

OK

For buyers of broadcast advertising

SPONSOR

AM • TV • FM • FAX

How fast can radio work? • p. 54

Radio's independent press agents • p. 23

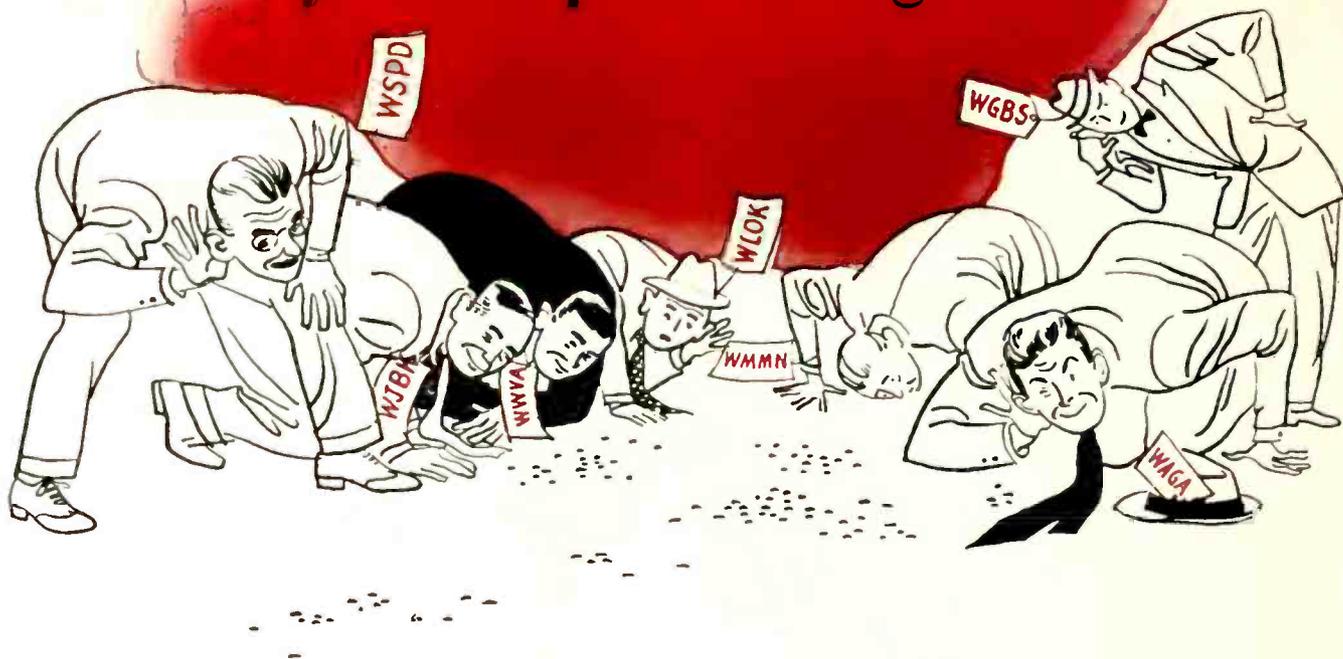
TV...more film than live • p. 31

Non-listening is YOUR business • p. 59

Oxydol sparkle girl (Julie Conway) • Cover



how many ears should you keep to the ground?



WITH seven stations in seven communities, the Fort Industry Company has seven ears to the ground. Each one, alert to local listening preferences, builds and promotes in its own area. This basic local experience plus the alert, aggressive Fort Industry Company pool of radio and marketing know-how results in stronger stations . . . in Fort Industry stations that click with local listeners.

. . . seven stations in seven communities means seven ears to the ground for Fort Industry stations . . . keeping them informed of trends, alerted, aggressive, progressive.



THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
WLOK, Lima, O. • WJBK, Detroit, Mich. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla.
National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455

*"You can bank on a
Fort Industry Station"*

SPONSOR

Subscription

Order

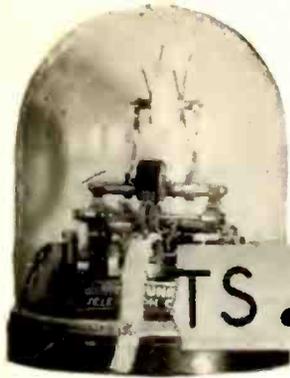
Form

SPONSOR

Subscription

Order

Form



TS... SPONSOR REPORTS... SPONSOR REPORTS...

FEBRUARY 1948

TOBACCO RADIO ADVERTISERS DO MOST BUSINESS

Tobacco's big users of broadcast advertising did practically all of cigarette business in 1946. Under 1 per cent of all cigarette sales were made by non-radio advertisers. Camels made greatest advance during year, doing 28.1% of all cigarette business. Lucky Strike is still first with 31.6% of the business. Chesterfield has bought Giants baseball games for TV over NBC network. Tobacco industry predictions are that Camels will pass Lucky Strike in two years and regain first slot which they held pre-war.

-SR-

ZIV'S 1,000,000 FEET OF STOCK FILM

Frederic W. Ziv's TV film subsidiary has over 1,000,000 feet of stock shots ideal for bridges during live air shows and as backing for commercials. Ziv bought General Film's library and is establishing film production unit to make TV film just as he makes transcriptions for radio stations.

-SR-

D-F-S FIRST IN NETWORK BILLING

Importance of daytime programing is indicated in year-end reports which show Dancer-Fitzgerald-Sample first among agencies placing network business. D-F-S placed twice as much business with networks as second placer, J. Walter Thompson. Former's billing was \$21,-155,292, latter's \$10,707,632. Foote, Cone & Belding, Benton & Bowles, Compton, and Young & Rubicam placed around \$8,000,000 each. BBD&O was in \$6,000,000 class, Biow, Kenyon & Eckhardt, and Ward Wheelock in \$5,000,000 class. Spot placement figures when computed will radically change rank order of agencies. Also figures include only gross time costs and would be further changed if program costs (often bigger than time) were added.

-SR-

REICHHOLD'S MUSICAL BARGAIN?

Henry Reichhold's amazing deal with Detroit AFM was revealed when union changed mind. Reichhold was permitted to sponsor broadcasts of Detroit Symphony Orchestra over ABC at sustaining rates and to record hour-long program for home records while it was on air. Petrillo's disk prohibition killed recording part of deal which in Reichhold's mind justified broadcasting series. Series is now off air.

-SR-

SOMETHING NEW IN CLEVELAND

Fight for Cleveland's listening audience will shortly be intensified. WTAM, which for years has lacked "local personality," will undergo complete revamping under John McCormick, ex-manager of WKRC, Cincinnati, and more recently NBC account executive in Chicago. Other Cleveland stations have been very conscious of need for identifying themselves with local problems. It now becomes five-way battle (even little daytime WJMO is doing a job in its own way).

... SPONSOR REPORTS ... SPONSOR RE

ANNOUNCEMENTS' ONE-MINUTE MINIMUM CHARGE

Quotation of one-minute charge for all announcements, station breaks, etc., on ABC owned and managed stations, regardless of what part of a minute is used, is indicative of general trend in direction of such minimum charge.

-SR-

RADIO ADS NO FACTOR IN ANTI-TRUST CASES

Of firms involved in the 81 anti-trust cases pending in U. S. Department of Justice only 17 use broadcast time, two have formerly done so. Although material printed in magazine and newspaper advertising is part of government's case, no current broadcast continuity has been requisitioned nor is there expectation that any will be.

-SR-

MCA REPRESENTS FILM PRODUCERS RE TV

Music Corporation of America is signing up small independent film producers to represent them in selling TV rights to stations, agencies, sponsors. MCA charges regular artists' rep fee, 10 per cent, for this service.

-SR-

LITTLE PROFIT IN 1947 E.T. PRODUCTION

Transcription firms were generally in red at end of 1947 due to tremendous sums poured into making masters to keep musical programs running for two years despite record ban. Only firms that were actually sales representatives rather than producers made money.

-SR-

A.M. STATIONS EXPECTED TO PASS 2,000 BY MARCH

Regular broadcast stations authorized by March 1 will exceed 2,000 according to Washington advices. FM station authorizations may hit 1,200 and if log jam is broken TV stations authorized will pass 100 mark. These figures do not include educational, international, or experimental stations.

-SR-

GOEBEL BUDGET \$1,000,000

Goebel Brewing Company will, for first time in history, spend over \$1,000,000 for advertising in '48. Beer will make serious bid for national business. Network set up especially for Detroit Tiger baseball broadcasts by Goebel will be expanded. Detroit Lions and Chicago Rockets football games will be broadcast and televised this year also. Over 50% of Goebel budget goes into broadcasting.

-SR-

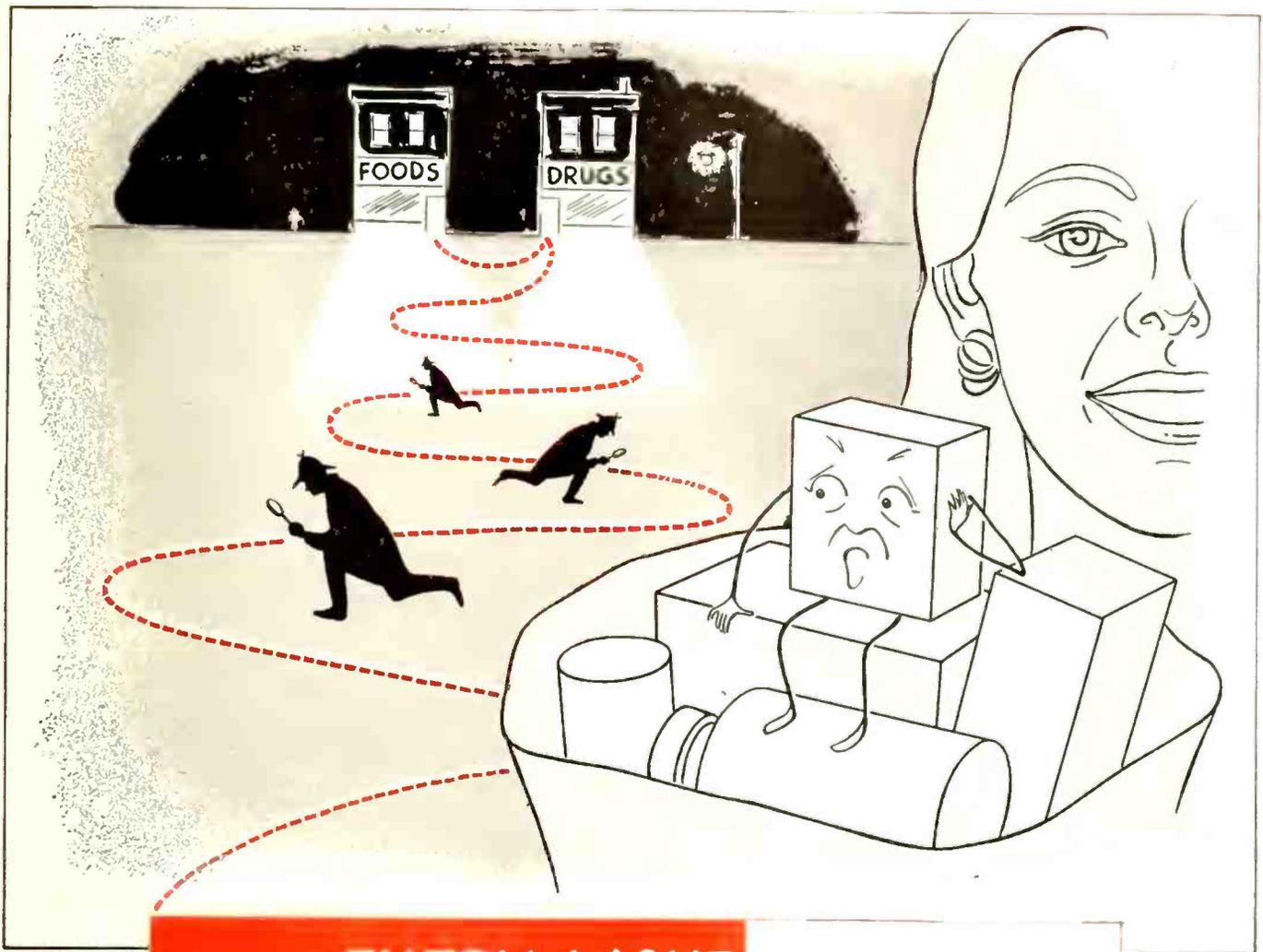
AUTO RADIOS HIT NEW HIGH IN 1947

Eighty-four per cent of all automobiles produced in 1948 will be radio-equipped. Auto radio production in '47 hit new high of 2,860,000 units, 265,000 increase over previous high hit in '41. Figures compiled by Frank W. Mansfield, sales research head of Sylvania Electric, which supplies about 16% of all car radios through subsidiary, Colonial Radio.

