Radio is getting bigger—p. 30

Recording on a South Seas Island—see 40 W. 52
as a member of Society...

N.A.R.N.D
National Association of Radio News Directors

1949 AWARD to
WHAS

for

The news department performing
the most distinguished service
to its community

WHAS
Louisville, Kentucky

and therefore selling

THE ONLY RADIO STATION SERVING ALL OF THE RICH KENTUCKIANA MARKET
ABC introduces "short" contracts

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

-SR-

Antihistamines invade spot

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

-SR-

McConnell says TV won't replace AM

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

-SR-

New England net formed

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

-SR-

Stations report more pressure to merchandise

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

-SR-

Drug chains plan new DuMont show

Fourteen major drug chains, operating as Drug Store Television Productions, have signed for full-hour variety show on DuMont TV web Tuesday evenings, starting 17 January. Drug chains also have started second 26-week cycle of Saturday evening "Cavalcade of Stars." Two shows, both handled by Stanton B. Fisher agency, are expected to bring DuMont network $2,000,000 revenue in 1950.
RCA will offer an End of CBS-RCA long-playing record battle is seen in announcement of RCA Victor will introduce next year record player to handle Columbia Record's 33 1-3 rpm. disc. Until now RCA has been fighting rest of industry with 45 rpm. platter, as well as making conventional 78 rpm. type.

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

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

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

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

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

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

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

---please turn to page 34---
ONLY Intermountain Network is specifically tailored for the Intermountain area.

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

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

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

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

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

We repeat — for best results, use INTERMOUNTAIN, the network that gives you "CONCENTRATED COVERAGE WHERE THE PEOPLE LIVE."

THE INTERMOUNTAIN NETWORK Inc.

Concentrated Coverage where the people live

Avery Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta
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| Nevins oranges corner top market prices | Radio advertising establishes brand name with buyers, and brings highest prices from wholesalers for the Florida fruit | 32 |

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| Singing Commercials | They're hitting the nation's eardrums, and ringing the nation's cash registers | 2 January |
| The waiting farm market | Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat | 2 January |
NOTE: COVER PICTURE

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

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

M. D. Chapman
24 Wilson Road
Cremorne Point
Sydney, Australia

NBC DAYTIME THINKING

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

Joseph H. McConnell
President
NBC, New York

SEEING vs. LISTENING

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

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

Katherine Messick
Russel M. Seeds Co.
Chicago, Illinois

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

ADVERTISING BONER

Could you possibly make mention in your next issue of an extremely regretful action? (Please turn to page 60)
Look for the sponsors—
that's where the listeners are!

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

(And the smartest local advertisers follow their lead.)

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

*Chicago's Showmanship Station*  
**WBBM** 50,000 watts  
Represented by Radio Sales  
Columbia Owned
Sumner Slichter sees larger output in 1950

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

Business indexes rise sharply

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

Executive of Swift defends advertising

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

Craig sees 3,200,000 1950 video set output

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

Christmas trade may dip slightly

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

Bristol-Myers to fight FTC order on Ipana

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

Margarine may expand as advertising factor

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

Media generally won't raise rates

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

Lorillard to increase cigar advertising

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

Matches advertise to fight lighters

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

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

Yes, they're public servants, popular personalities...

and PRODUCT SALESMAEN on A Clear Channel Station WLS

890 Kilocycles, 50,000 Watts, American Affiliate, Represented by John Blair and Company

19 December 1949
JUNE CHRISTY

sings the Thorough-fancy!
Featured with the Jimmy Giannini Quartet, a new idea in sophisticated rhythm.

SAMMY KAYE

Showmanship and singing in the Bennett-Deems and Ninemile songs. With Mr. Kaye's own the Kayne Club, and other top venues.

TEX BENEKE

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

EARL WILD

featured a guest with the Saloon Concert Players. Rich interpretations of popular classics and all of favorites...a perfect prestige show!

FRAN WARREN

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

ALLEN ROTH

and his Symphony of Sounds with new 16-piece orchestra. Everything from jazz to operatic. Elegant, dynamic arrangements.
These stars and shows too!

The Music of Manhattan
Norman Cloutier
and his Memorable Music
Slim Bryant
and his Wildcats
Listen To Leibert

...and many, many others!

A Christmas visit with
TED MALONE
An inspiring special new production with orchestra and choir.

"CLAUDE THORNHILL"
PRESENTS WIN A HOLIDAY
Claude's end of year plus-a-new location control deal! Your listeners aren't out this holiday season... come fly for New York!

YOURS for easier, more saleable programming...

T I T S  B I G  N E W S for every local broadcaster!
More big names, more big shows than ever before are coming your way in the new Thesaurus. We're drawing upon the whole glittering array of RCA Victor recording talent... plus other big name stars... building commercial radio programs, designed to sell! More economically, more effectively, more profitably!

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

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

If you want easier programming, more sponsors, bigger profits—RCA's new era in Thesaurus has what it takes! Inquire now!
When Frank C. Verbest became president of the Blatz Brewing Company in 1946, he was given $16,000,000 with which to make Blatz a national concern. Blatz was so successfully selling its beer on a regional basis, that the company's top brass felt confident their product could compete with the nation's leaders. After a protracted search for an able executive to handle the proposed new operation, the job was given to the former salesman, financier and merchandiser.

