Joe Doakes over at the XYZ agency, whom we introduced above.

Roughly, every second timebuyer will tell you that, because his particular agency permits it, he is in the time-buying picture from the very beginning. His opinion carries plenty of weight within the agency because the radio staff respects him for what he is—a market expert. And many clients are quick to recognize his authority and value.

It's a rare client who knows the radio ropes. Frequently he comes to the agency bent on buying his product a high Hooper and thinking in terms of "circulation." The former has ceased to be a purely professional term, so he latches on to it when he decides to include radio in his advertising campaign. A high Hooper is a very nice thing to have, and its stature has been handsomely reflected by clients' sales figures. *But it may not be the answer to this particular client's needs.* As pointed out in "Can Your Program Grow" (SPONSOR, 7 November), the Mary Margaret McBrides, Housewives' Protective Leagues and other daytime women's programs (to mention only one category) may not roll up impressive Hoopers, but because of loyal audiences they shine when it comes to rolling up staggering dollar signs.

Space buying and time buying are two different things. "Circulation" is part of the average sponsor's preconceived objectives because it is a word he is familiar with from way back. Want to crack the market in certain areas? Okay, tell the boys to buy space in the magazines and newspapers in those areas which have the greatest circulation. As simple as that.

The timebuyer, given a free hand, gets the difference between space and timebuying across, backed up by concrete reasoning. He may, by so doing, cut the client's initial expenditure. But he more than justifies his recommendations in the long run. Both client-wise and sponsor-wise, there has been a meeting of the minds which benefits all concerned. The sponsor gets a clean-cut analysis of his needs and approach, how they can best be met. Meeting and proving them makes the client feel he is on solid ground, can rely on the agen-

WHEN BUSINESS is Harder to Get

- * **Locate Your Prospects**
- * **Analyze Your Competition**



Important Facts

You Need to Sell

THE 13,500 LEADING ADVERTISERS and THEIR AGENCIES

You can generate sales with precision only when you plot your sales course with facts. And the STANDARD ADVERTISING REGISTER gives you the pertinent facts you need about the Companies and their Advertising Agencies responsible for 95% of all national advertising in the United States.

In one handy compact book—you'll find listed and cross-indexed for instant reference, 13,500 Companies with 50,000 Executives listed by title, the Advertising Agency handling the account, 12,500 Brand Names, all subdivided into 47 classifications.

Once you subscribe to the STANDARD ADVERTISING REGISTER—you'll use it constantly—and you'll renew your subscription year after year. The hardest part of our job is to get the "Red Book" into your hands. So how about this? If you're a rated company, we'll either deliver or mail you on 5 day Free Inspection a copy of the STANDARD ADVERTISING REGISTER. No obligation, of course. What's your name and address?

The REGISTER LISTS

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executive
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

The Agency List

Standard source of information about 2,070 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year—the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.



Free



NATIONAL REGISTER PUBLISHING CO., INC.

330 WEST 42nd ST., NEW YORK 18, N. Y. • 333 N. MICHIGAN AVE., CHICAGO 1, ILL.

First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

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

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

cy, and wants to place future business with it.

In reverse, a timebuyer hamstrung by the type of agency setup which thwarts his or her ability to be of genuine service to a client frequently has an unhappy realization that a definite dis-service has been done. Example? The client has his heart set on a network program, for no more explicit reason than that it looks "big." With his program worked out, and time settled on the four networks, he's happy. What the by-passed timebuyer might have told him was that he'd be better off with a spot campaign.

The solution is as obvious as it is unsolved in a surprisingly large number of agencies. The need for a reappraisal of the job of timebuying is so urgent, it is startling that some agencies do not recognize it. If a timebuyer is just another person down the hall; if conversation with him is limited to "good morning" and "how about that 7 to 7:15 spot of ABCD?" the agency setup is costing you and your clients money. Get to know him; get him in on those sessions with the client, and you'll find that the man down the hall is one of the most valuable tools in your organization. The "Ours not to wonder why, ours but to buy and buy" slogan has no place in the advertising agency. The increasing number of agencies who recognize that fact are the best boosters for better organizational procedure, and the best hope for all timebuyers to achieve this rightful place in the future. And while we're on the subject of specialized importance of the timebuyer, the agency which appoints a person lacking in radio know-how because it seems to them a simple clerical job, is doing both itself and the timebuyer a grave injustice.

There is an encouraging overall improvement, too, in the type and amount of cooperation given timebuyers by stations and station reps. But here, again, it's a case of where it's good, it's excellent, but where it's bad, it's plain awful, with the Southern stations lagging behind, and useable info on women's and participating programs one of the things timebuyers remember in their prayers. For a field which gets its very existence from advertising, it is a source of wonderment how many of them apparently don't believe in it for themselves—or how ineptly it is handled. Heaven knows enough money is spent on it.

"What," demands the timebuyer, "has this to do with coverage . . . except the young lady's, which I admit is very attractive indeed. But I want facts. I can't buy this station on that basis. Not and keep my job, I can't."

If a station is sending out waste-basket filler, a re-evaluation of the promotion director's job is in order. If publicity is treated as a job which can be handled by the bookkeeper in her spare time, that type of thinking can be largely responsible for a station not getting its proper share of business. Merchandising and promotion is a highly specialized job, and not one which can not necessarily be filled by a person with a flair for writing. The mere fact that an individual decides to buy himself a radio station does not automatically make him an advertising expert. It's a fact that the great majority of the large stations do a sock job of selling themselves to timebuyers, and backing up the salestalk with realistic, factual facts. The argument that because they *are* big, they can afford to do it, just doesn't stand up when one reviews what is being accomplished by the little guys. They are the ones, big or little, who are doing *creative* selling; using farsight instead of hindsight; hard work, not wishing. If all the money put into poor "selling," whether by four-color jobs or mimeographed sheets, were put into BMB, one timebuyer observes, a lot of the stations now subscribing to a crying towel service could discontinue it.

Stations which are the crackerjacks of the broadcasting business, merchandising and promotion wise, and the most respected and appreciated in the estimation of timebuyers are those which follow a rule of thumb: Work on the assumption that the timebuyers know nothing about us (and that goes for their station reps, as well). Maybe the material is repetitious, but they know that repetition is still a solid factor in the success of selling. They put themselves in the other fellow's shoes, and ask themselves "If I were thinking of buying time on a station, what would I need to have to back up my recommendations to the client?" Then they proceed to give it to him in handy, concise and complete form, which is constantly kept up to date. The timebuyer and rep is relieved of the mistake of assuming, for instance, that rate card figures refer to one-minute rate when that is not a fact. They cut

(Please turn to page 69)

The Perfect Parlay!