-SR-

LOCAL COMMERCIAL BUSINESS PASSES NETWORK BILLING

Local commercial broadcasting passed network time billings in 1947, for first time in broadcast history. Although final figures aren't in yet, NAB's projectable sample reveals that local business was \$136,000,000 and national network billing \$125,796,000.



Watch **EVERY MOVE** Your Product Makes

—where it's been! —where it's going!

OKLAHOMA CITY CONTINUING CONSUMER PANEL

Reports issued quarterly on day-to-day purchases of 400 representative families in Metropolitan Oklahoma City covering 40 different food and drug classifications. Regular reports for each classification cover:

- | | |
|------------------------------|----------------------------|
| 1. Brands Purchased | 4. Weight or Size of Units |
| 2. Number of Families Buying | 5. Dollar Volume |
| 3. Number of Units Purchased | 6. Place of Purchase |

In addition, special analyses making use of the complete biographical material and purchase records are possible. Full details on request.



THE OKLAHOMA PUBLISHING CO.: The Farmer-Stockman — WKY, Oklahoma City — KVOR, Colorado Springs
KLZ, Denver and WEEK, Peoria, Affiliated in Management — REPRESENTED BY THE KATZ AGENCY, INC.

Every time a food or drug item is purchased in Oklahoma City, a "detective" picks up the trail and shadows it constantly.

The 400 families composing the Oklahoma City Continuing Consumer Panel are the "detectives." They were chosen with such representativeness that they actually form a perfect miniature of Oklahoma City's quarter-million-person metropolitan area.

That's why today in Oklahoma City food and drug advertisers know exactly who is purchasing what, where they buy it, how often they buy, how much they buy and what they pay for it. Furthermore, they can, if they wish, secure almost any kind of special information concerning a product's behavior from the moment of purchase.

This kind of information is available to you now on a continuing basis. Send today for the Quarterly Report of the Oklahoma City Consumer Panel covering your product classification, together with particulars concerning the wealth of special product information obtainable from the day-by-day family purchase records.

40 West 52nd

SPONSOR REPORTS	1
40 WEST 52ND	4
NEW AND RENEW	9
P.S.	14
BROADCAST MERCHANDISING	19
MR. SPONSOR: JAMES H. CARMINE	20
PRESS AGENTS EXTRAORDINARY	23
WASH ON THE AIR	27
SPOT LISTENING CHECK	29
TV AND FILM	30
PUBLISHERS ON THE AIR	34
FARM EXPLOITATION	39
DAYTIME TV	42
MR. SPONSOR ASKS	44
SPOT TRENDS	48
IT'S FM PROMOTION & PROGRAMS	51
CONTESTS AND OFFERS	52
SATURATION THROUGH RADIO	54
YOUR PROBLEM: NON-LISTENING	59
SIGNED AND UNSIGNED	72
TV-FM-FAX	78
4-NETWORK COMPARAGRAPH	83
SPONSOR SPEAKS	94
APPLAUSE	94



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COVER PICTURE: If they televised the Oxydol commercial, this is what Julie Conwa would look like as she Oooohs that Oxydol sparkle

ANOTHER SPOT SUGGESTION

John Blair and I read with great interest and complete agreement your editorial entitled "Spot Needs a Name" in the December issue.

However, in your feature "Spot Trends" you say, "Based on the number of spots (programs and announcements) placed . . . etc." Why don't you just eliminate the word "spots" in that connection and say, "Based on the number of programs and announcements . . ."

As you point out in your editorial, spot broadcasting means much more than announcements alone. The whole purpose of getting a new name for spot is to overcome misunderstanding on the part of sponsors and agency people alike, who confuse spot announcements and spot broadcasting and make them mean one and the same thing. Shouldn't we adopt a policy of referring to announcements as announcements and not spots, to help lessen the confusion factor?

WELLS H. BARNETT, JR.
Sales development manager
John Blair & Co., Chicago

COMPARAGRAPH INFORMATION

FIND SPONSOR COMPARAGRAPH MOST HELPFUL IS IT POSSIBLE TO GET ADDITIONAL COPY

LENORE LITTLE
WOOD, GRAND RAPIDS

Current four-network-program Comparagraph is in each issue. Extra copies are available.

READER SERVICE

IS THERE ANY WAY TO SECURE COPY OF SPOT EFFECTIVENESS STUDY REFERENCE PAGE ONE PARAGRAPH TWO JUNE SPONSOR STOP OR ANY AUTHORITATIVE ARTICLE EFFECTIVENESS SPOTS, FLASHES, AND STATION BREAKS STOP YOUR ADVICE WOULD BE APPRECIATED

HAL WILLIAMS
DOMINION BROADCASTING CO.
TORONTO

Edward Petry is sending his first spot study to Mr. Williams at SPONSOR's request.

RESEARCH INFORMATION?

We would appreciate very much your sending us two additional copies of the October issue of SPONSOR.

We are making this request because of our interest in your article on the Lazarsfeld Stanton method of measuring audience reaction to radio shows.

DARRELL M. BRISBIN
Research Department
Fitzgerald Advertising Agency
New Orleans

(Please turn to page 6)

ACTION WITH WWSW!

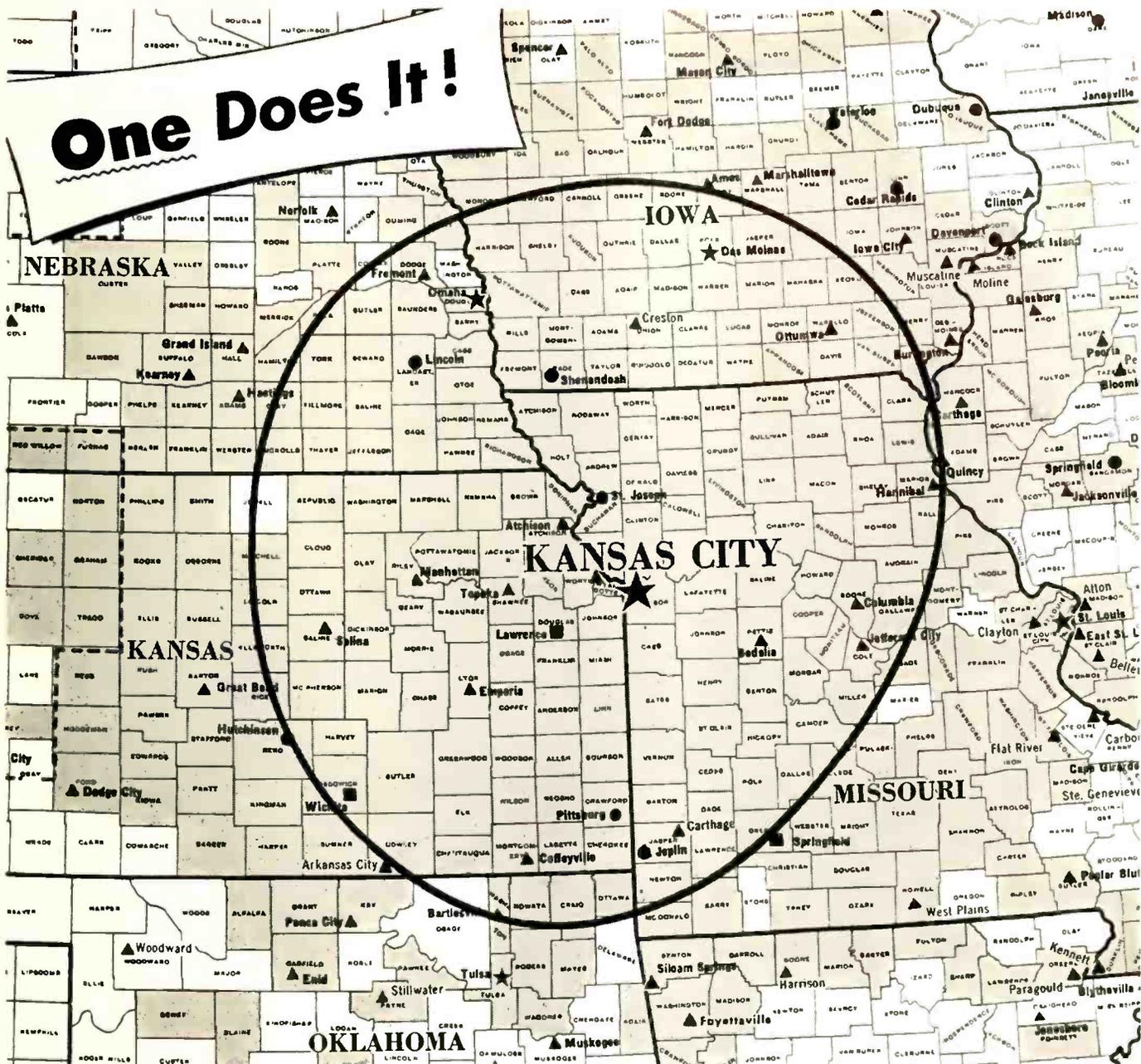
Watch Gallagher! . . . The crowd cheers, and sure nuff, it's another fieldgoal for the Duquesne Dukes! . . . Right in there following the ball for Pittsburgh listeners is WWSW! . . . the station that leads in sports! Last fall, listeners jam packed around their radios to hear WWSW bring them the Steeler Games. Now fans cheer Pittsburgh's leading collegiate basketball team, the Duquesne Dukes, over WWSW! And in spring, look for a record breaking audience when WWSW steps out with the Pirates for another baseball season!

Yes! . . . it's action with WWSW in professional, collegiate and scholastic sports. And after 14 years of broadcasting sports to a "capacity" audience, WWSW is STILL the uncontested leader! . . . That's why, through the seasons, WWSW is a "listening must" with Pittsburgh sport fans! The RESULTS: the bigger our audience . . . the bigger your sales. So come on, be "sponsor wise", join the national* and local advertisers, who, year in, year out, hitch their sales wagon to the station that bags MORE LISTENERS PER DOLLAR IN PITTSBURGH . . . WWSW!

* Ask Forjoe.

WWSW
Pittsburgh's
Leading Independent!

One Does It!



KCMO 1/2 millivolt contour map

50,000 Watts Non-Directional - Daytime
superimposed over actual mail count map*

One station

One set of call letters

One spot on the dial

One rate card

50,000 Watts Day . . .

10,000 Watts Night — on 810 kc

National Representative:

John E. Pearson Co.

Base map courtesy Broadcasting Magazine

*387 COUNTIES — 174 more than the 213 in the KCMO 1/2 millivolt area—that's KCMO's mail response for the first 4 months at 50,000 watts. This includes 100 counties in Missouri, 79 in Kansas, 51 in Nebraska, 70 in Iowa, 21 in Oklahoma, 33 in Arkansas, 33 in Illinois. And mail came in from 20 other states! We'll gladly send details of this mail response. Write or call.



KCMO

Kansas City, Mo. — Basic ABC for Mid-America



MUSIC IS NO PASSING FANCY A love of fine music is no passing fancy. It is intense, devout, ever-growing . . . makes the music lover a special kind of radio listener . . . a listener devoted to the programs of WQXR-WQXQ. More than half a million music loving families in and around New York listen habitually to WQXR-WQXQ . . . to the extent that no other station can reach them as effectively. Leading advertisers are concentrating more and more on this huge audience . . . selling their products through the interest created by good music. For greater sales in the world's greatest market, use WQXR-WQXQ . . . the stations distinguished for good music and the news bulletins of The New York Times.

WQXR

. . . and FM Station WQXQ
Radio Stations of The New York Times

40 West 52nd

(Continued from page 4)

APPLAUDS INDUSTRY STUDIES

You don't have to sell me SPONSOR. I have been thoroughly sold since seeing the first issue. As far as helping salesmen and agency men, SPONSOR not only puts all other trade magazines in the shade—they are not even in the running as far as I am concerned! I particularly like your industry analysis. We, incidentally, do not have on hand all copies of SPONSOR since its first issue and are very anxious to bring our library up to date. Is it at all conceivable or possible that we could buy all issues published not shown on the attached list which indicates what we now have?