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

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

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

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<td>A F of L</td>
<td>Direct</td>
<td>WBS 400</td>
<td>Frank Edwards Commentary; M-F 10-10:15 pm; Jan 21; 52 wks</td>
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<td>Anabase</td>
<td>Frost, Cone &amp; Holding</td>
<td>MBS 453</td>
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<td>Chamberlain Sales Corp</td>
<td>BBKO</td>
<td>MBS 478</td>
<td>John A. Kennedy News; Sat 7:55-8 pm; Dec 21; 52 wks</td>
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<td>General Mills Inc</td>
<td>Dance-Fitzgerald-Sample</td>
<td>ABC 126</td>
<td>Modern Romance; M-F 11:15-11 am; Nov 11; 52 wks</td>
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<td>Halleroffes Co</td>
<td>Sarensen &amp; Co</td>
<td>MBS 225</td>
<td>Hollywood Quiz; Sat 5:15-6 pm; Dec 10; 52 wks</td>
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<td>Lea Burnett Co</td>
<td>CBS 150</td>
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<td>Procter &amp; Gamble</td>
<td>Dance-Fitzgerald-Sample</td>
<td>NBC 143</td>
<td>Lorena Jones; M-F 4:30-4:15 pm; Dec 12; 52 wks</td>
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<td>R.C.A.</td>
<td>J. Walter Thompson</td>
<td>NBC 164</td>
<td>Screen Director's Playshouse; F 10-10:30 pm; Jan 6; 52 wks</td>
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<td>Radio Offers, or Doubleday (Alternate weeks unless specified otherwise)</td>
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<td>ABC 55</td>
<td>Cotton Bowl Game; 2 pm to conclusion; Jan 2 (one day only)</td>
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<td>William Eddy</td>
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<td>Boys Town Choir; Sun 5:30-6 pm; Dec 11 (one day only)</td>
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<td>Stanley Home Products</td>
<td>Charles W. Hoyt</td>
<td>ABC 273</td>
<td>Metropolitan Opera; Sat 8 pm; Nov 26</td>
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<td>Texas Co.</td>
<td>Kudner</td>
<td>ABC 235</td>
<td>Get More Out of Life; Sun 1:30-1:45 pm; 4 wks; Nov 20 Sat 2:30-3:00 pm; Jan 1; 19 wks</td>
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<tr>
<td>William Wise</td>
<td>Thwing &amp; Altman</td>
<td>CBS 27</td>
<td>Life With Luise; Tu 9:30-10 pm; Jan 10; 52 wks</td>
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<td>W. K. Weigly</td>
<td>Arthur Meyerhoff</td>
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<td>Metropolitan Opera; Sat afternoons; Nov 26; 18 wks</td>
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<td>Bristol-Meyer</td>
<td>Doherty, Clifford &amp; Shondfield</td>
<td>NBC 163</td>
<td>Break The Bank; M 9:9:30 pm; 52 wks</td>
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<td>Bristol-Meyer</td>
<td>Young &amp; Rubin &amp; Bearn</td>
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<td>Juvenile Jury; Sun 2:30-3:15 pm; Jan 1; 39 wks</td>
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<td>ABC 204</td>
<td>Henry J. Taylor M 8:30-8:55 pm; Dec 19; 52 wks</td>
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<td>Fishing &amp; Hunting Club of the Air; Th 8:30-8:55 pm; Dec 22</td>
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<td>Miles Laboratories, Inc</td>
<td>Wade</td>
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<td>Stanley B. Reymond</td>
<td>MBS 300</td>
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<td>Sterling Drug</td>
<td>Dance-Fitzgerald-Sample</td>
<td>ABC 222</td>
<td>Bride &amp; Groom; M-F 2:30-3 pm; Jan 2</td>
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<tr>
<td>Texas Company</td>
<td>Kudner</td>
<td>CBS 236</td>
<td>Metropolitan Opera; Sat afternoons; Nov 26; 18 wks</td>
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<tr>
<td>W. K. Weigly</td>
<td>Rothroff &amp; Ryan</td>
<td>CBS 171</td>
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<td>Al Alpine</td>
<td>H. R. Butler Stores, N.Y., adv mgr</td>
<td>Pan American Broadcasting Co., N.Y., sr prom mgr</td>
</tr>
<tr>
<td>William F. Brooks</td>
<td>NBR, N.Y., vp in charge of news and special events</td>
<td>Same, vp in charge of news and special events of radio network unit</td>
</tr>
<tr>
<td>Scott Bonahue</td>
<td>WPX, N.Y., asst sls mgr</td>
<td>Same, asst sls mgr</td>
</tr>
<tr>
<td>George H. Frev</td>
<td>NBC mgr of Eastern 8s</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>John D. Himes</td>
<td>WLN, Lafayette, Pa., asst mgr and comml mgr</td>
<td>Same, asst sls mgr</td>
</tr>
<tr>
<td>John J. Kelly</td>
<td>WCAU, Phila., publ dir</td>
<td>Same, asst sls mgr</td>
</tr>
<tr>
<td>Robert L. Klaus</td>
<td>TV Digest, managing ed</td>
<td>Same, asst sls mgr</td>
</tr>
<tr>
<td>Francie C. McCall</td>
<td>NBC, N.Y., dir of new and special events</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>Gordon Mills</td>
<td>Kudner, N.Y.</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>Robert N. Peer</td>
<td>WCAU, Phila., promo dir</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>N. John Schie</td>
<td>KUTA, Salt Lake City, sls mgr</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>Adolph J. Schnelliter</td>
<td>NBC, N.Y., dir of tv news and special events</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>Walter Scott</td>
<td>NBC, N.Y., sls dept</td>
<td>Same, dir of new and special events of radio network unit</td>
</tr>
<tr>
<td>Bureau L. Titman</td>
<td>CBS, N.Y., prod dir</td>
<td>Same, dir of new and special events of radio network unit</td>
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<td>&quot;Hester L. Weaver</td>
<td>NBC tv, sls</td>
<td>Same, dir of new and special events of radio network unit</td>
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<td>Frederic W. Wile, Jr.</td>
<td>NBC tv, asst to vp</td>
<td>Head of NBC tv network organization</td>
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- In next issue: New National Spot Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes
Thirty thousand seven hundred people entered the recent Early Birds' Contest... people who make their homes in 1,080 cities and towns in North and Central Texas and Southern Oklahoma. You can't type them for they include doctors, lawyers, politicians, housewives and youngsters... every one who wakes up to radio in the growing Southwest. They're loyal, too... have listened to this early morning variety show for six to nineteen years. If you'd like to know more about this contest with proof of sponsor identification on "The Early Birds," just paste the coupon, at left, on a penny postal, fill in your name and address, and mail it to

Station WFAA
1100 Santa Fe Building,
Dallas, Texas.