Here's the ticket for sales results in northern Ohio. It's the winning combination of CBS and WGAR!

The line-up of top CBS shows is the nation's Number 1 listening habit. Outstanding WGAR programs and personalities rate Number 1 with northern Ohio listeners according to a recent radio poll. So, when you plan your advertising for northern Ohio's six-billion dollar market, don't overlook this perfect parlay for listeners... CBS—WGAR. Ask your Petry man for the facts...now!



50,000 WATTS *Cleveland*

Represented Nationally by Edward Petry & Co.

WGAR

RATES & RATING

(Continued from page 24)

measure his audience. This has precipitated its newest and greatest ache, the "let's-pay-by-the-point-system." The idea has been proposed at a number of board meetings recently. Proponents say: "Why pay the same money for a two-point broadcast as for an eight-point program?"

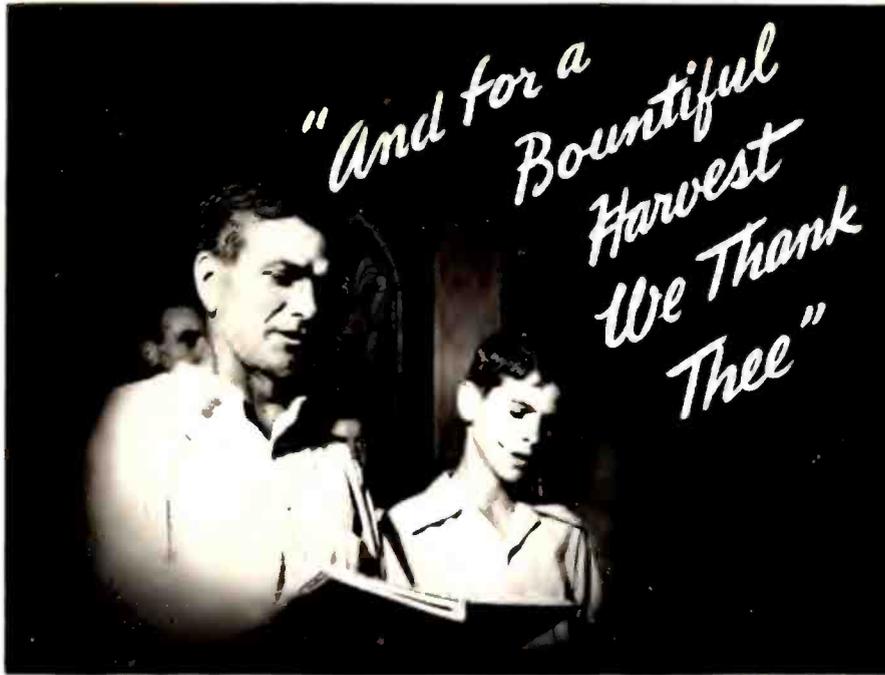
Advertising managers have pointed out to their policy makers that the audience is delivered by the show, not

by the station or network, so the point system won't work. Managements have, on the other hand, argued that a number of programs have been bought in part on the point system, with the famous American Tobacco-Jack Benny-CBS deal being quoted more often than any other. "If it's good for Lucky Strike, why isn't it good for our operation?" is a frequent poser.

With more and more programs being owned by the networks over which they are broadcast, management is increasingly prone to ask the "point"

question. "Newspapers guarantee circulations," why can't broadcasters? The very men who ask the question know the answer. They have become very conscious of listeners during the past year, just as they have become conscious of buyers of their products. They want the same kind of thinking on an advertising level that they are now demanding on a sales level. They want sales produced on an advertising cost-per-sale ratio. They haven't gone as far as a per-inquiry deal, but their thinking is right down the p.i. lane.

Broadcast advertising executives, speaking off the record, stress the fact that "points" are only indications of relative popularity of programs. Thus paying-by-the-point may be just as fallacious as paying any other way. For years Hooper's "points" were unofficially (despite Hooper's objections) tabbed as representing 1,000,000 homes per point. Recently Nielsen has started reporting the number of homes reached with his rating points. Nielsen's reports claim that his sample is projectable to the U. S. in its entirety. That's open to question. However, his sample is more representative of the nation as a whole than Hooper's 36 metropolitan city sample. It's still a problem. how-



There's peak prosperity among the 1,202,612 farm folks in WIBW-land. For the eighth consecutive year, barns, cribs, and granaries are overflowing. Guaranteed prices assure enviable profits. Wheat, for example, is 30% higher than its 10-year average.

Kansas and adjoining states

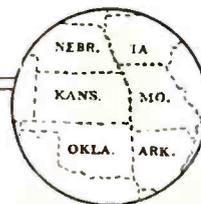
offer you everything you could hope for in a market. And, as always, WIBW is the most powerful, personalized selling influence you can possibly use to reach these eager-to-buy farm families. Let us prove it by building increased distribution . . . brand preference . . . and **MORE SALES FOR YOUR PRODUCT.**

W I B W

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW · TOPEKA, KANSAS · WIBW-FM



C
B
S

Rep: CAPPER PUBLICATIONS, Inc. · BEN LUDY, Gen. Mgr. · WIBW · KCKN · KCKN-FM

The Case of the Satisfied Sponsor

Salt Lake's largest department store uses KDYL-TV successfully:

One telecast resulted in 211 sales by noon of the day following the telecast of items ranging in price from \$29.95 to \$2.95.

And everybody knows what a great job KDYL does for radio!



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

ever, to accept a sample of some 1,500 homes as being representative of the nation's over 39,281,000 radio homes.

The Audit Bureau of Circulations has carefully avoided delving into the "readership" field which has thus far been Daniel Starch's. The reason for this is obvious. Who buys a newspaper or magazine can be determined. What a reader "notes" (reads) is something else again. Only radio has reported "noting" (actual listening).

"That doesn't mean that the listeners heard my advertisements," is a contention heard regularly when advertising readership is matched with broadcast listening. The objection has a basis in fact, but radio research has an answer. Nielsen's measurements of set usage checks every minute. Thus it's possible to discover just what part of the program the audience heard. The advertiser knows the exact minute his commercials are aired and Nielsen can and does give some of his subscribers not only a report of the size of the audience which heard the program but the size of the audience that heard the commercials. Radio research is intensive. It not only checks listening to programs, commercials, but it also checks the relationship between the

buying habits of the homes reached by the programs (Nielsen) and in some cases the effect of a specific commercial (special Hooper studies).

Practically no other medium does this. The point-system type of payment just doesn't work on program sponsorship. It's used, however, by practically 100% of the buyers of spot broadcast advertising. The time-buyer of the average advertising agency can estimate, with amazing accuracy, the audience that an advertiser is buying with his spot commercials. Most station breaks are bought on a rating basis

only. While the quality of station management, the promotional activities of the outlet may be considered when two station breaks of equal listening impact are weighed these are secondary. A spot broadcast campaign is a buy-an-audience campaign. It's a buy-by-the-point campaign.