VINCENT A. FRANCIS
Account executive
ABC, San Francisco

We really enjoy the concise reports and the many innovations you have brought to us guys in the industry.

J. SLATTER
President
Radio Representatives Ltd., Toronto

FAMILY RADIO EXPENDITURES

On the very first page of your January issue, I noticed an item quoting Dr. O. H. Caldwell on the amounts spent in the United States for radio in 1947. You might be interested in a breakdown of some of these figures, which I had an occasion to use recently in order to bring up to date some statistics which I have found useful for many years.

I wanted to know what the typical American radio-owning family spent in 1947 for its radio listening. This meant eliminating advertisers' expenditures and the amounts allocated for television. Adding Dr. Caldwell's figures of \$800,000,000 for new radios sold to the public, \$75,000,000 spent for servicing, \$190,000,000 for tubes, parts, and supplies, and \$220,000,000 for electric current, I came up with a total of \$1,285,000,000. Dividing this by 35,900,000 radio families produced a figure of \$35.79 per radio family.

Going a little further, if we divide by the total of all U. S. families (which was 38,575,000 as of January 1, 1947), including non-radio homes, we get a figure of \$33.31 per family. This \$33.31 represents the average American family's "subscription price" for radio listening. The (Please turn to page 12)

SPONSOR

LEVER BROTHERS COMPANY
50 MEMORIAL DRIVE
CAMBRIDGE 39, MASSACHUSETTS

Spokane, Washington
October 27, 1947

Mr. Richard Wheeler
Radio Station KXLY
Symons Building
Spokane, Washington

Dear Mr. Wheeler:

Just a note to tell you how much we of Lever Brothers Company appreciate the Swan Soap Parade of Products Week you put on for us over your station and to try to show you the results of your effort.

Floor and window displays were built in 33 Spokane grocery stores. In addition 215 Swan Soap Week cards and 193 Swan Soap Week banners were displayed prominently, calling attention to the Parade of Products Week.

After checking our records, we found that in the area covered by your broadcasts our business on Swan Soap improved considerably. As near as can be ascertained approximately 15,000 bars of Swan Soap were moved in Spokane during the week of the broadcast.

Although this is not the first Lever Brothers Company appearance on the Parade of Products Week, it is my first, and I wish to thank you again for your splendid work and cooperation. Should you care to repeat it at some future date, I am quite sure we can give you our whole-hearted cooperation.

Yours very sincerely,

Ben E. Binderman
Lever Brothers Company
Spokane Sales Representative

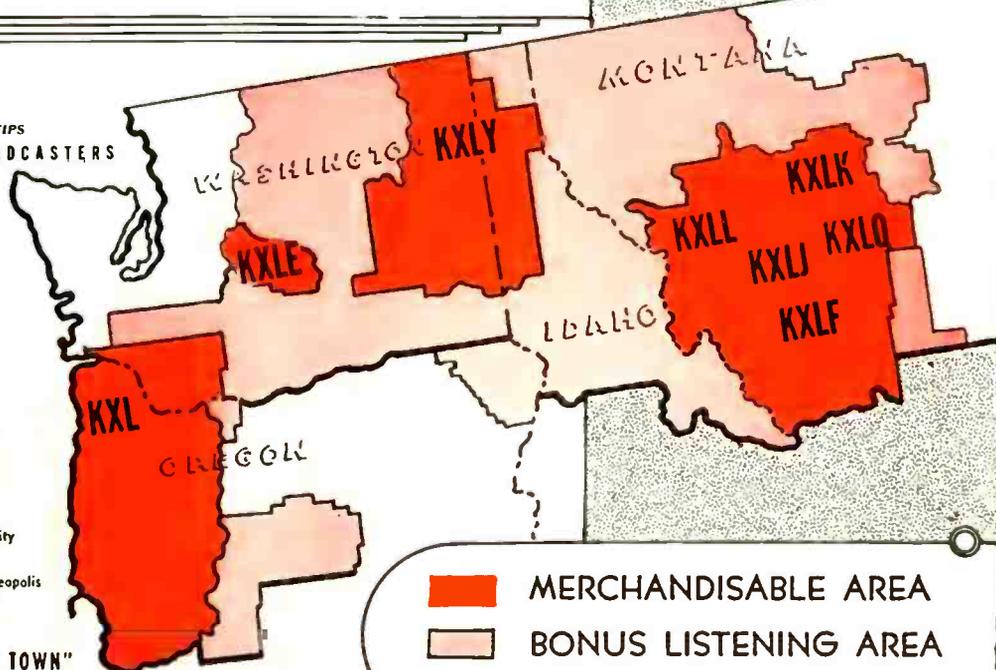
Proof...

After checking our records, we found that in the area covered by your broadcasts our business on Swan Soap improved considerably.



A typical example of the "sales force" that works for you at NO EXTRA COST.

Write for our complete MARKETIPS
PACIFIC NORTHWEST BROADCASTERS



OFFICES

Box 1956—Butte, Montana
Symons Building—Spokane, Wash.
Orpheum Bldg.—Portland, Oregon
6381 Hollywood Blvd.—Hollywood 28
79 Post St.—San Francisco 4
The Walker Co., 15 W. 10th St., Kansas City
The Walker Co., 360 N. Mich., Chicago
The Walker Co., 551 5th Ave., New York
The Walker Co., 330 Henn. Ave., Minneapolis

THE XL STATIONS "HOME TOWN"

MERCHANDISABLE AREA
BONUS LISTENING AREA
SERVING 2½ MILLION PEOPLE

\$125,000,000.00 for Expansion

THE vast potential of the Southwest is inspiring more and more expansion in this area by some of America's largest manufacturers. In Tulsa, alone, \$125,000,000.00 is already allocated for industrial development by *new*, outside money during 1948. This is an indication that successful industrialists believe in Oklahoma's future and that they are betting on Tulsa as the best spot in this great state. And no wonder! Northeastern Oklahoma, where 64 percent of Oklahoma's industrial capacity is located, is the center of the state's electrical power development, oil and gas supplies, coal production, water resources, lead and zinc and an ample supply of native white manpower.

As industry expands markets expand. This means Northeastern Oklahoma is the place to put advertising dollars to work most profitably.

KVOO, alone, serves all of this most important Oklahoma area plus equally important areas of adjacent states. Set *your* schedule for 1948 now and sell this great market in the heart of Babson's Magic Circle over *Oklahoma's Greatest Station*.



NBC AFFILIATE

Edward Petry & Co., Inc., . . . National Representatives

new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Chicle Co	Gum	Badger & Browning & Hersey	25-50	E.t. breaks; Feb-Mar (adding to current campaigns); 13-52 wks*
American Home Products Co	Chef Boy-Ar-Dee Guard's Cold Tablets	Young & Rubicam; Dancer-Fitzgerald Sample	50 20-30	E.t. spots, breaks; Feb 2; 10 wks E.t. spots, breaks (extending winter campaigns); Feb 15; 6 wks
Atlantic Refining Co Bendix Home Appliances	Petroleum products Washing machines	N. W. Ayer Tatham-Laird	30-40 40-50	Spot baseball broadcasts; Apr 15; season* 15-min spot programs, spots, breaks; Feb-Mar-Apr; 13 wks
Bigelow-Sanford Carpet Co Colgate-Palmolive-Peet Co	Rugs Lustre-Creme Shampoo	Young & Rubicam Lennen & Mitchell	20 50	E.t. spots, breaks; Mar 1; 13 wks E.t. spots, breaks; Mar 1-30; 6-13 wks
Curtis Publishing Co	Holiday Magazine	BBD&O	2-3	E.t. spots, breaks (special market promotion—New Orleans); Feb 15; 4 wks
Garrett Wine Co General Baking Co	Virginia Dare Wines Baked goods	Ruthrauff & Ryan BBD&O	20 10	E.t. spots, breaks; Jan-Feb; 6 wks E.t. spots, breaks (adding to current campaigns); Feb 1; 13 wks*
Goebbel Brewing Co	Beer	Brooke, Smith, French & Dorrance	20	Live. e.t., spots, breaks; Mar-Apr; 13-52 wks
Hat Research Foundation P. Lorillard Co	Institutional Embassy Cigarettes	Foote, Cone & Belding Geyer, Newell & Ganger	20 1	Spots, breaks, participations; Mar-Apr; 13 wks E.t. spots, breaks (test campaign in Cleveland—expanding later); Feb 1; 13 wks
National Biscuit Co Park & Tilford Co Pepsi-Cola Co	Shredded Wheat Tintex Everness	McCann-Erickson Charles Storm Young & Rubicam	100 100 15-20	Spots in "Musical Clock" shows; Feb 1; 13-39 wks E.t. spots; Feb 1; 13 wks* E.t. spots, breaks; Feb 1 (expanding current national campaigns); 13 wks
Sherwin-Williams Co Standard Brands Inc	Lin-X Blue Bonnet Margarine	Newell-Emmett Ted Bates	20 40	Spots, breaks; Feb-Mar; 13 wks E.t. spots, breaks; Feb 15; 13 wks

*Station list already set.

New and Renewed on Television

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Peter Ballantine & Sons Botany Worsted Mills Brentwood Sportswear L. S. Briggs Inc (meats) Jay Bucknell Inc Bulova Watch Co BVD Corp	J. Walter Thompson Silberstein-Goldsmith J. R. Kupsick Courtland D. Ferguson Direct Biow Grey Edward Shapiro Campbell-Ewald	WFIL-TV, Phila. WNBT, N. Y. WNBT, N. Y. WNBW, Wash. WABD, N. Y. WNBT, N. Y. WNBW, Wash. WFIL-TV, Phila. WABD, N. Y. WFIL-TV, Phila. WBK, Chi. KSD-TV, St. Louis KTLA, L. A. WTIG, Wash. WMAR, Balto. WABD, N. Y. WTIG, Wash. WWJ-TV, Detroit WBK, Chi. WNBW, Wash.)		Spots; Jan 21; 13 wks (n) Weather spots; Jan 16; 13 wks (r) Weather spots (preceding boxing); Jan 5; 5 wks (r) Spots; Jan 11; 13 wks (n) Spots in "Doorway to Fame"; 7:30-8 pm; Jan 26; 52 wks (r) Time signals; Jan 1; 13 wks (r) Spots; Jan 4; 8 wks (r) Spots; Jan 1; 13 wks (n) Winter Olympics films; 15 mins nightly as scheduled; Feb 1; 10 days (n)
Chevrolet Dealers				INS Television News; Jan 8; 13 wks (n)
Columbia Wholesalers (Philco distrib.) Elgin National Watch Co Food Fair General Foods Corp Gulf Oil Corp	Kal, Ehrlich & Merrick J. Walter Thompson Direct Young & Rubicam Young & Rubicam	WNBT, N. Y. WFIL-TV, Phila. WABD, N. Y. WNBT, N. Y. WCBS-TV, N. Y. WFIL-TV, Phila. WCBS-TV, N. Y. WABD, N. Y. NBC-TV (5 stations) WNBW, Wash. WFIL-TV, Phila.		Spots; Jan 7; 13 wks (n) Time signals; Jan 4; 13 wks (r) Meet Your Neighbor; Wed 8:10-8:25 pm; Jan 1; 26 wks (n) Spots; Jan 1; 8 wks (r) You Are an Artist; Th 9-9:15 pm; Jan 1; 13 wks (r) News—Doug Edwards; Th 8-8:15 pm; Jan 1; 52 wks (r) Going Places (film); Th 8:10-8:40 pm; Jan 15; 26 wks (n) Film spots; Jan 10; 13 wks (n) Spots; Jan 22; 50 wks (n) Giants Baseball Games; May-Sep (n) Spots; Jan 2; 13 wks (n) Rockets Ice Hockey Games; Wed 8:25-10:45 pm; Jan 1; 13 wks (n)
Heinel Motors Pepsi-Cola Co Powell & Campbell Shoe Co R. J. Reynolds Co Sun Radio Co Thornton Fuller Co (Dodge-Plymouth distrib.) Transmira Products Corp U. S. Rubber Co	Solis S. Cantor Young & Rubicam Sterling William Esty Kal, Ehrlich & Merrick Aldrich Smith, Bull & McCreery Campbell-Ewald	WABD, N. Y. WCBS-TV, N. Y. WNBT, N. Y. WABD, N. Y. WFIL-TV, Phila.		Spots; Dec 29; 13 wks (r) National Sportsmen's Show; Feb 14; 8-8:30 pm; 2 wks (n) Winter Olympics films; as scheduled; Feb 1; 5 days (n) Spots; Jan 5; 13 wks (n) Spots; Jan 5; 6 wks (n) Spots; Jan 10; 4 wks (n)
Vick Chemical Corp Walco Sales Co	Morse International Scheck	WNBT, N. Y. WABD, N. Y. WFIL-TV, Phila.		