Gentlemen:

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

NAME

ADDRESS

CITY STATE

WFAA

Premier Station of the Southwest

Martin B. Campbell, General Manager

19 DECEMBER 1949
MESSRS. HOOPER AND

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

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

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

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

That's why advertisers agree CBS gives them the biggest au
In the past year, radio listening shifted heavily to CBS and away from the other networks. Hooper shows a 15% increase in listening to CBS over last year; a 20% drop for the next network; a drop for the remaining two, combined. Nielsen shows a 16% increase for CBS; a 14% drop for the next network; and a drop for the remaining two.

The average program that remained on CBS increased its audience over last year. The average show that didn't switch to CBS from the next network lost listeners. Hooper shows the average program that stayed on CBS went up 3%; those that stayed on the next network went down 15%; Nielsen shows CBS up 3%; the next network down 10%.

audiences at the lowest cost in all advertising.
New developments on SPONSOR stories

P.S. See: "Does your TV commercial click?"
Issue: 10 October 1949, p. 26
Subject: Cities Service's three dimensional TV film commercial

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

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

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

P.S. See: "Are giveaways good programming"
Issue: 12 September 1949, p. 25
Subject: New giveaway show smash sales producer

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

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

Dealers and grocers are clamoring for more cards. The 2,000,000 originally issued are already in use. The show receives an average of 1500 calls and busy signals per broadcast. Seeman Brothers has streamlined the giveaway program into a solid selling vehicle.
ALL THE HORSESHOES in Santa Anita won't guarantee good luck to a Coast campaign based upon a "plus market" that actually doesn't exist. So be sure to keep an eye on the superstition that only one network reaches most of the Coast towns outside the big cities.

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

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

On the coast you can't get away from ABC

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

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

Whether you're on a coast network or intend to be—talk to ABC
Our man Jamison is a character...

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

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

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

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

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

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

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

You mention Whiz, so I'll tell you first about that. This is not a singing commercial, although several singing ideas were presented to that company. Originally I got up a spot for them which consisted of interrupted nursery rhymes, like this:

Little Miss Muffet sat on a tuffet eating of curds and whey.
Along came a spider and sat down beside her and said: "What do you wanna eat that stuff for? Get a Whiz Candy Bar."
Little Jack Horner sat in a corner eating a Christmas pie.
He put in his thumb and pulled out a plum and said, "Boy, what a mess! I'm going to get me a Whiz Candy Bar."

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

Whizzzz—best nickel candy there
Izzzzz!
Then I wanted a repetitive device, so I added the line, spoken by a second voice:

You wanna serve a meal with zip
and dash?
Get a can o' Broadcast Corned Beef Hash.
Saves you cookin', saves you cash.
Get a can o' Broadcast Corned Beef Hash.
Broadcast Corned Beef Hash: (Voom)

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

19 DECEMBER 1949
Brother, you can say that again.
And the first guy answered:
Okay, I will! Whizzz—best nickel candy there izzz!

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

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

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

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

For a wine, Paradise Wine, I used a
Papa no want no other wine but singing commercial based on a song popular in the Bahamas. We thought that it was a native chant, but found out that it had been written by a couple of American song-writers and had to pay a yearly fee for its use to the publishers. But it was so catchy that it was worthwhile paying the small amount involved. The original song was, "Mama no want no peas, no rice, no cocoanut oil!" We originally used it this way:

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

After this commercial caught on and was rolling for a while, an official of the sponsor's firm became sensitive about the cockeyed grammar and insisted that we change it. So, we purified the grammar and were lucky to get the Mills Brothers to record the spot, in this manner and with Mills Brothers tricks:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A spoken line precedes the song, as follows:

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

In some cases where only the name is featured in the song without mentioning what the product is (although the product is generally so well known by name in the territory that the public knows it's a beer or what have you) a spoken line such as the above is delivered first to make the song which follows perfectly clear. In some instances, too, where the gimmick is almost entirely reminder, a spoken line will be used with some sell in it, even if it's just a slogan or one featured selling argument. In other words, we want the spot to do a reminder job and a selling job, too. In the longer spots (20, 30 and 60 seconds) we will put in some strong selling copy in addition to the song, possibly beginning and ending with the song or gimmick, with the selling copy in the middle.

For another beer I used the "Skater's Waltz." Generally, I feel it's better to use original melodies because in using familiar melodies which already have lyrics, the public is apt to remember or keep thinking of the original words and miss the commercial message. Where the song has no known lyrics, however, as in the case of the Strauss waltz or the Skater's waltz, the familiarity of the public with the melody is all to the good. There are some melodies, however, which the public so reveres that to use them for advertising messages is almost regarded as sacrilege, and we avoid those. I do, at least.

I did one spot some years ago for Broadcast Corned Beef Hash in which I used a drum background (no tune) to the announcer's jingle and the announcer did the thing in time with the drum rhythm. This was most effective. It went like this (picture the drum beat):

You wanna serve a meal with zip and dash?
Get a can o' Broadcast Corned Beef Hash.
Saves you cookin', saves you cash.
Get a can o' Broadcast Corned Beef Hash.
Broadcast Corned Beef Hash! (Voom).

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

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

Copy is also of great importance. I generally try to suit the copy to the

(Please turn to page 59)
National Biscuit Company has been in radio with both feet since 1930.

In that bleak year Nabisco launched a musical program for Wheatsworth breakfast cereal on NBC. It's a safe bet that the network had more than an identical set of initials to offer in that early experiment, because Nabisco's stake in radio has grown steadily through the years. The firm's current appropriation for radio and television is about $3,000,000, roughly half of its annual advertising budget.