There is a rub in the point system even here. Nielsen can tell the buyer the exact audience he's getting, but Nielsen isn't delivering City-ratings except in a very limited number of areas—New York, Cincinnati, Chicago, Los Angeles, etc. Using Hooper City-

AROUND HERE WE REFER TO IT AS "THE RADIO BIBLE"



Picture by Delar, New York

The National Research Bureau, Inc.
NRB Building
Chicago 10, Illinois

Gentlemen:

We, at WUSN, would like to take this opportunity to tell you what we think of your fine NRB "Radio Campaigns and Sales Kit". Around here we refer to it as "the Radio bible".

Our General Manager, Mr. Beverly M. Middletown, is particularly grateful for the Early Morning Chatter which he uses on his morning show. His only regret is that there are not thirty pages a month rather than two. Mr. Hoppe, our Program Director, finds your program suggestions most helpful and our sales department finds "Sales Kit" particularly useful in suggesting promotional material to local sponsors, with excellent result.

In my job as Traffic Manager, with the additional responsibility of keeping copy fresh and up-to-the-minute, I find the problem of last minute changes and deadline creation of spots solved completely, making what otherwise would be a nerve-racking task into a smooth running process. In anticipation of our continued pleasant relations, I remain

Most sincerely,

Mark Nagel
Traffic Manager, WUSN
Charleston, S. C.

FREE TRIAL YOU CAN SEE IT FOR YOURSELF

1. After you have received the first issue of NRB's economical "one package for all departments" "Radio Campaigns and Sales Kit", if you are not satisfied you return the invoice for cancellation and keep the issue with our compliments.
2. Unless you notify us in 15 days, we will continue the service on a month-to-month basis. You agree to pay at the rate checked below.

_____	Up to 10M Population	\$10.00 per month
_____	Up to 30M "	\$11.00 per month
_____	Up to 150M "	\$12.50 per month
_____	Over 150M "	\$15.00 per month

TEAR OUT THIS COUPON AND MAIL TODAY!

Yes. We Accept Your 15 Day Free Inspection Offer

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

We wish to subscribe to NRB's economical, value-packed "Radio Campaigns and Sales Kit" under the terms specified in your advertisement:

My Name Title

Station City and State



250 Watts Of Public Service

Ordinarily, a local station serves the metropolitan area only, but WAIRadio serves all county schools each school morning with public service programs which are heard through speaker systems installed in each classroom.

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep: Avery-Knodel, Inc.

Ratings can lead the buyer into important errors since Hooper reports the audience for the full 15-minute duration of a broadcast (13 rated minutes to be exact).

The audience for any program is not constant. A show may start with a rating of 15 and end with a rating of 10. The reverse is also true. A program may start with a six and end with a nine. Unless an advertiser is certain just what each minute of a program rates, it's virtually impossible to be 100% certain of the size of an audience purchased.

Most advertisers are willing to accept a limited degree of certainty. It would be nice to know just how many pairs of ears were bought for each announcement, but a fair approximation satisfies even the most exacting merchandising policy executive.

It's possible to research any advertising campaign to death. It's possible to be so exact that an advertiser may forget that an advertisement may be heard or read and have no buying impact. To buy by the point is good. It can be stretched into obscure meaning. It's also possible to have it cost a

great deal. Mystery programs are low in their cost-per-rating-point. There's some question whether a mystery program point is as good, for instance, as a *Fibber McGee and Molly* rated-point. There's some question whether a point delivered by a Bob Hope can do the job for duPont of the fewer points delivered by *Cavalcade of America*.

During the next few years a number of programs will be bought with special agreements which will increase the earnings of either the owner of the package (show), or the star and cast, or both. It makes good sense, in most cases, to recompense talent for the job it does. It's possible to have the highest rated program on the air at the time the program is aired and still be broadcasting over the lowest rated network or station. Talent does that.

Broadcast advertising isn't machine produced. A slide rule can tell the advertiser just so much. The rest is up to his creative staff, his agency, and the brains they both hire.

Low-priced points can be expensive. pensive.

High-priced points can do a great job... witness Texaco's ten-year sponsorship of the Metropolitan Opera broadcasts. ★★★

KTUL
TULSA

The
TOP BRAND
in a specific
\$870,000,000
Oklahoma
Market

POPULATION	984,500
RADIO HOMES	242,044

RETAIL SALES	\$682,310,000
FOOD SALES	156,427,000
DRUG SALES	24,420,000
FARM INCOME	199,710,000

Estimates from SRDS
Consumer Markets, 1949-50

KTUL TULSA'S EXCLUSIVE RADIO CENTER
AVERY-KNODEL, INC.
Radio Station Representatives
JOHN ESAU, Vice Pres. & Gen. Mgr.

Affiliated with KOMA • Oklahoma City, Oklahoma

Top Hooperatings

Share
-of-
Audience

Aug. - Sept. 1949

MORNING	42.0
AFTERNOON	36.8
EVENING	27.4

First By Far

● **WFB**L

SYRACUSE, N. Y.

Represented by
FREE & PETERS, INC.

CRANBERRIES

(Continued from page 48)

results, in an early estimate, on a lower cost-per-return basis (about 18¢-22¢) than any other medium.

Since the ad budget is not king-sized, and since its sales force is limited, the association has been making a series of recent tie-in ads with other food companies. ACE has tied-in to the advertising of food giants like Pillsbury (a cranberry-raisin pie, made with Eatmor cranberries and Pillsbury pie crust mix) and Swift & Co. (a Christmas dinner, made with Swift ham and Eatmor cranberry sauce) in national media, and has received some cross-plugging in their air advertising. The results so far have been good, and the general effect is to enlarge (without much cost to ACE) the ad campaigns for Eatmor, as well as to augment the ACE sales force.

When the average American family sits down to a Thanksgiving dinner, sometime this week, the chances are much better-than-even that the festive bird will be graced by Eatmor cranberries.

An increasing share of the credit for this scene goes to hard-hitting, well-planned seasonal air advertising. ★★★

CHEVY TV

(Continued from page 46)

Where Chevrolet's expenditures for broadcast advertising (it was mostly radio) declined steadily over the 1930's and early 1940's, its TV expenditures have made strong, steady, upward progress.

Chevrolet did not become the nation's fastest-selling car by accident. Besides having a good product and a sound knowledge of marketing and selling autos, Chevrolet has found that it has had to pioneer in advertising, thus racking up an impressive list of "firsts" both for itself and for its ad agency.