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Falstaff Brewing Co	Dancer-Fitzgerald-Sample	NBC	30	Music from the Heart of America; Th 9:30-10 pm; Feb 2; 52 wks
John Hancock Mutual Life Insurance Co	McCann-Erickson	ABC	73	*Point Sublime; Mon 8-8:30 pm; Dec 29 (22-wk extension)
Piedmont Shirt Co	William H. Weintroub	MBS	350	William L. Shirer; Sun 1-1:15 pm; Jan 4; 52 wks
Raymond Laboratories Inc	Roche, Williams & Cleary	ABC	129	Henry Morgan; Th 7:30-8 pm; Jan 29; 52 wks
Texas Co	Kudner	ABC	235	*Star Theater; Wed 10:30-11 pm; Dec 31; 51 wks
U. S. Army Recruiting Service	N. W. Ayer	NBC	161	Fred Waring; MW 10-10:30 am; Feb 2 (indefinite)

*New on network. †Expanded network.

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

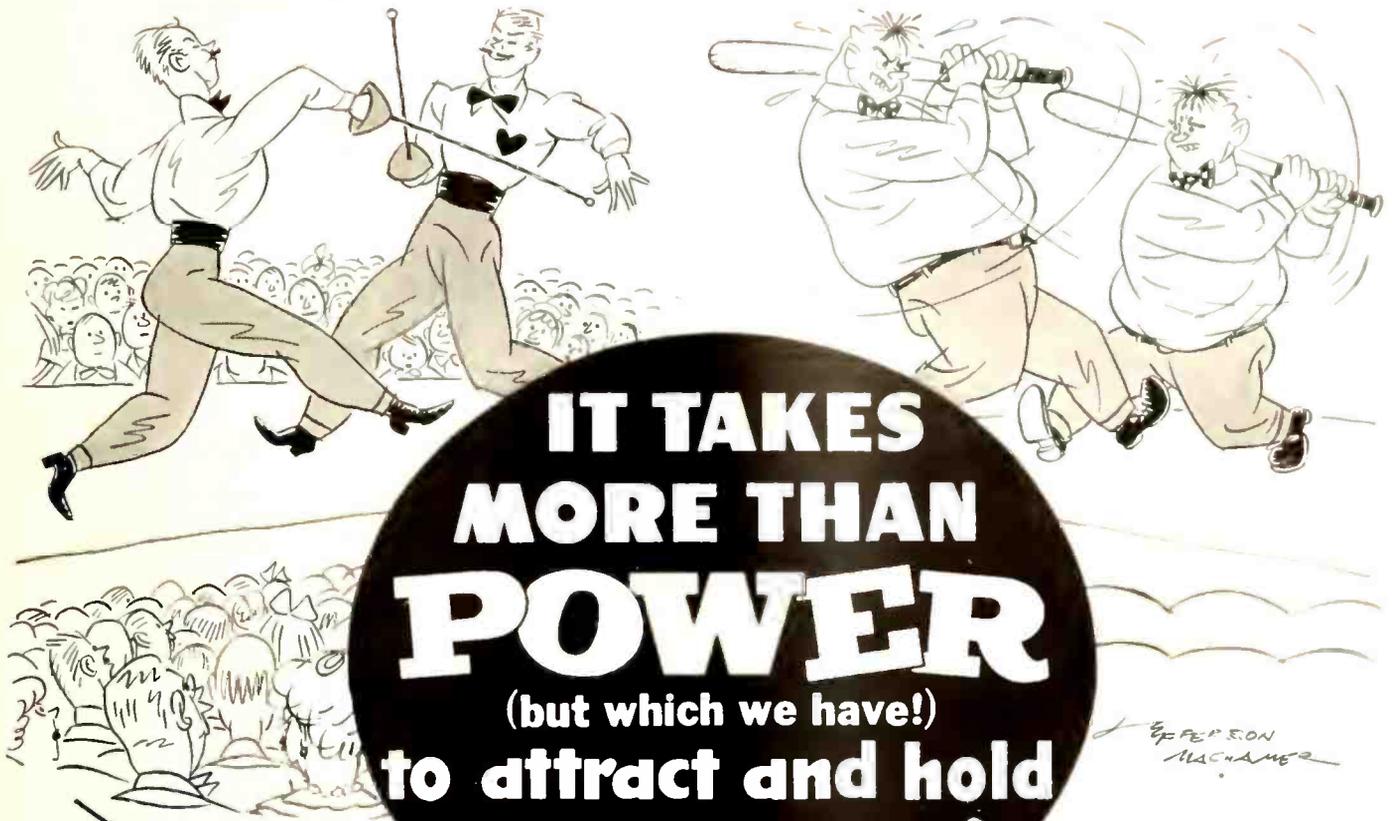
Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Meat Institute	Leo Burnett	NBC	161	Fred Waring; TTb 10-10:30 am; Jan 13; 52 wks
B. T. Babbitt Inc	Duane Jones	CBS	54	David Harum; MTWTF 10:45-11 am; Jan 12; 52 wks
Carnation Co	Erwin, Wasey	NBC	96	Lora Lawton; MTWTF 11:45-12 n; Jan 5; 52 wks
Carter Products Inc	Sullivan, Stauffer, Colwell & Bayles	NBC	149	Carnation Contented Hour; Mon 10-10:30 pm; Jan 5; 52 wks
General Motors Corp (Frigidaire div)	Kudner	MBS	404	Gabriel Heatter; MW 9-9:15 pm; Dec 29; 52 wks
Goodyear Tire & Rubber Co	Foote, Cone & Belding	MBS	428	Henry J. Taylor; MF 7:30-7:45 pm; Dec 19; 52 wks
Charles E. Illies Co	Kudner	CBS	160	Man Called X; Sun 8:30-8:55 pm; 52 wks
International Silver Co	N. W. Ayer	ABC	207	Greatest Story Ever Told; Sun 6:30-7 pm; Jan 25; 52 wks
Kellogg Co	Young & Rubicam	CBS	84	Here's to You; Sun 5-5:15 pm; Jan 25; 52 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS	150	Ozzie & Harriet; Fri 9:30-10 pm; Jan 2; 39 wks
Mall Pouch Tobacco Co	Walker & Downing	ABC	184	Tom Breneman's Breakfast in Hollywood; MTWTF 11:15-11:30 am; Dec 29; 52 wks
Miles Laboratories Inc	Wade	NBC	180	Galen Drake; MTWTF 11:30-11:45 am; Dec 29; 52 wks
Phillip Morris & Co Ltd	Blow	CBS	149	Amos 'n' Andy; Tu 9-9:30 pm; Jan 6; 52 wks
Mutual Benefit Health & Accident Assn	Ruthrauff & Ryan	CBS	145	My Friend Irma; Mon 10-10:30 pm; Dec 29; 52 wks
Procter & Gamble Co	Benton & Bowles Compton	MBS	99	Fishing & Hunting Club of the Air; Mon 10-10:30 pm; Dec 22; 52 wks
Serutan Co	Dancer-Fitzgerald-Sample	CBS	164	Queen for a Day; MTWTF 2-2:30 pm; Dec 29; 52 wks
W. A. Sheaffer Pen Co	Russel M. Seeds	CBS	141	Milton Berle; Tu 8-8:30 pm; Jan 20; 52 wks
Sterling Drug Inc (Centaur Co div)	Young & Rubicam	NBC	144	It Pays to Be Ignorant; Fri 10-10:30 pm; Jan 30; 39 wks
Toni Company Inc	Foote, Cone & Belding	CBS	439	Gabriel Heatter; Sun 7:30-8 pm; Jan 11; 52 wks
Universal Match Corp (Schutter Candy Co div)	Schwimmer & Scott	ABC	185	Rosemary; MTWTF 11:45-12 n; Dec 29; 39 wks
Wine Growers Guild	Honig-Cooper	ABC	65	Big Sister; MTWTF 1-1:15 pm; Dec 29; 39 wks
				Young Dr. Malone; MTWTF 1:30-1:45 pm; Dec 29; 39 wks
				Guiding Light; MTWTF 1:45-2 pm; Dec 29; 39 wks
				Ma Perkins; MTWTF 1:15-1:30 pm; Dec 29; 39 wks
				Gabriel Heatter; TTb 9-9:15 pm; Jan 1; 52 wks
				Victor Lindlahr; MTWTF 12:15-12:30 pm; Jan 1; 52 wks
				Sheaffer Parade; Sun 3-3:30 pm; Jan 4; 52 wks
				Molle Mystery Theater; Fri 10-10:30 pm; Jan 23; 52 wks
				Give & Take; Sat 2-2:30 pm; Jan 3; 52 wks
				David Harding—Counterspy; Sun 5:30-6 pm; Feb 1; 52 wks
				Murder & Mr. Malone; Sat 9:30-10 pm; Jan 10; 38 wks

New Agency Appointments

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Abraham & Straus Inc, N. Y.	Department store		Kiesewetter, Wetterau & Baker, N. Y.
Adler Hotels, L. A.	Hotels		Milton Weinberg, L. A.
Allied Artists, L. A.	Motion pictures		Buchanan, L. A.
American Trust Co. S. F.	Banking services		McCann-Erickson, S. F.
Beam Products Inc, Jersey City, N. J.	Silver tarnish preventative		Deutsch & Shea, N. Y.
Breakfast Club Coffee Inc, L. A.	Coffee		Brisacher, Van Norden, L. A.
Canadian Chewing Gum Co, Toronto	Chiclets		Baker, Toronto
Canadian Cooperative Wool-Growers Ltd, Toronto	Institutional		Reynolds, Toronto
Cobbs Fruit & Preserving Co, Miami	Gift baskets		Badger & Browning & Hersey, Boston
Coca-Cola of Canada Ltd, Toronto	Coca-Cola		D'Arcy, Toronto
Craig Oil Co of California, L. A.	Petroleum products		Tullis, L. A.
Doubleday & Co, N. Y.	Dollar Book Club, Omnibook Magazine		Huber Hoge, N. Y.
Druckett Co, Toronto	Drano		Young & Rubicam, Toronto
Eldelstone Recording Corp, N. Y.	Musical instruction		Seymour Kameny, N. Y.
Furnblit Clothes Inc, L. A.	Men's clothing chain		Robert F. Dennis, L. A.
R. H. Fyfe & Co, Detroit	Shoes		Dundes & Frank, N. Y.
General Foods Ltd, Toronto	Maxwell House Coffee		Baker, Toronto
General Motors Corp (Delco Appliance div), Rochester, N. Y.	Household appliances		Foote, Cone & Belding, Chi.
Haffenreffer & Co Inc, Boston	Pickwick Ale		Harold Cahot, Boston
Hat Research Foundation, N. Y.	Institutional		Foote, Cone & Belding, N. Y.
Hill Hotels Inc, L. A.	Hotels		Milton Weinberg, L. A.
Jackson Bros., N. Y.	Shoes		Hoot, N. Y.
Jacobson Bros., N. Y.	Shoes		Hoot, N. Y.
Kronke Awning Co, Oakland	Flesta fabrics		Ad Fried, Oakland
Lanolin Corp of America, L. A.	Lanogene		Allied, L. A.
Martin Laboratories Inc, Sibley, Iowa	Animal remedies		Meneough, Martin & Seymour, Des Moines
Metropolitan Boston Used Car Dealers Assn, Boston	Trade assn		Harry M. Frost, Boston
Montecados Payco, San Juan	Ice cream		McCann-Erickson, San Juan
Murlock Homes, Louisville	Plywood homes		M. R. Koppmeyer, Louisville
O'Brien's of California, San Jose	Candies		Raymond R. Morgan, H'wood
Perma-Nall Co, Burbank, Calif.	Cosmetics		William Kester, H'wood

(Please turn to page 72)



**IT TAKES
MORE THAN
POWER**

(but which we have!)