One of Nabisco's star salesmen is Arthur Godfrey, who hawks Premium Crackers, Graham Crackers, Ginger Snaps, Ritz and other National Biscuit products on his morning show over CBS from 10:15 to 10:30, five days a week. The Godfrey show takes a $1,000,000 annual bite out of the Nabisco budget. An estimated $800,000 is earmarked for miscellaneous radio and TV advertising of other Nabisco products. In this category are radio spots for Nabisco Milk-Bone (for dogs) on stations in Akron, Detroit, Cleveland, Louisville, Pittsburgh, Youngstown, and two or three other markets. These operate on a flexible schedule. The company also sponsors Red Ryder, a half-hour weekly transcribed Western

Telecast of dog show sells Nabisco Milk-Bone
master merchandiser

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

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

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

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

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

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

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

The adroit manner in which Mutual threw its weight behind this concept as the show approached its network (Please turn to page 55)
Is there a radio man in the house?

How radio specialist in your advertising department can often save you money

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

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

The young man’s name was Wallace T. Drew. (He’s now an advertising manager at Bristol-Myers). Tom Flanagan, then president of Penn, had hired Drew to do just this kind of thing. His job was to be the eyes and—especially—ears of the Penn Tobacco Company out where it was spending its radio money. Drew traveled constantly those days in 1937, recommending new programs as Penn moved into new sales territories, checking the effectiveness of old ones.

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

When the Shell Oil Company began using radio extensively a few years ago, it moved Ed Lier from its touring service to advertising. He became “media representative—radio,” taking over from a billboards specialist who had been overseeing radio as a part-time responsibility. He works under Shell’s media director, C. W. Schugert. (Schugert and Shell ad and promotion manager D. C. Marschner are the men largely responsible for Shell’s new interest in radio.)

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

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

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

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

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

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

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

Migratory birds—these radio specialists

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

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

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

Example: Many radio stations take booths at the local county fair; very often it's the Esso Reporter in that district who is selected to perform side by side with the prize steers, chickens, and (Please turn to page 40)
First-time customer

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

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

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

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

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

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

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

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

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

Questionnaires were mailed with a stamped return envelope along with the club bulletin, which urged mem-
TV RADIO CRITICS CLUB SURVEY

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

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<td><strong>Yes</strong></td>
<td>47.9%</td>
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<td><strong>No</strong></td>
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*One questionnaire filled out by both husband and wife.

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

| Food products | 59.1% |
| Cigarettes and Tobacco | 23.4% |
| Soaps and washing powders | 14.7% |
| Tooth paste and powder | 12.9% |
| Auto accessories | 10.1% |
| Deodorants | 11.2% |
| Shaving products | 8.3% |
| Electrical appliances | 6.8% |
| Beer | 6.6% |
| Hair preparations | 5.6% |
| Coffee | 5.4% |
| Miscellaneous drug items | 3.7% |
| Candy | 3.7% |
| Rugs | 1.9% |

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

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

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

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

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

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

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

The deodorant Head, a Whelan Drug item, is a filmed demonstration on Cavalcade of Stars (WABD), aired on Saturday night. None of these first (Please turn to page 51)
Cooler heads, and dollar signs, are finally prevailing.

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

Because statistics are beginning to add up, because several months' time has given them perspective, because television is working out its operating problems in fast order, thoughtful advertisers realize that the confusion about air media that has existed during most of 1949 is artificial. It is no more valid to argue that television will send radio down the path to oblivion than it is to argue that magazines mean the end of newspapers. The intelligent advertiser knows, for example, that the man who reads Quick or the woman who reads Seventeen will not stop reading a daily newspaper. And just as he has for many years appraised both newspapers and magazines as necessary and distinct components of the advertising job, so he regards the air media. Advertisers are learning more about how to use the vital power of two basically powerful media.

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

One agency man put it this way: "There are far fewer people saying 'let's wait and see,' or 'let's climb on board this thing and see what happens!'" In the words of a station representative, "they're not jumping into TV just to merchandise the fact that they're in it." The inherent strength of both the air media is a truth that has been true throughout the so-called confusion about AM and TV: the difference is that the advertisers are now beginning to recognize that truth.

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

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

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

in number of homes:

<table>
<thead>
<tr>
<th></th>
<th>1940</th>
<th>1946</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.Cen</td>
<td>28,600,000</td>
<td>34,000,000</td>
<td>39,281,000</td>
</tr>
<tr>
<td>B.M.B.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

in number of listening hours:

<table>
<thead>
<tr>
<th></th>
<th>1943 Jan-Mar</th>
<th>1946 Jan-Mar</th>
<th>1949 Jan-Mar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>129,000,000</td>
<td>156,000,000</td>
<td>199,000,000</td>
</tr>
</tbody>
</table>

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

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

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

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

(Please turn to page 44)
Nevins squeeze play

Basic emphasis on wholesalers brings
Florida orange brand top market prices

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

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

Then toward the end of the heaviest shipping season for Nevins Florida oranges—this was about the middle of December, 1948—Egan, Fickett, on the advice of their recently acquired agency, Moore & Hamm, Inc., New York, invested in daily announcements for a week on three stations, WIZ, WNEW, and WOR. Response was instantaneous. Housewives telephoned their grocers for Nevins oranges. They looked at the name stamped on orange crates and on the skins, or asked the clerk for Nevins' Indian River "oranges by name."

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

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

In this project they were up against several tough problems. First of all, the Florida orange crop is promoted by the Florida State Citrus Commission as "Florida oranges." The oranges of California growers, on the other hand, are all promoted by the California Fruit Growers Exchange under the "Sunkist" brand name. They will spend up to two and a half million dollars in 1950 (depending on the size of the crop) to make housewives and other consumers Sunkist conscious. But a Florida grower, if he wants to promote a brand name, must do it himself. And he has to do it with funds over and above the two cents per case (for oranges) assessment for the Citrus Commission promotion. Nevins, like any other Florida grower, had the problem of bucking the lavish Sunkist promotion in establishing
his own brand as an asked-for item on the New York shoppers list. Only if that happened could the company be sure of commanding top prices at the daily auctions of the fruit barged across the Hudson from New Jersey freight and truck terminals.