When the gleaming 1950 Chevrolets begin to roll soon down the assembly lines at the Chevrolet plants, they will be backed by one of the most extensive advertising campaigns of all time for an auto firm.

... and one of the major selling efforts will be on the visual air.

Chevrolet intends to keep its position as the industry leader. TV will help keep it there. ★★★

WIIP
Produces!

Example
19

For an advertiser selling books at \$3.98 WIIP produced last month... but good! Prepared to spend up to \$1.40 per order, the sponsor sold plenty of books at less than \$.60 per order. So of course he quickly changed his four week contract to twenty-six! What do you have to sell?

WIIP
Philadelphia
Basic Mutual
•
Represented Nationally
by
EDWARD PETRY & CO.

FIGURE THE ODDS... by KXOK

in spite of **TEDDY COOLIDGE**



and **TRUMAN**

in our time... its

4½ to 1

against a
VICE-PRESIDENT
ever becoming
PRESIDENT

BUT THE ODDS ARE IN YOUR FAVOR when you pick Charley Stookey's "Town and Country" program on KXOK to sell farm products. Persuasive salesman, Charley Stookey, is widely known in KXOK-land, with legions of listeners from 6:00 to 7:30 a. m., Monday through Saturday. To build sales in the vital-to-advertisers 112-county, 5-state coverage of KXOK... phone, wire, write for availabilities today... or call your John Blair man.

630 KC 5,000 WATTS FULL TIME BASIC ABC
IN BIG ST. LOUIS



MR. SPONSOR ASKS

(Continued from page 39)

up, and in many cases, it's physically impossible.

Everywhere is heard the familiar cry, "If only we had more time."

Well, why not?

Certainly all talent—the creative staff, the performers, the technicians, would openly welcome it and the results would be happier for everyone, including the audience.

Remember, too, the home viewer continues to get more critical, more selective.

The competition for his leisure hours is keen. No longer is the novelty factor of TV, in and of itself, sufficient to distract him from manifold other interests such as the radio, the new book or magazine, the social gathering or the neighborhood double feature.

To face this array of diversions TV has got to be good. And to be good—really good—takes more time than most shows are accorded today.

Let's not delude ourselves—John Q. Public doesn't give a damn why the program doesn't measure up, he's only interested in the end result being to his liking.

If he's sampled your TV wares and found them wanting, the silence of advertising impact will be deafening.

Conversely, if he likes the show you've had proper time to prepare, he'll make a date to meet you in his living room on your bi-monthly visit. Moreover, he will greet you eagerly and his gratitude should reflect in a healthy growing sales record.

And this, after all, is the bull's-eye for the properly aimed arrow of advertising impact.

WILLSON M. TUTTLE
V.p., Dir. of Radio, TV,
Ruthrauff & Ryan, Inc.,
New York

GILLETTE

(Continued from page 29)

the games at one of the city's busiest intersections. Before the series the unit appeared at all sports events in its baseball decorations.

In addition to these and other stunts

SPONSOR



FIRST IN THE

QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. FM 47 Kw. 103.7 Mc. TV C.P. 22.9 Kw. visual and aural, Channel 5

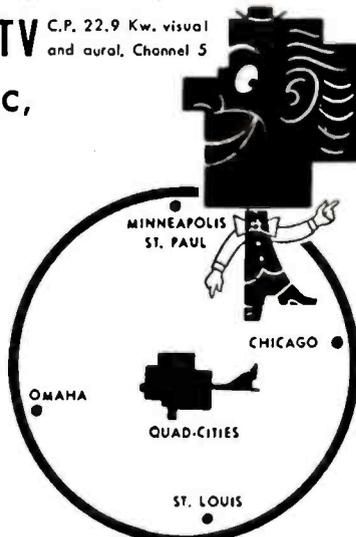
Basic Affiliate of NBC,
the No. 1 Network

Monday through Sunday... morning, afternoon, evening... WOC Hooper Ratings average as much as 5.9 points higher than the national averages for the same programs. That's the story told by the last Fall-Winter Quad City and Comprehensive Hooper Reports. Thus WOC gives NBC Network and spot advertisers bonus audiences in this wealthy industrial area... proof of the listener-loyalty that makes WOC the Quad-Cities' FIRST station.

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

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives





Peoria food producers know from 20 years' experience that WMBD is the key to greater sales! Big J. D. Roszell Co., for instance—Central Illinois' largest dairy—is among the prominent Peoria advertisers whose long sponsorship on WMBD proves it pays. These Roszell Sealtest dairy foods have been promoted daily over WMBD since 1932—17 consecutive years that have built WMBD's popular noon-time newscast into a tradition.

National advertisers seeking the most for their money can take a tip from the many canny Central Illinois merchandisers who know their market, know their media—and pick WMBD year after year!

WMBD DOMINATES Peoria



See Free & Peters

WMBD
PEORIA, ILLINOIS

AM FM

CBS AFFILIATE
AM 5000 watts
FM 20000 watts

designed to whip up talk about the sponsor, the series and the station. WIP found other ways than its own air promotion to keep hammering home the idea of hearing the games. Fifteen days prior to the opening game the WIP billboard in Camden, N. J., (traffic on Delaware River bridge leads directly into it) was painted to plug the series. WIP placed series pictures and stories in internal house organs of industries in the Philadelphia area reaching about 100,000 people.

The station also arranged to feed the games directly to loud speaker systems in area factories. They gave Muzak and Wired Music the games via direct lines. They carried the complete reports, including commercials, to about 150 public places where television was not shown.

Internal promotion was more than just routine. In an effort to help wives to at least tolerate male listening to the games (if not to join them), WIP made special pitches to women. On a Saturday morning gossip program colorful biographical notes and anecdotes of the players and game were woven into the usual format. Women's program director Mary Biddle talked about the game and interviewed wives of big league players on her daily morning program for several days before the series opened. Other personality programs plugged the series throughout the day.

For the special promotion period before and during the series, the promotion and program departments worked as a team in making as much program subject matters as possible reflect baseball and the world series in some manner. As teasers, highlights from each day's games were cut and played back on all-night disk jockey programs.

In the pre-Series buildup, local sportscasters all over the country played an important role in whetting desire to tune the actual games. These buildup broadcasts included dramatic flash-backs to spectacular plays and decisive moments in past World Series; human interest stories about the players on prospective pennant winning teams, interviews with oldtimers who played with championship teams of yesterday; analyses of contending teams, etc.

Gillette had thirty thousand window displays made up, twenty thousand of which they had installed at their own

"Interested in Shapes?"



Then take a look at WHTN'S .5mv. contour

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

THE POPULAR STATION



HUNTINGTON, W. VA.