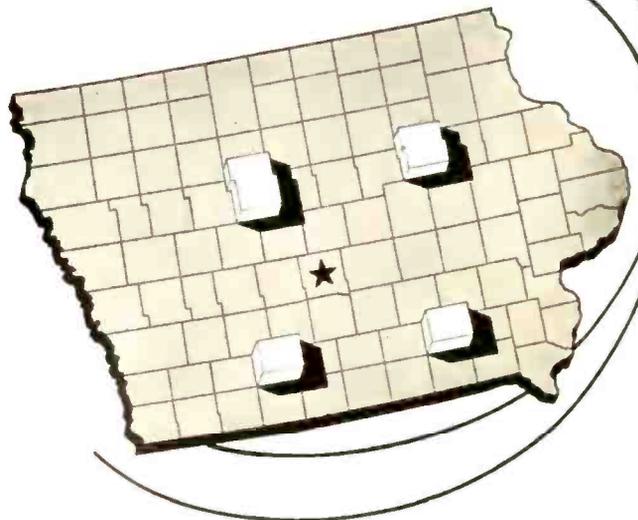
**to attract and hold
an audience!**

BY PETERSON
MACHAMER

TAKE THESE FOUR IOWA COUNTIES, FOR INSTANCE

In Iowa, as in your own locality, people listen most to the station that gives them the best radio fare—regardless of signal strength, if “adequate.”

Each of the four Iowa counties featured at the right is fairly distant from Des Moines. Each has its own local radio station, giving an excellent signal in its own home region. And each is also served by many other stations, large and small. Yet the 1947 Iowa Radio Audience Survey discloses that, from 5:00 a.m. through 6:00 p.m., WHO’s four-county average percentage of listening is 46.2!



There is only one answer to such listener-preference. That answer is *Top-Notch Programming—Outstanding Public Service*. Write for your copy of the 1947 Iowa Radio Audience Survey and see for yourself.

WHO

+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives

10,000 WATTS



The Swing is to WHB in Kansas City

- ★ Area's highest Hooperated station
- ★ Area's lowest cost per-thousand-listeners
- ★ Wide and wealthy consumer-market
- ★ Beginning full-time operation (probably next month) with greater power and better frequency—10,000 watts on 710 kilocycles

See your John Blair man for availabilities!

10,000 WATTS IN KANSAS CITY

WHB

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

40 West 52nd

(Continued from page 6)

ANPA estimates that the average American family spends \$19.51 per year for newspapers, while the Magazine Advertising Bureau gives an estimate of \$10.96 per year for magazines.

Perhaps some of your readers will find it a useful answer to a question which comes up from time to time.

E. P. H. JAMES
Vp
MBS, New York

FOR THE RECORD

Just so we can keep the records straight, I would like to correct the announcement of the Katz Agency that it is setting up the first television department in any firm of representatives. This, of course, is not the case, for Free and Peters has been active in this field now for over a year in the representation of KSD-TV.

Just for your information, each of the Colonels is qualifying himself for all phases of television and has been doing so for many months.

E. P. J. SHURICK
Free and Peters, Inc.
New York.

WEAK LINK

The weakest link in the FM chain is the man who sells radios!

Recently I made a survey of the radio retailers in this area in an attempt to find out how aggressively they are pushing the sale of FM receivers. I was amazed, and your readers will be too, to find out that radio retailers are doing nothing to encourage the growth of this superb new medium. In spite of the fact that in each store I entered I deliberately told the salesman that I wanted to buy an FM radio, I was cautioned against it by virtually everyone.

Nowhere was I given a demonstration of FM reception, although there is a full-time station in this vicinity. One salesman told me, "Why buy an FM radio, there are only nine FM stations in the country." More than once, I was told, "FM will cost you \$100 extra, and it isn't worth it."

You and I both know that this medium must be sold, and sets never will be sold with attitudes such as these which I found prevailing. It's vital that the industry re-examine the emphasis it has put on dealer education.

ANDREW TAKAS,
Albany, N. Y.

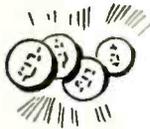
You have to

Dig it out!



We're speaking of SALES in New England

There's gold  in New England but it takes technique to dig



it out. Only through the Yankee Network and its 23 home-

town  stations can you get at this



rich market. Only the Yankee Network actually gets into and

thoroughly covers all the many trading  centers.

Only the Yankee Network reaches 89.4% of New England radio homes.

Check today with your Petry man about availabilities in the four editions (8 A.M. - 1 P.M. - 6 P.M. - 11 P.M.) of the Yankee Network's "News While It is News."

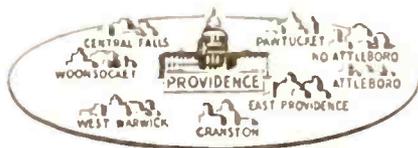
Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

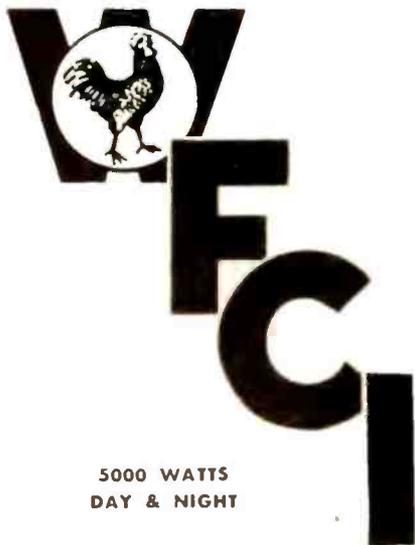


9 BIG COMMUNITIES IN
A 15-MILE RADIUS
and scores of others
just beyond

•

THE
"American"
VOICE IS
STRONG IN
RHODE ISLAND

YES, and in many adjacent Massachusetts communities as well. Here in one of the nation's richest, most closely-knit regions is exclusive American coverage at rates that make WFCI Rhode Island's best buy!



5000 WATTS
DAY & NIGHT

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

•

Representatives:
THE KATZ AGENCY

P.S.

(See "Return of the Amateur," SPONSOR, September 1947, page 15.) Are "new" talent programs increasing? What happened to Adam Hats' "Big Break"? How's the Horace Heidt's "Philip Morris Night" talent search doing?

As predicted in SPONSOR's report on amateur programs, *The Big Break* did not sell Adam Hats and was dropped at the end of the first 13-week period. The program received favorable newspaper reviews but just couldn't fight the weather which during the fall was not conducive to hat-buying. Sidney Florsheim,* Adam Hat advertising manager, was replaced and even Maxwell L. Schultz, Adam president, stepped out and opened a business consultation service. The result of a broadcast program that doesn't make the grade is all too often a gigantic corporate shake-up. Failure of *The Big Break* has deterred most sponsors from buying any of the new talent programs available. Horace Heidt, however, was able to sell his talent search idea to Philip Morris. It was originally scheduled to replace the Milton Berle program but Berle's ratings started going up and the sponsor kept Berle and bought a new spot for Heidt. Heidt's program travels from town to town and while it has received a bad trade press to date it's building audiences as it travels.

* He's doing an outstanding job for Harry S. Goodman's special event department

P.S.

(See "Sports Sponsorship," SPONSOR, May 1947, page 37.) What is the trend in sports bankrolling? Who is buying? Is listening up or down?

With night baseball becoming such an important factor in sports broadcasting, commercial sports have moved almost 80 per cent to independent stations which are not tied down by network commitments. The latter make it virtually impossible for a station to accept sports commercials, since, with the exception of prize fighting, sports tear program schedules apart. The big fights are still sponsored by Gillette and snared for them the highest Hooper of 1947 for a regularly-scheduled commercial, a 41.5 for the broadcast of the Louis-Walcott fracas. Gillette spent \$1,800,000 on sports in 1947.

In the Midwest, Goebel is due to be the biggest sports sponsor during the year to come. Atlantic Refining's 1948 broadcast schedule of baseball and football will be as big as its 1947 presentations and there is a good chance that the budget will be upped in certain areas to provide for TV sports as well.

Chesterfields have joined Old Golds in the baseball field, the former buying TV rights for Giants' games over the NBC five-station TV network. Ballantine (Beer and Ale) have bought the Yankee games over the DuMont network (two stations). The Dodger games (Brooklyn) over WGBS-TV and the CBS-TV network are sold but details are not available. Individual television stations not yet linked with the webs also have lined up sponsors for their local teams as sports continue to lead all polls on TV viewing popularity.

Beer, cigarettes, oil and gas, in that order, will be the underwriters of local sports on the air in 1948.

P.S.

(See "Sans Advertising," SPONSOR, May 1947, page 31.) Will Goodyear continue to sponsor "The Greatest Story Ever Told"? Is the broadcast still doing a selling and public relations job without advertising copy on the air?

Goodyear Tire and Rubber considers the renewal of *The Greatest Story* every 13 weeks, but this is no indication that they aren't satisfied with the results of this program which is the only one on the air without direct or institutional advertising. Business conditions in the rubber industry are such that the responsible financial heads of Goodyear aren't making long-term commitments. Another reason why rumor stated that Goodyear is dropping the program is the energy with which certain church groups are pushing the program "to save it from going off the air." The church activity on behalf of the program was desired by the sponsor but not the possible interpretation which some place upon it.

(Please turn to page 16)

KWKH No. 1 BUY

IN THE \$1,000,000,000 ARK-LA-TEX

Merchandizes

(At no extra cost to you)*

- + 10,000 inches of merchandising advertising a year in the largest newspaper in the tri-state area.
- + READER half page in the Sunday edition of the finest newspaper in the Ark-La-Tex . . . a reader page, informative and entertaining.
- + DEALER LETTERS to thousands of druggists, grocers and jobbers throughout this rich area to support your radio advertising.
- + HOUSE ORGAN distributed to dentists, physicians, druggists, grocers and libraries within the forty-nine counties and parishes of the Ark-La-Tex.
- + YOUR PERSONAL AMBASSADORS—KWKH Artists in 1947 played in more than 350 cities throughout North Louisiana, East Texas, and South Arkansas, building audiences for your message.



There are seven other radio stations in the Ark-La-Tex area . . . By using all of them they do not quite cover the rich primary (50%) area of 50,000 Watt KWKH . . . the station heard by most . . . preferred by most—ALL THE TIME.

*Remember this huge plus list starts with the sale—at no extra cost to you.

Coming Soon!
A NEW TELEVISION STATION

CHANNEL 13

ASK YOUR WAAT MAN ABOUT WATV

SERVING NEW JERSEY AND METROPOLITAN NEW YORK!

New Jersey's 1st Station
WATV
CHANNEL 13
NEWARK-NEW JERSEY

P.S. (Continued from page 14)

Rural sales, a basic reason for sponsoring the program, continue up for Goodyear. Even if this were not so, the operating executives of the company are 100 per cent behind Chairman of the Board P. W. Litchfield, whose baby the program is.

The annual report of the Goodyear company indicates that 1947 was its biggest peacetime year. While virtually all branches of the company's manufacturing activities made more money in 1947, sales of tractor tires and other farm rubber equipment showed an extra substantial improvement during the year.

A recent survey made for Goodyear by its agency (Kudner) and ABC indicated that among listeners the program as it is tops. Eighty per cent of those queried by mail returned their questionnaires, fantastic response to a mail survey. Eighty-two per cent of the respondents wanted the program just as it is, on Sundays at 6:30.

The Greatest Story Ever Told is still the ideal example of making the program instead of commercials carry the advertising burden.

p.s. (See "Road to Results," SPONSOR, May 1947, page 17.)
 What is the status of program traveling? What new sponsors are sending their shows on the road? What are traveling conditions for the troupes?

All the programs which traveled during the 1946-47 season and were sponsored during the fall of 1947 traveled again. A number, like U. S. Steel's *Theatre Guild of the Air*, extended their peregrinations. *The Aldrich Family*, whose roots have been very definitely in New York and whose first out-of-town airing originated in Chicago last year for the March of Dimes, will travel as often as possible this season. The first trip is to Rochester for the opening of WHAM's Radio City studios.