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

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

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

(Please turn to page 53)
11"6l

OFFERS YOU MORE COVERAGE!

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

MORE FAMILIES!

185,000

MORE RADIO HOMES!

156,000

THAN ANY OTHER STATION

In This Rich MARKET

ADVERTISERS ARE MAKING NEW SALES RECORDS ON

WGAC

580 Kc. - ABC - 5,000 Watts

AUGUSTA, GA.

Avery-Knodel

Heller will head TV Authority

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

WBT sues CIO for $500,000

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

Frank Mullen Joins Fairbanks TV firm

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

Hooper offers sales impact ratings

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

CBS and NBC add new affiliates

The battle between NBC and CBS continues unabated, in power and coverage as well as in programs and promotion. Effective 1 January, CBS will replace KOY, Phoenix, KTUC, Tucson, and KSUN, Bisbee, Ariz., with KOOL, Phoenix, KOPO, Tucson, and KCKY, Coolidge, Ariz. CBS now has 185 affiliates. KIT, Yakima, Wash., will become NBC's 172nd affiliate.
In the past decade, AM radio has done an amazing job of coverage and results in the media field. In view of the high and continuously mounting costs of similar media to the advertiser, AM will be the most attractive buy for years to come. In the Detroit Area, "at home" radio listening is now at an all-time record, plus the 100-and-one "away from home" listening points for AM throughout this region. CKLW, with 50,000 watt power, is tapping this increased audience at the lowest cost per-radia-home in this market. Our 1949 business (local and national) is UP 28%. CKLW's market is now 17,000,000 people. Buy it in 1950, and save!

middle-of-the-dial
at 800 kc.

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

FREE & PETERS, INC.
Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK CHICAGO
ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO
### EAST, SOUTHEAST

<table>
<thead>
<tr>
<th>Station Code</th>
<th>City</th>
<th>Network</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBZ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
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<tr>
<td>WGR</td>
<td>Buffalo</td>
<td>CBS</td>
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</tr>
<tr>
<td>WMCA</td>
<td>New York</td>
<td>IND.</td>
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</tr>
<tr>
<td>KYW</td>
<td>Philadelphia</td>
<td>NBC</td>
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</tr>
<tr>
<td>KDKA</td>
<td>Pittsburgh</td>
<td>NBC</td>
<td>50,000</td>
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<tr>
<td>WFBL</td>
<td>Syracuse</td>
<td>CBS</td>
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<tr>
<td>WCSC</td>
<td>Charleston, S.C.</td>
<td>CBS</td>
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<tr>
<td>WIS</td>
<td>Columbia, S.C.</td>
<td>NBC</td>
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<td>Norfolk</td>
<td>ABC</td>
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<tr>
<td>WPTF</td>
<td>Raleigh</td>
<td>NBC</td>
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<tr>
<td>WDBJ</td>
<td>Roanoke</td>
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### MIDWEST, SOUTHWEST

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<tbody>
<tr>
<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
<td>5,000*</td>
</tr>
<tr>
<td>WDAY</td>
<td>Fargo</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WOWO</td>
<td>Fort Wayne</td>
<td>ABC</td>
<td>10,000</td>
</tr>
<tr>
<td>WISH</td>
<td>Indianapolis</td>
<td>ABC</td>
<td>5,000</td>
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<tr>
<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
<td>5,000</td>
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<td>WAVE</td>
<td>Louisville</td>
<td>NBC</td>
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<td>Minneapolis-St. Paul</td>
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<td>Houston</td>
<td>ABC</td>
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<tr>
<td>KTSA</td>
<td>San Antonio</td>
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### MOUNTAIN AND WEST

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<tbody>
<tr>
<td>KOB</td>
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<td>NBC</td>
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<td>KDSH</td>
<td>Boise</td>
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<tr>
<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
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<tr>
<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KEX</td>
<td>Portland, Ore.</td>
<td>ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KIRO</td>
<td>Seattle</td>
<td>CBS</td>
<td>50,000</td>
</tr>
</tbody>
</table>
The
Picked Panel
answers
Mr. Anderson

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

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

Mr. Sponsor asks...

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

Norman R. Anderson
Sales and Advertising Manager of Certo and Minute Divisions, General Foods

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

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

Chester H. Miller
Director of Radio & Television Calkins & Holden
New York, N. Y.

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

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

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

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

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

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

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

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

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

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

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

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

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

Unlike Carrier, another one of industry's radio specialists does have a broadcasting background. He is Adrian Flanier, advertising manager of Benrus Watch Company, who literally
Small talk? It became the talk of the town...when our man-about-town, Jim Grady, aired his newsboy's worldly-wise comments on the opening of the San Francisco Opera on his new KCBS morning show. "This is San Francisco."

So much so that San Franciscans from all over the Bay Area went out of their way—all that day and the next—to buy papers from the newsboy's out-of-the-way stand. Total sales in 24 hours: 2,475. More than three times more than he had ever sold in a similar period.

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

KCBS
San Francisco • Columbia Owned
5,000 watts • 740 kc
Represented by Radio Sales
grew up in radio. He had traveled the country for years, knew radio station men everywhere when Benrus brought him in to step up its radio advertising. Success of the Flanter-Benrus techniques was reported in the January, 1948, issues of SPONSOR. ($20,000-
000 Benrus Sales via Station Breaks.)
Now take a look at the specific ways in which Flanter operates to get the most for Benrus' radio dollar.
In contrast to the situation at Shell or Esso, the Benrus radio schedule changes constantly. Benrus is always seeking to add good time spots, drop second-best to better positions. That's why Flanter feels he has to be out traveling the country at least three months in the year. He will string together a month-long itinerary and set out with Leonard Tarcher, account executive of the J. D. Tarcher agency.
When Flanter wants to check the value of a particular time spot in an area, he talks to dozens of local residents, to Benrus dealers, people in the street, and especially local radio columnists. He checks the local papers to see what kind of promotion stations are getting. He learns facts about coverage that maps and survey figures won't show.