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

PACE-WILES, INC.,

Advertising

Huntington, West Virginia

National Representatives



KFYR

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

Does your "listener impressions per dollar" cost "smell"? You need KFYR with its choice 550 kilocycle frequency, and its 5000 watts of power, located in an area noted for its excellent ground conductivity. And also noted for its form income! Add 24 years of listener loyalty to these facts, and you'll see why KFYR is your best buy. Ask a John Blair man.



The accent is on **TIMELINESS** in all of KQV's programming. We've scooped the town so often that most listeners automatically tune to KQV when anything big breaks. Ask Weed & Company about this *plus* on Pittsburgh's Aggressive Station.

KQV

MBS — 5,000 Watts — 1410

*Get Your Share
of the Rich*
**SPARTANBURG-GREENVILLE
MARKET!**

AIR YOUR WARES OVER

WSPA
SOUTH CAROLINA'S OLDEST STATION
SPARTANBURG, S. C.

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



**CBS Station For The
Spartanburg-Greenville Market**

5,000 Watts — 950 On Your Dial
*WSPA-AM and WSPA-FM Are Sold As
A Single Service*

expense. Remaining ten thousand were installed by large chain and syndicate stores. The World Series naturally gets more promotional and merchandising help than any of the other sports attraction.

Immediately after the World Series merchandising deal has been decided on, meetings are held for division and district managers and salesmen. These usually last three days and all plans in connection with the series are carefully rehearsed.

Original rights to the series were signed by Commissioner K. M. Landis in 1939 with Gillette president J. P. Spang, Jr., and A. Craig Smith, vice president in charge of advertising. The 1949 series was the eleventh sponsored on radio and the third on television (sponsorship on the first on television was shared with Ford).

It is sponsorship of events like the World Series, according to Gillette and its agency, that has kept the company up among the big profit-makers. Gillette doesn't make cooperative allowances for advertising. Of the great diversity of outlets that carry the line, few individually account for enough business in the territory to justify advertising allowances.

The company carries its own advertising burden. But it sponsors a type of show that is easier, perhaps, than any other to promote, and which makes point-of-sale product promotion possible beyond any other type of broadcast. ★★★

BOXTOPS

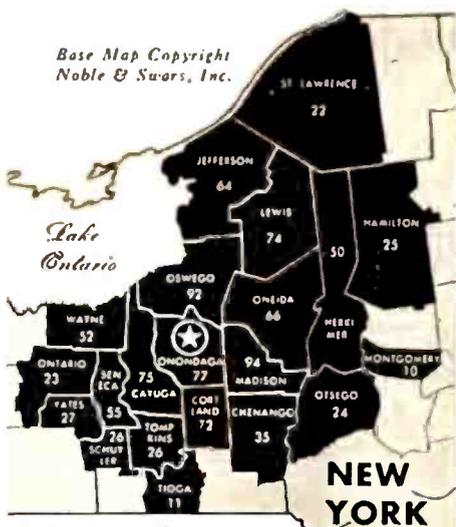
(Continued from page 23)

easily described. It can't be too complicated. If it is something practical, it's advantages should be clearly stressed. Nevertheless, an item's being useful doesn't necessarily mean it can't be given a touch of glamor (always a help). Even so prosaic a utensil as a table knife isn't hopeless. Glamor-expert Jones gave one a "gleaming plastic" handle (note the kinship to the gleaming plastic dome of the child's ring referred to earlier); it was beautiful enough to be used on the dining table, etc.

Although far and away the most spectacular, the women's daytime serials (soap operas) are by no means the only kind of programs on which premium offers can be put over. It's true

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ANIMAL FOUNDATION INC	Hunt Club Dog Food	Confidential Closeups	Saturday 5:45-6 pm	Folder of feeding facts for dogs.	Send name and address to program	NBC
AYCO MFG CO (CROSLEY DIV)	Home Appliances	Who Said That?	Saturday 9-9:30 pm	Grand prize: \$10,000 and complete Crosley electric kitchen. Second prize: \$5,000 and kitchen. Third prize: \$2,500 and kitchen. Fourth prize: \$1,500 and kitchen. Fifth prize: \$1,000 and kitchen. Twenty prizes of complete electric kitchens. One hundred prizes of 1950 custom model refrigerators.	Write a letter, "Why I Should be Given a New 1950 Shelvador," to sponsor, Columbus, O.	NBC-TV
BRISTOL-MYERS CO	Sal Hepatica, Ipana Tooth Paste	Mr. District Attorney	Wednesday 9:30-10 pm	Booklet entitled "The Miracle of America."	Send name and address to program.	NBC
BUCHANAN'S APPLIANCE STORE	Home Appliances	Name It And Win	MTWTF 1:30-1:45 pm	\$50 credit on merchandise which must be used within one week. First three winners using credit get bonus of 50-piece dinner-ware set.	Listener must call the store while program is on air and name the record played.	KSVC Richfield, Utah
CHESEBROUGH MFG CO	Vaseline Cream Hair Tonic	Greatest Fights of the Century	Friday 10:45-11 pm	Schedule of fights to be presented in future programs.	Send name and address to sponsor, N. Y.	NBC-TV
CHRYSLER CORP	Plymouth De Soto	Hit The Jackpot	Tuesday 10-10:30 pm	Chance to hit the jackpot via telephone.	Send postcard with name and address to program, N. Y.	CBS
ENZO JEL CO	Gelatin	Musical Spot	MTWTF	Refrigerator thermometer	Send 25c and three boxtops to station.	WHBL Sheboygan, Wis.
GREYSTONE PRESS	Popular Mechanics Fixit Book	Mr. Fixit	Sunday 12-12:15 pm	Popular Mechanics Fixit Book of Home Repair and Improvements.	Book may be kept for one week free and then returned; if desired permanently, pay \$3.98, plus shipping charges, in three monthly installments. Send name and address to program.	NBC
HUTTON-FUFTY AUTOMOBILE CLUB	Dodge-Plymouth	One For the Money	MTWTF 6:45-7 pm	Cumulative daily cash prize; weekly \$25 jackpot.	Listener must send name and address to program to be eligible for calls.	KIHO Sioux Falls, S. D.
NORTON'S BAKERY	Baked Goods	You Take the Cake	MTWTF 9:20-9:30 am	A cake.	Listener whose name is mentioned on program must telephone before end of program.	KBMW Wahpeton, N. D.
PET MILK CO	Pet Milk	Pet Milk Show	Sunday 10:30-11 pm	Pet Milk can opener and cover for either tall or small cans.	Send name, address, and word "opener" on label from the can size you use to sponsor, St. Louis.	NBC
FROCTER & GAMBLE	Crisco	Road of Life	MTWTF 3:15-3:30 pm	Cookbook.	Send 15c and special certificate on label of 3-lb. can of Crisco to address on certificate.	NBC
QUAKER CO	Full-O-Pep Feeds	Man On the Farm	Saturday 11:30-12:30 pm	Trip to Chicago via TWA.	Write a letter of 100 words or less why you want to attend the broadcast, to program, Chicago.	MBS