With General Electric's return to the sponsorship of *House Party* (CBS) this Art Linkletter show's contract calls for three months of touring this spring. Brown and Williamson are considering traveling *People Are Funny*, since Art Linkletter, its mc, will be on the road for *House Party*.

Toni decided in December that one out of four broadcasts of its *Give and Take* would be made out-of-town and has adopted the same schedule for *Ladies Be Seated*. *Ladies* has traveled before but not on a regular schedule and not as frequently.

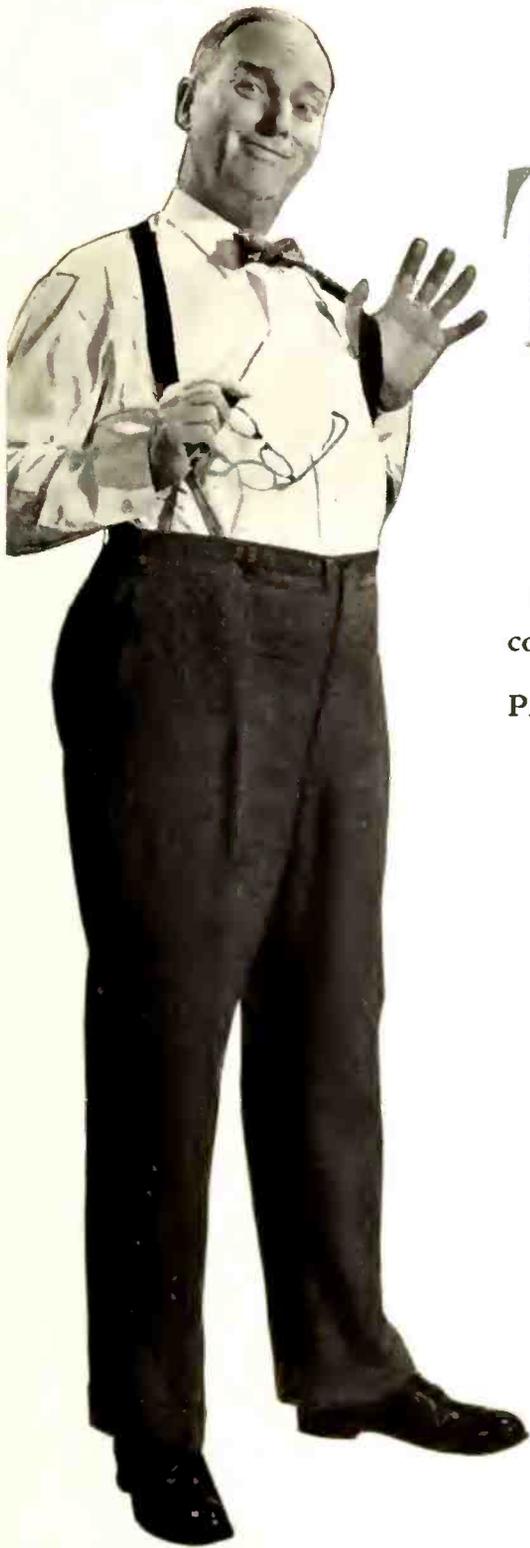
To give *Lum 'n' Abner* new life, Miles laboratories is traveling this daily program. Shotwell Manufacturing, which has just bought *True or False*, will travel it. Burl Ives, who was heard transcribed on the Mutual network for Philco before the Petrillo ban on recordings, naturally will now have to originate his programs on the road as he is booked for concert dates all over the country.

First of the "talent hunt" programs to hit the road is the Horace Heidt Philip Morris Sunday night program. In the past talent searches have been conducted throughout the U. S., one town at a time, and the top talent brought into New York or Hollywood for the broadcast. Heidt travels his search and takes the winner from one town along with him to compete with the talent from the next town and so on. Thus he is getting the impact of being in one town and having the listeners from the last town keyed up to see if their winner can stand up against current competition. One winner stayed with the show for five broadcasts.

There are more "causes" to travel for in 1947-1948. Whereas the March of Dimes was something special and Edgar Bergen, Bob Hope, and other stars did special appearances for the FDR charity, now the Damon Runyon Fund (cancer) and the Cardiac Foundation (heart trouble) are two added causes which are justifying program travel.

Casts of traveling programs report that while recent storms disturbed travel arrangements during December and January, general road conditions are better, hotel accommodations are easier, and despite the high cost of food there is plenty of it.

The road is still the path to better results from broadcast advertising.



I'M WORTH A COOL

Three Billion

in effective buying income

You're face to face right now with one of the two and a half million people who live in the area covered by WGAR's 50,000 watts power.

Proud? Sure they are. And why not? Their effective buying income is more than *three billion dollars!* They are alive to what's going on, active in their reactions, quick to do something about it.

Your advertising message will bring rich returns when it reaches this audience . . . an audience earning enough and yearning enough to want the things you are selling . . . an audience most economically and effectively covered by WGAR, the station which reaches *40% of Ohio's buying power.*

50,000 WATTS
BASIC CBS
CLEVELAND



MOST POWERFUL SIGNAL OF ANY CLEVELAND STATION *in Cleveland . . . in Akron . . . in Canton*

Represented Nationally by EDWARD PETRY & COMPANY



HAVE YOU HEARD THE ONE ABOUT THE 38 EAGER BEAVERS?

1. Once there were 38 beavers — (that's us) — eager as the dickens to start a Problem-Solving Service for overworked timebuyers and Hooper-minded advertisers.



We had the experience—47 years of it—on national networks, major stations and in 4-A ad agencies. *But no station.*

2. Doleful Donalds and Pooch-Poolers said we couldn't do it; they said we couldn't even get in the fight for Rochester's new 5000 watt station. **BUT WE DID.** And won. In just 18 months, from start to finish. And now we're out to win some major sales battles for YOU.



3. WVET's strategy: **ACTION**, not excuses. **RESULTS**, not promises. **SERVICE**, not boondoggling. And by service, we mean **PERSONALIZED** service—based on *your* product, *your* problems and competition, *your* markets, *your* sales objectives!



4. None of this hit-or-miss, take-it-or-leave-it stuff. WVET is staffed and equipped to give you Complete Advertising and Merchandising Service-of-the-Air—from trouble-shooting and testing shows to giving you expert, on-the-spot help with local distribution problems.

5. Still another big competitive advantage for you—WVET is the **ONLY** Rochester station with a New York office!

And it's right smack in the heart of the radio "empire": (1) to make sure we hear about new developments **FIRST** so we can pass them on to you while they *are new*; (2) to help WVET advertisers out-scoop local competition! (3) to bring you the best in talent, programming and other dollar-making "pluses."



6. So if it's plain old-fashioned get-up-and-go you want—and plenty of action—hurry and write us for full details on WVET—Rochester's *new live-wire, up-and-at-'em station!*



VETERANS BROADCASTING COMPANY, INC.
204 GRANITE BLDG., ROCHESTER 4, NEW YORK

WVET

ROCHESTER, NEW YORK
BASIC MUTUAL STATION
5000 WATTS 1280 KC

NATIONALLY REPRESENTED BY WEED AND COMPANY



broadcast merchandising

DAMS AFFECT MARKET

Sixty-three thousand, five hundred fifty-six labels for Christmas presents were sent by listeners to station KMMJ, Grand Island, Nebraska. The sponsor put a few cents in a holiday kitty for each label of his coffee to give orphans gifts at yuletide.

One hundred tickets to theater TV were offered by disk jockey Al Jarvis on his KLAC record spinnings. Would-be ticket getters had to show up at the Los Angeles Sentinel office with a picture of George Washington Carver. Over 500 showed. The presentation of theater-size television was an experiment and Jarvis promotion of it produced turn-away business in addition to the 500 free-ticket applicants.

Public opinion poll via ABC's "Welcome Traveler" is receiving nation-wide publicity since more than 40 states are represented on the average broadcast. A different question is asked each week of the traveling audience which is passing through Chicago

KMPC's drive for radios and records for hospitalized veterans produced TV sets and juke boxes as well. Riding a cause helped the station help hospitals throughout southern California. Contributions from 109 communities—5,200 individuals—included 75,000 disks, 250 record players, and hundreds of bedside radios.

Top Ten Records actually promote commercial programs since all the air advertising for their albums use excerpts from disks included in the collection. Albums hold some of the best routines of each of the stars albumized. Currently being pushed is the Ed Gardner (Archie) collection.

Colorado proclaimed January 16 Jack Benny Day in honor of the comedian's visit to the state for a March of Dimes appearance. Benny spent the week in the state and seats for the broadcast over KOA sold from \$500 down.

A sponsor on the air continuously for 16 years received a plaque from KLAC of Nashville, Tenn. Nashville's Paramount, the first motion picture theater in the city to buy time, has done so from the day it opened.

WKRC's "Key Notes," a monthly listener promotion, reached its 1,000,000th copy in January. Its first month's (August 1946) circulation was 5,000 and it has now

zoomed to 85,000 per month, distributed by 2,200 food and drug stores.

Duke Ellington joined Tommy Dorsey for a two-hour joint session in order to get across to the trade and consumer press that both were disk jockeying over WMCA. Duke fingered the keyboard, Tommy wise-cracked, and the listeners had a show that helped the sponsors of both the Ellington and Dorsey programs.

A shift of sponsors was made a gala event at KSFO (S. F.) recently when Hale Bros.' department store dropped its five-year sponsorship of the *Hour of Melody*. The station sold it at once to J. E. French Company, Dodge and Plymouth dealers. The party got both sponsors and stations a nice press.

Talent fan booklets are still tops with stations that feature hillbilly programs. *Snuffy's Scrapbook, 1948* is a popular give-away over WIS. Two sponsors of the WIS Hillbillies, Cate-McLaurin and Geiger Flour, get credit on the book, which is set up as an old-fashioned photograph album.

Contests do not always have to offer awards. Ralph Edwards, whose "Walking Man" and "Miss Hush" contests have given away practically the world with a fence around it, also proved this recently when he asked, just before the holiday season, what his listeners wanted most for Christmas. The winning gift was Peace—which was no surprise, but the fact that there were over 76,000 entries was.

"Big Story" promotes one town at a time although it's a coast-to-coaster. One newspaperman in a town is saluted because of outstanding work in breaking a "big story." Foote, Cone & Belding, the agency, promotes the program as a goodwill offering to the press on the part of its sponsor, American Tobacco, and the network (NBC).

The year's first baby born in Hartford County, Conn., was not only presented on the air by station WKNB of New Britain, but was also presented with \$275 in gifts to start it off radio-right.

Maxwell Kelch, owner of KENO, Las Vegas, spearheads courtesy campaign. Kelch heads the Chamber of Commerce promotion committee and has signs with a smiling

(Please turn to page 70)

TVA's great new dams Holston and Watauga are one more reason why people in the Johnson City market area have the highest per capita income of any group in the South.

And WJHL gives top coverage of this rich sales area. For WJHL is the most listened to station in 10 of its 32 BMB counties, totaling 85,020 BMB radio families. Check WJHL now!

ONLY ABC OUTLET
COVERING THE NORTH-
EAST TENNESSEE MARKET



5,000 W 910 KC
JOHNSON CITY, TENNESSEE
Nat. Rep. John E. Pearson Co.

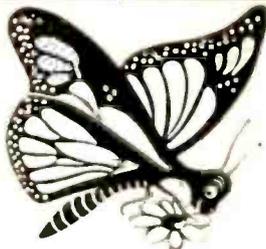
Remember the
story about . . .



the caterpillar . . .



that grew . . .



into a butterfly . . .

A beautiful butterfly, too! A colorful, sweeping thing. And once again we're going to have to tell you . . . that's pretty much the story of W-W-D-C. W-W-D-C started as an idea. A little idea that grew. As it developed under the warm rays of sales producing, it started to fly. Colorfully, too! Today in Washington, if you want to do a sales job at low cost, use the station people look to . . . 1450 on the AM dial . . . 101.1 on the FM dial. That's the way to fly!

Only one other station in
Washington has more
loyal listeners

WWDC

AM-FM—The D. C. Independent

Represented Nationally by
FORJUE & COMPANY

Mr. Sponsor:



James H. Carmine*

Vp in Charge of Distribution, Philco Corp.