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

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

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

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

WSBT duplicates in 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

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

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

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

No, Sir. WAVE doesn't reach Eastern (Ky.), nor many of the other crossroad towns in western, southern and northern Kentucky, either!
We're directional-minded for the Louisville Trading Area only, and by any standard—except comic, One-World or interplanetary measurements—it's a wonderful market. And since our families have a 46% higher standard of living than do folks in the rest of the State, WAVE delivers a bang-up, premium audience.
So don't grope aimlessly around in Kentucky. Let WAVE put you "on the map" where it really counts—in the Louisville Trading Area!
Good time spots for Benrus are often those before top-rated programs. Frequently Planter will snap up a spot on the second or third rated station in town if it comes before Crosby or Winchell rather than take a second-rate spot on the town’s highest touted station.

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

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

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

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

This all makes the picture look very bright.

But is there another side to the story?

To find out, SPONSOR spoke to radio reps and agency men. Most of them were agreed that having a radio man within a sponsor’s own organization is extremely helpful. One old agency hand remarked that when a sponsor is continuously briefed on the radio situation by his own man, there is more
time available for constructive planning activity between sponsor and agency. No agency man regarded radio men in sponsoring organizations as potential thorns in the side. In all cases sponsors and agencies seemed to have worked out satisfactory methods of cooperation—usually by having the sponsor’s and the agency’s man travel together.

Some reps remarked that with the good surveys available now, traveling around the country is not as necessary as it had been when Wallace Drew, say, did it for Penn Tobacco. But all were agreed that a firm couldn’t help but benefit when it had radio men actually going out and getting the feel of the country.

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

Boiling it all down, the case for hav-

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**RADIO CAMPAIGNS AND SALES KIT HELPS KEEP STATION COSTS LOW**

Haverhill, Mass.
November 3, 1949

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

Gentlemen:

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

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

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

Sincerely,

**Bert Kemel**
Sales Manager, WHAV, WHAV-FM

**Low Cost Service For All Departments**

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

---

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

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

**My Name** .................................. **Title** ..................................

**Station** .................................. **City & State** .............................
RADIO IS GETTING BIGGER
(Continued from page 31)

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

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

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

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

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

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

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

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

***
Only a combination of stations can cover Georgia’s first three markets.

**WAGA**
**ATLANTA**
5000 W • 590 Kc

**WMAZ**
**MACON**
10,000 W • 940 Kc

**WTOC**
**SAVANNAH**
5000 W • 1290 Kc

**The Trio Offers Advertisers**
**At One Low Cost:**
- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

— in Georgia’s first three markets

**The Trio, in Georgia’s First Three Markets**

The C.B.S. Affiliates in Georgia’s First 3 Markets
- WAGA
- WMAZ
- WTOC

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

19 DECEMBER 1949
When station WTTV went on the air (it was the second in the state) Bloomington, Indiana (population 20,000) became the smallest city in the country with its own Television station. Not included in the population figure is the Indiana University enrollment, a bonus of 13,000.

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

And, what kind of programs do they put out? For the most part, they're LIVE talent. They frown on the canned stuff at WTTV. They draw from the talent—and there's lots of it—at Indiana University in Bloomington. They use hometown folks on the air frequently, for here in Bloomington, everybody knows everybody else. They like to see their friends, relatives and associates on the air. WTTV programs are intimate, "folksy" and somewhat like a small town newspaper, as compared to a metropolitan daily.

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

Station WTTV is a sister station of WTTS—which in less than a year on the air—has become the leading AM station in the area.
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FIRST-TIME BUYERS
(Continued from page 29)

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

Texaco products, fifth on the Listen Hear TV Critics Club list, also tops the Starch TV commercial report in brand acceptance with the Starch four-city sample (New York, Boston, Chicago, Philadelphia). The Critics Club at present functions only in New York. "Brand acceptance" is the Starch measurement that most nearly corresponds to the measurement represented by the TV Critics report on what they bought the first time because of exposure to TV commercials. Starch respondents—both viewers and non-viewers—are asked which of several brands they would buy if they were going to buy. If, for example, 40 viewers to 29 non-viewers favor a certain brand, the difference represents the "brand acceptance" figure.

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

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

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

SPONSOR: The William Hengerer Company
AGENCY: Placed Direct

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

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

AUTO DEALER

SPONSOR: Paul T. Henson Company
AGENCY: Placed Direct

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

WHEN, Syracuse
PROGRAM: Spots

RUG CLEANING PLANT

SPONSOR: Monumental Storage & Rug Cleaning Co.
AGENCY: Emery

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

WMAR-TV, Baltimore
PROGRAM: Spots

DEPARTMENT STORE

SPONSOR: D. H. Holmes Ltd.
AGENCY: Placed Direct

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

WDSU-TV, New Orleans
PROGRAM: Spot

FURNITURE DEALER

SPONSOR: P. N. Ashford
AGENCY: Placed Direct

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

KPIX, San Francisco
PROGRAM: Demonstration

DEPARTMENT STORE

SPONSOR: Department Store—Z.C.M.I.
AGENCY: Evans

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

KDYL-TV, Salt Lake City
PROGRAM: Announcements
it should be remembered that Miss Cooper’s TV Critics actually bought the products.

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

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

Analysis of the dialing habits of the TV Critics sample indicates they are highly selective in their choice of listening fare. The data supports the findings of Radox in Philadelphia, and analyses of Pulse, Hooper, and other studies that individual program appeal exerts greater influence—at present—than block programming. The Schwerin Research Corp., leading commercial qualitative program research firm, has also published data tending to support this view.