This is
WSYR ACUSE
 AM-FM-TV

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

WSYR ACUSE
 AM-FM-TV

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

FOR BETTER RESULTS IN THE
Pacific Northwest

The **XL** Stations

Portland
Ellensburg
Spokane
Butte
Missoula
Bozeman
Helena
Great Falls

THE WALKER COMPANY

551 Fifth Ave., New York 17, N. Y.
 360 North Michigan, Chicago 1, Ill.

PACIFIC NORTHWEST BROADCASTERS

6381 Hollywood Blvd., Hollywood 28, Cal.
 79 Post Street, San Francisco 4, Cal.

that this type of show often permits the introduction of the premium as part of the story, or at least to have the advantage of association with the characters even if not made a part of the script. During the course of an offer most or all of the commercial time is devoted to the premium itself.

News shows, women's participation, and other programs beamed at the housewife are successfully used for premium offers. Women commentators who do their own commercials may do a lot for a premium by a personal recommendation—much depends upon the item. In some cases the woman m.e. hasn't the necessary conviction and enthusiasm to put over what to her is a mere premium (she's used to selling products). One minute announcements are seldom sufficient to put over a premium offer.

Premium advertisers consider their returns on radio and other offers in the category of a military secret, although many old figures are released to the trade from time to time. This is the phase most publicized. It's not actually the most important. Not how many boxtops and coins, but the cost of getting them is important. Getting returns may mean acquiring new customers or simply "strengthening the faith" of old ones.

There are, in fact, numerous important objectives for which premiums are commonly utilized. No one promotion can be accurately judged as to "success" or "failure" without knowledge of what the advertiser set out to accomplish. A premium should be tailor-made for the individual advertiser. Selection of premiums and plans for the campaign are specialized problems, and organizations exist who devote themselves to nothing else. The leading trade publication of this business is *Premium Practice*.

Should premiums be pre-tested? Many big users (General Mills and General Foods among them) do pre-test their items among children on playgrounds, on housewives in door-to-door surveys, or in test markets via spot radio. Some independent research people insist that the 50 to 100 people to which such tests are frequently limited aren't enough to yield the right information.

On the other hand, certain agency and advertiser premium people don't think such tests can be very helpful. One reason given is that the test conditions don't take into account the pow-

er of the commercial to sell the premium. Another is that there is too great a time lag between testing and getting the offer underway. This latter thinking can best be understood when it is recognized that an advertiser with a "hot" premium is mortally afraid that somebody will beat him to the punch with a similar item, thus taking the edge off his own.

Still another reason is the difficulty of obtaining enough of a contemplated item without prohibitive expense. Preview photographs haven't proved too satisfactory. G. M. Philpott, vice president in charge of advertising for Ralston Purina Co., St. Louis, is said to feel that luck and appraisal—executive intuition, some call it—is about the most satisfactory approach.

It has been asked frequently whether there isn't a saturation point for juvenile rings, earrings, brooches, and kitchen utensils for adults. Apparently not. There are several reasons for this. One of the most important is that even the same radio program reaches a constantly changing audience. This is true

BUSINESS IS KINDA ONE-SIDED IN BOXVILLE (Ky.)!

Sure, Boxville (Ky.) sounds like a solid community, and it probably is—in an empty sort of way: Lots of air, but few stores and few people!

If you need a real marketing package in Kentucky, look at the closed case for the Louisville Trading Area. In 1948, the industrial output of this 27-county area was over a billion dollars! And our people's average income is almost 50% higher than in the rest of Kentucky!

Shall we wrap up this three-dimensional beauty for you? Or do you still want to "open up" the Boxville territory?

LOUISVILLE'S WAVE

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



of even the most loyal class of listeners—the devotees of the soap opera. A special study last year by A. C. Nielsen Co. revealed that during September-October two P&G shows (*Pepper Young's Family* and *Right to Happiness*) each played to 37% new homes not reached in the same period the previous year.

★★★

FACTS

(Continued from page 31)

cient buying of radio and television time. An advertiser wants to know just what area and how many homes he can reach for the money he spends."

Supplementing this basic information (Point 2) "the advertiser needs to have market data on the areas covered by his stations." But "this he can obtain from many sources, including his own sales staff, government statistics, the stations themselves, local civic organizations, and independent research companies."

The advertisers went into considerable detail on their need for data on "program audience for individual stations and networks" (Point 3). They referred here to studies of the "Hooper or Nielsen type." Such data show "the actual average 'delivered' audience and/or share of audience for stations of networks . . . for various programs and program types."

This "delivered" audience should be shown for six, 15 and 30 minutes, day and night, and for programs. Its composition should be available by period of time position, by sex, age and income, and programs. (Italics are ANA's.) Turnover factor should be reported by programs, to indicate audience turnover and cumulative audiences."

The ANA members would like to know "audience preference for programs and program types by sex, geographical location, city size group, age and income, including audience reactions."

Fortunately for stations, these data, the resolution said, are "now furnished by Hooper, Nielsen and others." Among other reasons, such facts would provide advertisers with "an approximation of the actual (and/or potential) audience to his spot announcements based on the adjacent ratings."

Stations and networks, however, the ANA explained (Point 4) should provide such information on a station's physical characteristics as: Daytime and nighttime power in watts; frequency; directional pattern, by county for day and night. ("The field intensity of a station," the resolution said, "can be verified by outside engineering checks.")

Also: "Clarity of the signal, by county for day and night. (Mutual Broadcasting System has compiled this type of data.)"

The final factor under Point 4 is relative strength of stations inside and outside a city.

The ANA said that "in most cases" stations provide these facts. Such information can help advertisers to "determine the relative position of small, medium and large stations."

Under "other product information" sought (Point 5) the group mentioned: "Sponsor identification; family use, pantry count, product inventory, or other research data which indicate program sales power or product use pattern."

Notes

FROM C.K.A.C. LAND



butter.