Jimmy Carmine's great delight in breaking the conventional rules of radio advertising is equalled only by his uncanny ability to get Philco products sold. Despite his fancy, recently-acquired title, he's basically a promotion man. It was showmanship, plus pressure promotion to dealers and distributors, that resulted in 1947's sales record for Philco of over \$300,000,000. To maintain this pace, Carmine today is spending an advertising budget of some \$3,500,000—triple what he was spending five years ago. Broadcasting gets the lion's share, with at least 70 per cent going into three air shows, *Bing Crosby* and *Breakfast Club* on ABC, *Burl Ives* on Mutual.

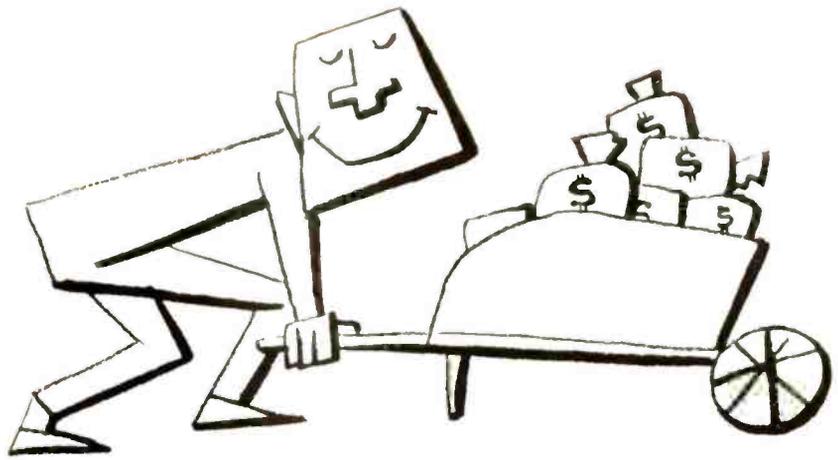
The Crosby e.t. show broke precedents . . . but it also made a major contribution to Philco's new sales record. After the first four airings (1946), Philco dealers sold out of the radio-phono model that Der Bingle was plugging. More important to Carmine, now in his twenty-fifth year for Philco, the program lined up dealer and distributor advertising dollars solidly behind Philco's over-all spending. Carmine works closely with his dealers, large or small.

Carmine has learned a lot about broadcast advertising in the past five years, since Philco has gone in for a succession of major network programs. He has even set up (through Philco's battery division) a personal rating service which measures power consumption in key cities while Crosby is on the air. Although he gets tough when he thinks a show is not doing a job, he's interested not in ratings but in the program appeal. Jimmy Carmine wants to be certain that he reaches, as he terms it, a "pre-selected, pre-sold, pre-mood-conscious audience . . . with money ready in its pockets."

*H. Pierson Mages, e.p. of Hutchins Advertising and Mark Woods, president of ABC, watch Jimmy Carmine sign the Bing Crosby ABC contract.

Capitol's TRANSCRIPTION LIBRARY SERVICE pays off

FOR STATION
WKYW
LOUISVILLE, KY.

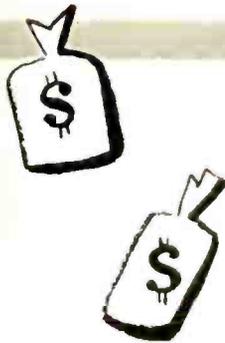


Lots more listeners in Louisville are dialing WKYW these days . . . thanks to Capitol's Transcription Library Service. Look at the success of just two of the shows built with Capitol Transcriptions:

HAL DERWIN SHOW—now in second place among five stations, including three networks . . . and with a Hooper of 3.4! (It's logged in mid-morning, too, after a program with a much lower rating.)

"WESTERN TRAILS," featuring Capitol's great western and folk talent—leads all but one big-network show!

Is WKYW happy? They sure are . . . **CAPITOL Happy!**



A pay off
FOR YOU, TOO!



WKYW has boosted listener levels with Capitol Transcriptions . . . and so can you! Capitol gives you every imaginable aid: 1. Completely flexible themes and doted formats for 30 hours of entertainment each week—so that you can quickly tailor-make a show for any sponsor. 2. Dozens of big-name stars—in every category of musical entertainment. 3. Special musical themes for your shows. 4. Musical interludes. 5. Artists' voice tracks for "live" show effect. 6. Unparalleled technical quality.

A matchless combination for luring new listeners and sponsors . . . and the coupon is your ticket to a free hearing. Use it today!



Sunset and Vine

PROGRAM SERVICE
FROM HOLLYWOOD

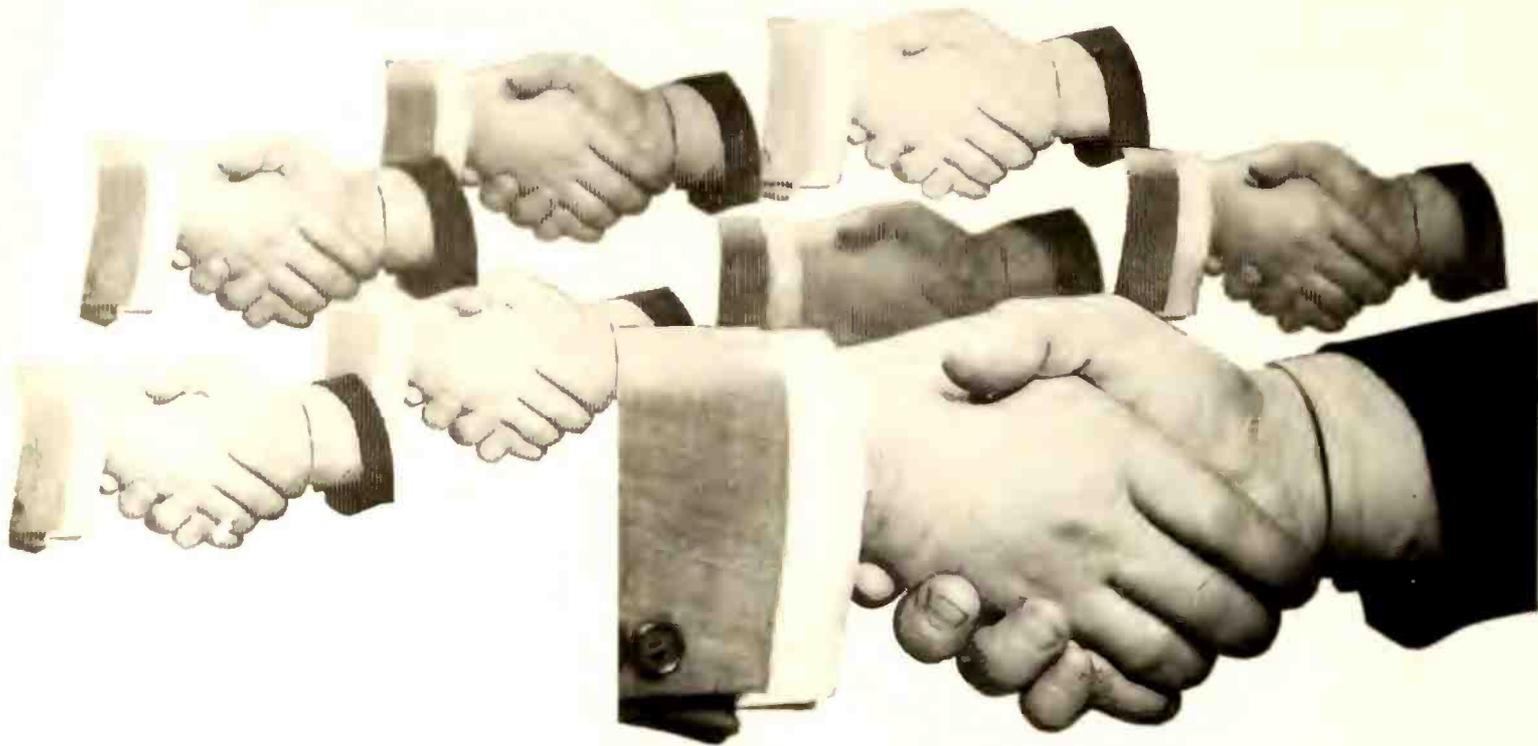
free demonstration transcription

Capitol Transcriptions
Sunset & Vine
Hollywood 28, California

Please send me without cost . . .

1. Demonstration Transcription—to show me what makes Capitol's Service different.
2. Complete details about the Library Service and its costs.

Name _____
Position _____
Station _____
Street and No _____
City and State _____



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

In every business friendly personal relationships are a big help. But that's only the beginning of the story... there's a lot more to it.

You've probably noticed that the people who are most welcome in your own office are those who never waste your time... who talk *your* business and know what they're talking about. Weed and Company representatives are like that.

They sell a very good product—Spot Radio—one of the most precise and most profitable forms of modern advertising. They sell it right—for what it can do for *you*.

Behind their ability are a number of qualities: experience, associations, persistence. Even more fundamental, perhaps, are plain hard work and the expert knowledge it gives. For these are the two factors that produce most of the results most of the time... the two factors that make Weed & Company service so valuable to any advertiser.

Weed
and company

radio station representatives

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

Press Agents Extraordinary

Public relations is insurance for programs and talent

over-all There are few accidents in publicity.

Over 150 independent press agents do their best to make sure that everything appearing in print about their clients looks like real news.

The gross income of an independent radio press agent runs from over a half million (Earle Ferris) to under \$7,500 for ex-news men out of a regular job who operate off the cuff or out of the office of their clients or the networks.

These men and women, located for the most part in New York, Hollywood, and Chicago (important factors have offices in all three cities), supplement the publicity efforts of stations, networks, advertising agencies, and sponsors. Although publicity departments in these organizations are very volatile, conservative estimates place the number of full-fledged public relations men and women in these four segments of broadcast advertising at over 3,000. This includes some press agents who give only part of their time to broadcast publicity but does not include the countless secretaries, mail clerks, and other office personnel who spend a good portion of their work day handling publicity details.

Of the over \$45,000,000 spent by the radio industry, agencies, and sponsors for broadcast public relations, the independent publicity man gets only \$3,750,000, and a goodly part of this goes to Uncle Sam for postage. Earle Ferris, Dave Alber, and George Lilley get out mailings

Press Agent Edith Allen (Carl Byoir) was heavy laden with props when Look's camera man caught her as she was hailing a taxi

FEBRUARY 1948





Steve Hannagan took editors on a boat ride to make sure they met Dick Haymes



Pianist List presented Truman with music before an air guest appearance



James Melton's helicopter trip for hearsal was a Fred Coll publicity

stunts:

that run into the thousands of pieces each week and other press agents (who do not attempt to blanket the nation's press or who use mailing services such as Gilliams Service or Nu Method Matrix and Plate Service) also add to the flood of wastebasket fodder handled daily by the men in grey.

Publicity men exist on a result basis—they must deliver (week after week) circulation that justifies their stipends. When a poll is held they fight for that first-place position—the first-place winner each year can trace direct business to this blue ribbon. Coll and Freedman have won the Billboard poll for the past two years, Dave Alber won for two years, and most of the rest of the years Earle Ferris has had a lease on the votes of the radio editors.

Earle Ferris has built up his operation by working (in radio) only for advertising agencies. He claims that he won't take a radio account direct, although he handles the publicity through Leonard Traube for Fred Ziv's transcription organization. He

claims that his minimum publicity fee is \$250 a week and that it costs him almost that for his mailings on each account. He does mailing alone for agency clients at \$150 a week and states that this is his lowest fee, denying statements by some other publicity men that he has some accounts at as little as \$35.

One of Ferris' sizable accounts is the William Esty agency which pays him nearly \$100,000 a year to handle their six programs. Tom Luckenbill, radio vp of the agency, claims Ferris' annual bill is much less than this.