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

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

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

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

NEVINS

(Continued from page 33)

termined to make radio pay off.

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

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

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

When the contract for Box 13 was signed, Egan lost no opportunity to let the approximately 500 buyers who
Their Atomic Interview
Was Radio-Active

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

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

Check your Mutual outlet—or the Co-operative Program Department. Mutual Broadcasting System, 1410 Broadway, N.Y.C. 18 (or Tribune Tower, Chicago 11).

NEVINS
(Continued from page 54)

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

To help get wider distribution and also to test pulling power of the show, kids were offered a "singing lariat" for three wrappers. The offer was made only 6 times and pulled over 2,400 requests. Other premium offers will be made this year on Mike Shayne.

First is box of 36 miniature plastic salers for spearing hors d'oeuvres.

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

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

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

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

As long as Egan, Ficket-advertised fruit keeps bringing premium prices in the auction room, they've no intention of taking it off the air, visual or aural. This is only the beginning. ***
MR. SPONSOR ASKS
(Continued from page 39)
sales results per advertising dollar spent.
There are a few additional reasons why sponsors who should be using television have not started yet. Too many advertisers are comparing the cost of TV directly with the cost of other media. They blatantly forget that the sales impact of sight, sound and motion can be 5 to 100 or more effective than sound alone or static pictures on a page.

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

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

HALSEY BARRETT
Manager Spot Sales
DuMont Television Network

Your question is somewhat misleading. Sponsors are going into television at a very healthy rate of speed and frankly, in keeping with the industry’s ability to handle them. NBC’s picture is extremely good. For example: We have only three half-hours open between 7:00-10:00 pm during the entire week excepting Saturday. Surely you would agree that this would hardly suggest that advertisers are staying out of television.

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

EDWARD R. HITZ
Eastern Sales Manager
NBC-TV Network Sales

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

NABISCO
(Continued from page 25)

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

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

THE POPULAR STATION
WHTN
WHTN-FM
880 AM
100.5 FM
HUNTINGTON, W. VA.
Huntington’s only clear channel AM station
For availabilities, rates and other information, wire, write or phone
PACE-WILES, INC., ADVERTISING
Huntington, West Virginia

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS
Producers of television and radio package shows. Representing talent of distinction.
562-5th Ave., New York Luxemburg 2-1040

Directory Rates on request

Now 1000 WATTS

CKNW

500 WATTS

19 DECEMBER 1949
sales organization—headed by 28 district sales managers in key cities and 211 agencies or branches across the nation to make Straight Arrow hit the sales bull's eye at which Nabisco is shooting."

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

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

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

Straight Arrow was a once-weekly half-hour show when it began on Don Lee in May, 1948. Nabisco credits the program with increasing Shredded Wheat sales by about 10% in the six months it was on Don Lee alone before expanding nationally over Mutual. A contest aimed at finding a suitable name for Straight Arrow's horse, which was promoted during the test run, pulled 40,000 entries, each accompanied by a Shredded Wheat box top. The boy who thought up the winning name, Fury, pocketed a $1,000 cash prize, after spurnning an alternate prize of a palomino horse just like Fury. To each also-ran, Nabisco sent a feathered Indian head-band as a consolation prize. These consoled so effectively that they were used again as the first premium offer when the show went national, on Feb. 7, 1949.

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

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

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

Nabisco is comforted by the fact that it owns the Straight Arrow show outright, feeling that this puts the company in a better position than some of its competitors who control only limited rights to similar shows. With-
<table>
<thead>
<tr>
<th>6:00 - 6:10 PM</th>
<th>WHK</th>
<th>NET. B</th>
<th>NET. C</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOOPERATING AVERAGE</td>
<td>5.3</td>
<td>6.2</td>
<td>5.1</td>
</tr>
<tr>
<td>HOMES PRIMARY AREA</td>
<td>952,244</td>
<td>874,385</td>
<td>705,393</td>
</tr>
<tr>
<td>HOMES REACHED DAILY</td>
<td>50,469</td>
<td>54,212</td>
<td>35,975</td>
</tr>
<tr>
<td>COST FOR 10 MINUTE PROGRAM (MAX. DISCOUNT)</td>
<td>$60.75</td>
<td>$91.13</td>
<td>$72.04</td>
</tr>
<tr>
<td>COST PER 1000 HOMES</td>
<td>$1.18</td>
<td>$1.68</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

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

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

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

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

TELEWAYS TRANSCRIPTIONS

The following transcribed shows now available
AT LOW COST!

- JOHN CHARLES THOMAS
  260 15-Min. Hymn Programs
- SONS OF THE PIONEERS
  260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
  132 15-Min. Musical Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- BARNYARD JAMBOREE
  52 30-Min. Variety Programs
- DANGERI DR. DANFIELD
  26 30-Min. Mystery Programs
- STRANGE ADVENTURE
  260 3-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
  131 15-Min. Musical Programs

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

TELEWAYS PRODUCTIONS, INC.
8049 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238—Bradshaw 21447
JINGLESMITH
(Continued from page 23)

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

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

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

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

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

I hope this is helpful to you.

WAG WAGNER.
In the market for smooth-as-silk dubbing?

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

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

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
- M运气ey 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!

First in the field!

RCA VICTOR DIVISION
CUSTOM RECORD SALES

---

40 West 52nd

(Continued from page 5)

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

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

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

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

FARM FACTS HANDBOOK

I want to commend you on your clearcut presentation of hard facts in the farm radio picture. I have marked with heavy red pencil several portions of the text, and especially cited your boxed editorial on page 28. You have
no idea how much good this publication is going to do for those of us who have been butting our heads against the stone wall of urban indifference to the importance of the rural market. We have been fighting an uphill battle with most of the odds stacked against us for so long that many of the RFD's have lapsed into a state of resignation to the fates. Your Farm Facts Handbook is going to prove the shot-in-the-arm that is needed to put the farm department back on the right track in the minds of programmers and sales departments, and will help pave the way for some of us who have been fighting for "showmanship" in connection with farm department activities.