This is a success story — about A short while ago, Mont St. Hilaire Dairy was distributing about 4,500 pounds of butter per week through its retailers. This past summer—at a time when some sponsors go off the air—the Dairy decided to tell its story on CKAC. The result? In less than three months — using only a quarter hour a week—sales had soared to 12,000 pounds. As Mr. Gaboury of Mont St. Hilaire Dairy puts it—"Les chiffres disent mieux que les écrits" — the figures speak for themselves. Yes, more and more sponsors are discovering what a powerful influence CKAC exerts in Quebec, a billion dollar market where CKAC reaches more than 70 out of 100 families. It's no wonder that CKAC gets results—at a very modest cost per listener.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

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

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

Directory Rates
on request

CKNW
CHNW

THE *Only* STATION
THAT COVERS BOTH
HALVES OF THE
"VANCOUVER AREA"

Ask your national representative

**You're on the verge of a decision, and
a problem. What trade papers to
pick for your station promotion?**

**It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income. But where to get
the facts? The answer is simple.**

Ask your national representative.

He knows. His salesmen get around.

**They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.**

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising

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

WMBG-AM
WCOD-FM
WTVR-TV

First Stations of Virginia

Buick
 and
Luxury Trailer

for station promotion or
 market research tours

Luxury office on wheels. Has complete living quarters, newly painted outside—decorated by Sloan inside. Includes matching Buick to haul it. Can be had for the price you would pay for a good TV set. Car and 23 foot trailer.

You more successful hucksters could have a hunting and fishing lodge to go wherever game is best with no hotel reservations needed, or vacations for the family at the seashore or mountains. Two years of resort costs would more than pay for the entire deal for many years.

Write Sponsor Box No. 37.

The resolution urged that this information "in most cases be reported as frequently as possible and with as short a delay between collection and reporting to advertisers as is commensurate with reasonable and economic costs." Program audience reporting "should be handled with an absolute practical minimum of delay. On the other hand, station coverage information does not vary (except in the case of television stations at present) from month to month.

"Hence, an annual or biannual survey in this case may prove to be adequate. In cities where television is growing rapidly, more frequent reporting will be necessary." ★ ★ ★

TIMEBUYERS

(Continued from page 56)

to a minimum their share in the time-buyer's telephoning and letter-writing in a search for such basic information as talent costs, proof of listenership, market areas.

They give figures on every program they are trying to sell. The "prices on request" come-on is one of the banes of a timebuyer's existence because it starts off a train of events which are often exasperating, time-consuming and fruitless. Everybody gets excited, with curiosity and high hopes of landing a new account mounting in direct . . . and, often, unfounded . . . proportion. The hopes, and subsequent disappointment, wouldn't have gone up in the first place if the information was given, when the figures finally obtained are obviously too stiff for the client the timebuyer had in mind. Neither would the telephone bills on both ends. Nor would the timebuyer be given the added burden of protecting the potential sponsor by not revealing his identity. Being cagey is a wearing job which sometimes results in the end of happy, straight-from-the-shoulder relationships.

They do not take things for granted. They may look forward to the renewal of a perennial program, but they don't treat it as a foregone conclusion. Rather, like a new account, which rates the same amount of promotional effort accorded a newcomer to the market area. These include a watchful eye, regular off-the-air recordings for constructive criticism and suggested improvements where the review indicates they are needed. ★ ★ ★

WLOS-ABC

Now
FIRST
in **ASHEVILLE, N.C.**
LATEST CONLAN
Reveals
WLOS 27.4%
 STATION "B" 26.6%
 " " "C" 24.0%
 " " "D" 18.1%
 CONTACT YOUR NEAREST
TAYLOR-BORROFF
 OFFICE FOR COMPLETE
 DETAILS

Western AM-FM
North
Carolina's **WLOS**
MOST 5,000 Watts Day—1,000 Night—1200 Kc
POWERFUL RADIO COMBINATION

BMI

SIMPLE ARITHMETIC
 IN
MUSIC LICENSING

BMI LICENSEES	
Networks	23
AM	2,032
FM	411
TV	88
Short-Wave	4
Canada	150

TOTAL BMI
LICENSEES . . . 2,708*

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

*As of November 14, 1949

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



Freedom of radio, too

In the Department of Justice's anti-trust action against the *Lorain Journal*, for refusing to carry advertising of firms which advertise in the *Lorain Sunday News* and on WEOL and WEOL-FM in nearby Elyria, the Federal Court in Cleveland must weigh restraint of trade against freedom of the press, and radio.

Without considering the merits of the Government's case on "restraint," (and in this instance its merit seems considerable) the fact remains that freedom of the press is guaranteed under the first amendment to the Constitution.

Broadcasting did not start to become a major factor in informing the people of this country until 130 years after this amendment was ratified. But along with printed media, it has the rights and responsibilities of freedom.

Without endorsing the action of the *Lorain Journal's* publisher, SPONSOR

agrees with American Newspaper Publishers Association, which has pointed out:

"If the plaintiff prevails in its motion, then for the first time in our history the press of this country will be subject to an order requiring it to give free access to its columns to anyone who demands the same."

Leading broadcasters have taken a similar stand. In a recent staff memorandum, William Quarton of WMT, Cedar Rapids, Iowa (an NAB director and member of CBS Affiliates' Advisory Board), emphasized:

"If the courts rule that a newspaper must print any advertising that comes within the law, then the press becomes a common carrier, subject to regulation like any utility or railroad."

And if that should happen, bureaucrats would determine what we may read, and hear, and think.

The Sears story

Why aren't top officials at Sears, Roebuck stronger for radio?

Why should an advertising medium that has proved itself eminently successful in selling rural, small town, and urban audiences be relegated to an inferior role by an organization that specializes in these very customers, and which spends \$35,000,000 in other media annually to attract them?

Ave Sears executives at Chicago headquarters aware of the rich part Sears has played in radio's history?

The writer of this editorial has been baffled by the company's recent antipathy to radio. He has reluctantly come to the conclusion that new people

in the Sears hierarchy, schooled in the black-and-white advertising tradition, have not been sold on the exceptional abilities of radio.

BAB is taking steps to rectify this—and their case is impressive. Scores within the broadcast industry can amplify it with personal knowledge of the Sears radio record.

For example, do the men who guide Sears' advertising destinies know that Sears originally owned WLS, Chicago, and that the call letters themselves stand for, "World's Largest Store?"

Do they know that WLS, a part-time station, has for nearly 20 years annually received more than 1,000,000 letters from listeners?

Do they know that Gene Autry climbed to fame via Sears' sponsorship? For years his 15-minute program was heard by midwest audiences six mornings a week.

Do they know that some of the greatest town and farm program specialists in the nation started their radio careers with Sears?

Do they know the results that radio has achieved for numerous Sears outlets, or how welcome a more enthusiastic headquarters interest would be to many district and local managers?

We recommend to Sears' officials that they investigate what radio has done for them and for others, and what it can do. To sellers of broadcast advertising we urge that they sell their merits, for if Sears executives are not sold on radio it's because they have not been adequately conditioned to appreciate radio. The initiative must always rest with the seller.

Radio is a natural for Sears. It's up to broadcast sellers to explain why.

Applause

Radio While You Ride

Somewhat restrained praise is due the *Washington Daily News*, a Scripps-Howard newspaper, for refusing to join the chorus of other newspapers in damning transit radio in buses and trolley-cars.

Recently the Public Utilities Commission in Washington has been holding hearings to learn what the public thinks about the matter.

Capital Transit Company and WWDC-FM had already found, in a personal-interview study by Edward G.

Dooody & Company, that "eight out of ten riders find their rides 'more enjoyable' with radio."

The *Daily News* didn't come right out and say that transit radio was the very thing Washingtonians needed. But it did say, editorially:

"Thousands of bus and street-car passengers buy our paper to read (while they ride). Radio broadcasts and plugs interfere and compete with readers of printed news and ads. . . Therefore, insofar as it affects us, we're against it.

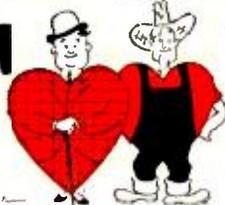
"But the general public is larger than the total *News* readership, and what the general public wants should prevail.

"If the general public's taste has sunk so low that it really wants to torture itself with stupid, canned jive and vulgar commercials, why it's a free country. . . ."

SPONSOR wonders whether the quality of entertainment and information obtained by riders over WWDC-FM is lower than that provided by the *News*, but we're glad to know that the public still may choose.

KMBC KFRM

HEART BEATS



Kansas City, Missouri

from the Heart of America

Early Fall, 1949

KMBC-KFRM SERVES 3,970,100* AREA RESIDENTS

Satisfied Sponsors Are Renewing "The KMBC-KFRM Team" Features

Best proof of any broadcaster's effectiveness in the market served is renewal of contracts by sponsors who are pleased with the results of their program.

The KMBC-KFRM Team, serving Kansas City's vast Primary Trade area, has had numerous renewals by satisfied sponsors since KFRM went on the air December 7, 1947. Among these enthusiastic users of "The Team" are advertisers that sponsor several types of programs.

Farm Director Phil Evans presents the Grain, Produce and Poultry markets each week-day at 12:50 p.m., sponsored by Peppard Seed Company. Peppard has again renewed this important daily trade area program, this time for another year!

Western Mercantile Company recently renewed for a second year their Livestock Marketcasts with Bob Riley. Of vital importance to growers, feeders and all involved in livestock marketing, these Marketcasts are presented each week-day at 12:30 p. m. direct from the Kansas City Stockyards.

Brush Creek Follies, the Heart of America's biggest radio-stage hit, on the air for an hour and a quarter every Saturday night on KMBC (Sunday afternoons on KFRM) is a sell-out to advertisers and to the thousands who attend the show every Saturday night! Summer sponsors of The Follies included Franklin Ice Cream Company, Richmade Margarine and Rodeo Meat products. Newcomers to Brush Creek Follies are Spear Brand Feeds and Butter Nut Cof-

fee, who snapped up the two remaining quarter hours of this great hit show!

General Electric Radio Dealers will again sponsor Sam Molen's play-by-play description of eleven "Big 7" Highlight Football games on The KMBC-KFRM Team this fall.

With The KMBC-KFRM Team's complete, economical and effective coverage of the vast Kansas City Primary Trade area, plus top listener preference, and with satisfied sponsors renewing "Team" features, it's no wonder we're proud of the fact that The Team's audience in Kansas City's Primary Trade area is outstandingly first!

OVER A MILLION RADIO FAMILIES IN "TEAM" PRIMARY COVERAGE AREA

In serving Kansas City's vast Primary Trade territory, The KMBC-KFRM Team provides a clear, strong signal to over Four Million potential listeners! Latest population figures reveal 3,970,100 * people living within the primary (half-millivolt) coverage area of The Team. An estimated Quarter - Million people outside the half-millivolt area can also hear KMBC or KFRM clearly!

The KMBC-KFRM Team transmitting stations were specially designed to provide radio service throughout Kansas City's Primary Trade area, including western Missouri, all of Kansas, and portions of the adjoining states of Oklahoma, Texas, Colorado, Nebraska and Iowa.

These same population figures show that there are 1,159,740 * radio families within the Team's half-millivolt coverage area, living in 202 counties in the states named above.

In providing radio service direct from Kansas City, The Team reaches the \$4,739,317,000 area market, which for years has regarded Kansas City as its trade capital. This much needed radio broadcasting service provided by "The Team" includes livestock and grain reports, plus other informational farm features, newscasts, women's programs, also weather broadcasts, as well as outstanding educational and entertainment features.

As an advertiser you're interested in this rich agricultural Heart of America. To get the most effective, complete and economical coverage, plus top listener affection, choose The KMBC-KFRM Team!

* Sales Management, Survey of Buying Power, 1949.



Primary coverage (0.5 mv/m) of The KMBC-KFRM Team is shown in white on this map. Note the land area covered, in relationship to the rest of the United States, plus the complete coverage of the rich Heart of America agricultural area.

KRNT

A Cowles Station

WCOP Boston, WNAX Sioux City—Yankton

5000 WATTS

AMERICAN BASIC NETWORK

DES MOINES

IOWA

Affiliated with the Des Moines Register & Tribune

Some interesting excerpts from a Sept. 26 editorial in the "Des Moines Register" about

THE KRNT OPERATION

"There is no city of comparable size in the country, as far as we know, that provides such diversified entertainment as the KRNT THEATER makes possible." . . . "The new managers (Cowles Broadcasting Co.) obviously thought of it not as a local theater but as an 'all-Iowa theater.'" . . . "Well over half of its 4,000-plus capacity is taken up consistently by patrons from outside Polk county." . . . "It is the cultural and entertainment field that gives the KRNT THEATER its real glamor and familiarity among Iowa people." . . . "The nation's first-rank stars and showmen put Des Moines on the 'road list' early and almost invariably." . . . "We think the folks who are running this 'show-place of Iowa' are doing a good and useful job."

The Station Promotes the Theater . . . AND —
The Theater Promotes the Station . . .

**ALL IOWA LOOKS TO KRNT FOR ENTERTAINMENT—
Radio.. Stage.. Concert**

REPRESENTED BY
THE KATZ AGENCY

500 Fifth Avenue
New York City

307 North Michigan
Chicago

General Motors Bldg.
Detroit

Bryant Building
Kansas City

Monadnock Building
San Francisco

330 West 6th Street
Los Angeles

Republic Bank Bldg
Dallas

22 Mariposa Street
Atlanta

KRNT owns and operates KRNT Theater—
Nation's largest legitimate Showplace



The station with the fabulous personalities and the astronomical Hoopers