Jim Chapman
Farm Director
WTAM
Cleveland, Ohio

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

Again many thanks for this fine service to American agriculture.

Phil Alampi
Radio Farm Director
WJZ, N. Y.

PAHDON, SUH!

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

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

CANADIAN SALUTE

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

William Guild
President
Western Association of Broadcasters
Lethbridge, Alberta

IT'S HUNTING SEASON IN TEXAS...

But...

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

1. 12: NOON NEWS

Featuring Johnny Goodman

COMPARE THESE HOOPIERS *

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

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

2. 1:30 to 2:00 P. M.

AMERICAN COWBOY

Johnny Goodman rides the herd with a 5.8 Hooper rating...

COMPARE THESE HOOPIERS *

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

KNUZ salutes the world's largest Woolworth store and National Biscuit Company's newest million dollar plant, both recently opened in Houston!

* Source 1949 Hooper Report

k-nuz
9th Floor Scanlan Bldg.
Houston, Texas
The case against the CBC

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

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

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

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

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

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

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

Daytime programing

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

Applause

KVOO and farm service

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

Before the issue was out, and the field could read what we had to say, in came a letter from Bill Way, vice president and general manager of KVOO, Tulsa, which expresses better than we did what we had in mind. Mr. Way’s letter came in response to one from us calling his attention to the truly outstanding cooperation that Sam Schneider, KVOO farm director, had rendered SPONSOR and broadcast advertising buyers in the preparation of SPONSOR’s recently printed Farm Facts Handbook For Advertisers.

He wrote: “We appreciate your comment on the cooperation of our farm department. I want to assure you that this is by no means unusual for our farm department’s cooperation where the field of agriculture is concerned. As Sam Schneider pointed out, we feel the challenge we have to assist agriculture and the farm radio industry. Anything we can do to put agriculture on the map is in our line—whether it be through our broadcasts or through assisting others to recognize agriculture.”
The KMBC-KFRM Team fulfills a vital daily need in thousands of rural homes in Missouri, Kansas and surrounding states.

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

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

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

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

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

The KMBC-KFRM Team Serves 3,659,828* People
* 1940 Census

7th Oldest CBS Affiliate

KMBC
OF KANSAS CITY
5000 on 980

Represented Nationally by FREE & PETERS, INC.

KFRM
For Kansas Farm Coverage
5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY
THE SPOT IN MEMPHIS

WHERE YOUR SPOTS ARE SPOTLIGHTED

WHHM

INDEPENDENT—But Not Aloof!

MEMPHIS, TENNESSEE
PATT McDonald, manager

Representatives: INDEPENDENT METROPOLITAN SALES
index
VOLUME 3
JANUARY 1949
THRU DECEMBER 1949

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

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

broadcasters problems and developments
Union headaches in TV Feb. 14 p20
Why radio does not promote effectiveness Feb. 14 p41
RMB dilemma Feb. 28 p19
How stations merchandise Feb. 28 p22
Fax a logical ad medium? Mar. 14 p32
Platter, wire or tape recording-panel Mar. 11 p35
Will there be 3,000 stations in 1955 Mar. 28 p30
You can't do business with Argentina Mar. 28 p32
WKRC, KMOX strong on merchandising Mar. 28 p60
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Serials sell soap in summer
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Two-thirds of Conti budget to radio
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Richard N. Harris, Toni Inc., profile
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Ammonia puts 75% of ad budget in radio
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Sponsor pays more for TV, gets more
Summer highlighting showcases for fall buying
Polaroid paradise
TV program form to fill place of radio disk jockey
More to polaroid success
Beauty and TV
Sunset Stories sell TV sets via TV
11 TV markets; 2,000,000 TV homes
Art film for sponsors
Creating the short short commercial
TV opportunity for banks and financial advertisers
Making TV part of community life
Is TV-AM more effective per ad dollar?
Can you predict TV costs?
What makes TV program tick
Squirt Beverage Co. finds TV profitable
Color in advertising
Juvenile TV shows
Does your TV commercial click?
Is TV developing own program types
On Wd to use TV first time
Should client share cost of agency-prepared TV show
Finds 11% cannot afford TV sets in D.C.

Radio made us say Munitz
You can predict TV costs
Chevrolet; number one TV sponsor
Every other week TV programing
Theatre television
TV premiums
Name brands bought after viewing TV commercials
What's keeping sponsors out of TV

Tobacco
Philip Morris Features Horace Heidt on radio
Mail Pouch Tobacco finds outdoor sport shows profitable
Lasers & Bros., sponsorship of
Sportsman's Quiz on CBS TV
Baseball sells cigarettes and tobacco
Cigarette Smoking Up
J. Whitney Peterson United States Tobacco Co., profile
Fatima comes back
Why Tales of Fatima was dropped
Millions more call for Philip Morris

Time buying
Buying of selective time made easy as network
Why agency radio production departments lose money
Dealer coop advertising
Station and market data help remove time buying guesswork
Spot Radio Estimator published by NARSR
Should time cost depend on program ratings?
Your time buyer can contribute more
More facts wanted
Is there a radio man in the house

Transcriptions
Transcription is made
Transcription producers lament
Platter, wire or tape recording panel
Tailor-made transcriptions

Transit radio
How terrific is Transit Radio
More advertisers for Transit Radio
FM on way up again
Tests prove transitradio important medium

Watches, Jewelry
William Helheim, Helbro Watch Co., profile
Elgin American Holiday package
Radio sells a watch band
What makes Bulova tick
Watches and Jewelry sales off
Speidel expands radio, enters TV

Radio made us say Munitz
You can predict TV costs
Chevrolet; number one TV sponsor
Every other week TV programing
Theatre television
TV premiums
Name brands bought after viewing TV commercials
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