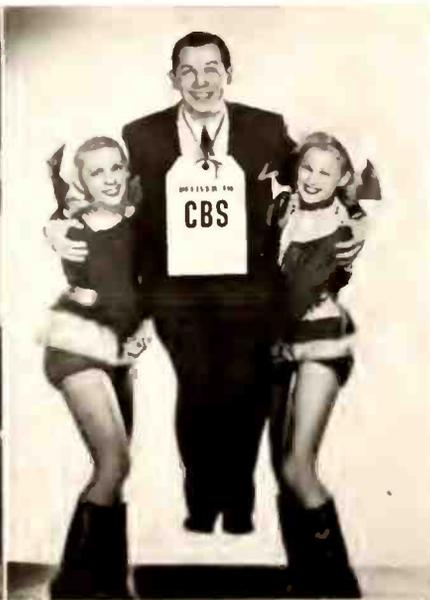
Over 60 per cent of all shows on the networks have at least one independent press agent working on their programs. The p.a. may work for the advertising agency, the sponsor, the package producer, or an individual star on the program. Where there are a number of stars there may be a number of press agents each pushing for his own personality. American Tobacco's *Your Hit Parade* may have George Evans publicizing Frank Sinatra, Wayne Var-

num working for Beryl Davis, as well as George Wolf of Foote, Cone & Belding, the advertising agency on the account, all fighting for space for *Parade*. Evans is more a night-club press agent than a radio publicist. Varnum is ex-Columbia Records, but is specializing in radio now and is responsible for one of the most amazing two-page radio talent pictures that *Life* has ever run—presenting the number of people (over 100) who contributed to helping Beryl Davis make the star grade. George Wolf was formerly with NBC's publicity department.

The fact that an advertising agency or a sponsor has a publicity director does not mean that an independent press agent isn't hired for radio publicity. Agencies and sponsors with publicity departments are more apt to employ outside counsel and/or actual public relations services than those without departments. Even the biggest departments in agencies (BBD&O and J. Walter Thompson) use outside services. For instance, although

holidays:

Bergen and McCarthy celebrate Thanksgiving; Barle is delivered for Christmas; New Year pose; Betty Gerson as a valent





Hal Davis's war trophy campaign was
led by Phil Lord's p.a. Saul Krieg

Jack Benny accompanies Phil Baker in a
typical two-artist publicity picture

Script writers find a worthy cause a good way to snare press recognition.
Paul Milton staged a circus for underprivileged children

Hal Davis (Kenyon & Eckhardt) is reputed to be one of the best idea men in radio publicity, he nevertheless pays Arthur Miller, formerly with CBS publicity, for magazine placements on a regular retainer basis.

Although the radio field is most conscious of its independent press agents, most of the larger public opinion counsellors have staff members who know radio and its problems. Steve Hannagan has Don Walsh (once *Variety*). Carl Byoir has Bob Davis (formerly NBC and WOR). Russell Birdwell, Ivy Lee and T. J. Ross, Ames and Norr, Ben Sonnenberg, Fred Eldean, Edward L. Bernays, all employ specialists in broadcast public relations even when they do not have a program or sponsor to handle. Sponsors, many of them with million dollar appropriations, call upon their outside publicity men for advice, even if they do not use them actively to promote their programs. This is true also of the networks. Typically, Lee and Ross is retained by CBS,

Ames and Norr by NBC. Top-rank talent also employs special counsel besides a regular independent press agent. Thus although Kate Smith has employed Dave Alber for the past six years as her press agent, her manager, Ted Collins, has Russell Birdwell sit in when an important policy matter comes up for consideration. The Bennys, Crosbys, and Hopes, when the chips are down, hedge their decisions with advice from a top gauger of public opinion.

The hardest workers for radio programs and talent in newspaper and magazine space-getting are Dave Alber and Coll and Freedman. The former has 12 radio clients, the latter nine. Alber's showcase accounts are *Truth or Consequences* and Kate Smith. Fred Coll and Zac Freedman in their presentations polish up *Vox Pop* and *Harvest of Stars*. Alber has the reputation of milking every idea for its last line. He seldom misses a bet in getting his clients' names in print. When

Margaret Truman appeared with the Detroit Symphony, the wire stories (AP, UP, INS) carried congratulatory comments from many figures in the musical world. All of Alber's musical clients were represented. What pointed up Alber's quick thinking in this case was the fact that Hal Davis, who handled the event for Kenyon & Eckhardt and the White House, hadn't thought of having his own clients climb on the bandwagon. Davis doesn't miss much.

Most thorough in its coverage, by reputation, is the Ferris office, whose mailings, mat and wire services, blanket the nation's newspapers. Ferris' services run the gamut, his copy is good. His reputation is tops as a follow-through man. He bases his presentations to prospective clients on a circulation basis and "says it with clippings." Ferris, like Alber, gets a good deal of his acceptance from feeding radio editors with news about personalities whether or not they're his clients. He's proud that every so often he scoops

Hal Davis pays tribute to Washington; Virginia Verrill, Easter bunny; Jane Wilson does her Independence Day bit; Charles Irving looks like a pumpkin



the trade press on news for his mailing list.

Independent press agents feed their outlets news in order to obtain space for their clients. It's said that the Winchell ratio is three exclusive news tips for one plug and that to a lesser degree this goes for Walker, Sullivan, Sobol, Kilgallen, Hopper, Wilson, and Lyons, all of whose columns run in hundreds of newspapers. Most of the major independent press agents have men who make it their business to feed material to the columns. The networks have column men also but "policy" ties their hands a great deal more than it binds the operations on the unaffiliated space grabbers. Corporate publicity executives also look upon mention in these columns as invaluable but their hands are even more tightly shackled.

Rated tops among the general press agents who handle radio publicity as part of the job they do for their clients is Steve Hannagan. Hannagan handled Jack Benny after the latter left General Foods because he felt he was losing his audience due to bad public relations. Hannagan says that he took the Benny account because of his personal friendship for the star. (He does not accept the radio part

of a publicity account for any corporation — it's all, he explains, or nothing.) His office is said to have started Benny's re-climb to, top rating. Hannagan handles the Coca-Cola account, for which his budget was recently upped 50 per cent to over \$100,000 for the current fiscal year. He also handles the Electric Auto-Lite account. For Coke he publicizes its four programs, *Pause That Refreshes on the Air*, *Spotlight Revue*, *Morton Downey*, and *Claudia and David*. For Auto-Lite he brings the news of Dick Haymes to the press. Both sponsors are conservative organizations and Hannagan does a routine radio publicity job for them.

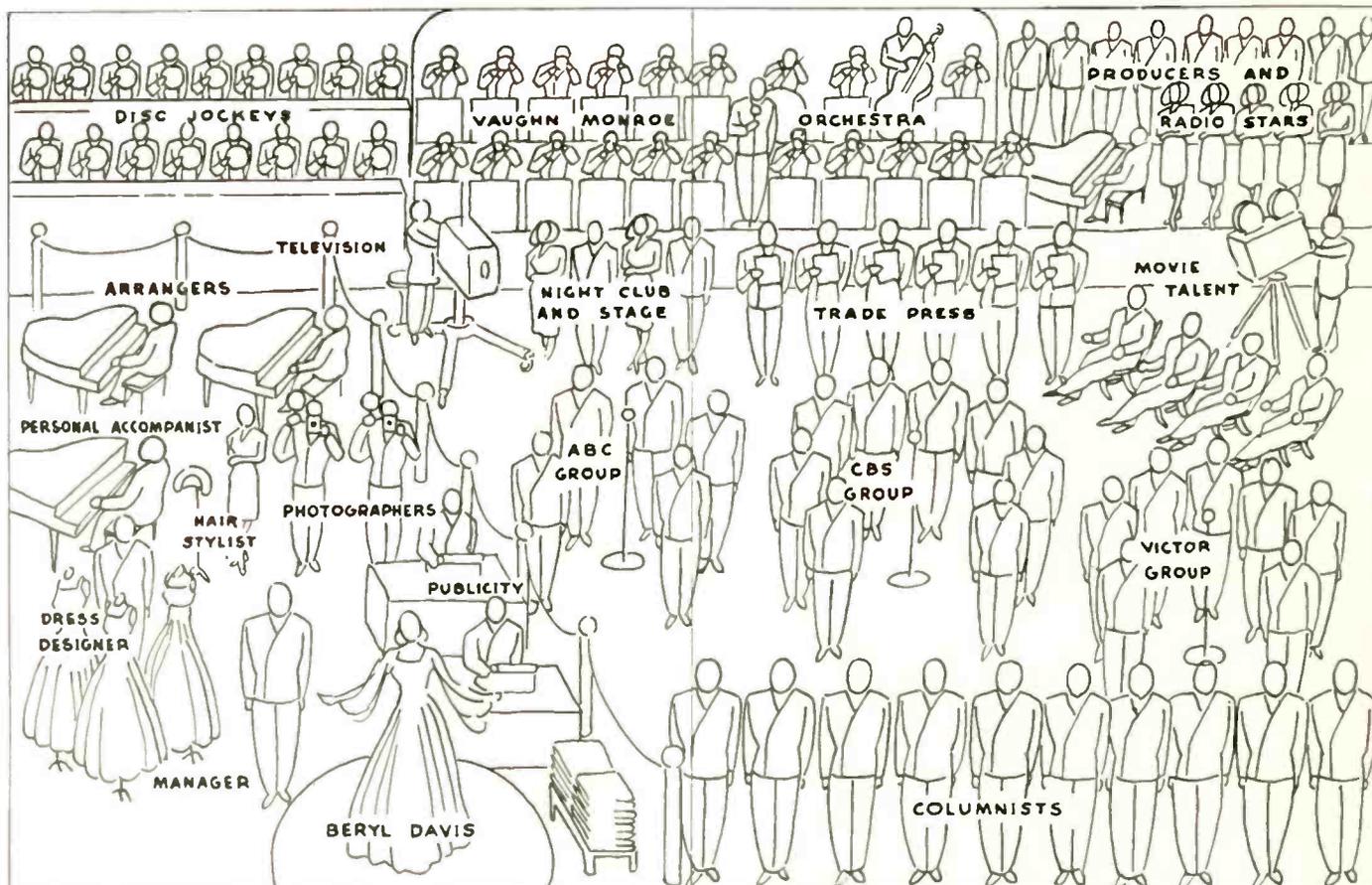
Ben Sonnenberg, the Park Avenue p.a., also handles chiefly complete accounts. However, he does radio press-agency (he doesn't like the term) for the *Bob Hope Show* and *Amos 'n' Andy*, both for Lever Brothers. Mack Millar on the West Coast handles publicity for Hope and also does the press relations for Eddie Cantor.

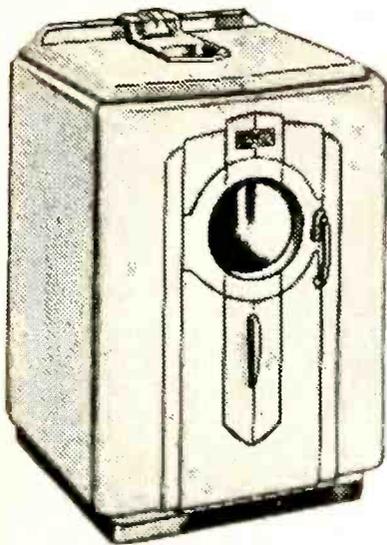
Publicity insurance for stars and featured name players usually costs about 10 per cent of the talent's weekly stipend. A star may not need a press agent while he or she is at the top of the heap but the trouble is that stars don't stay at the top without guided publicity. On the same

basis commercial radio programs require special public relations but the cost to them shouldn't come anywhere near 10 per cent of the program cost except in the case of low-fee programs. An independent press agent ought to cost (for services and expense account) about 5 per cent for programs that cost under \$5,000, down to 3 per cent for programs over \$10,000. The top-bracket programs (over \$20,000) frequently are called upon to spend more percentagewise than lower-cost presentations. They are expected to deliver more listeners and are thus more vulnerable, i.e., require more publicity insurance. When Jack Benny moved to American Tobacco sponsorship it was announced that his contract carried a clause which committed ATC to spend \$5,000 a week (\$250,000 per year) for publicity, over and above the cost of the Benny package. It was at this time that Hannagan handled Benny. When ATC, upon the renewal of Benny's contract, dropped this part of the agreement, Hannagan also stepped out. Now the program's publicity, aside from what is done by Foote, Cone and Belding's public relations department and NBC, is handled by Irving A. Fein, who does publicity for Benny's Amusement Corpora-

(Please turn to page 90)

Wayne Varnum had this blueprint when he set out to sell over 100 personalities on cooperating in a picture spread for singer Beryl Davis





66 *Wash on the Air* 99

Direct sales prove effectiveness of broadcasts of Bendix at work

Contest for a silver and gold plated Bendix washer was an added "Wash on the Air" attraction by a Ft. Worth dealer

WIN The Beautiful Replica of the 'Millionth' Bendix Washer
All Silver and Gold Plated
 at *Vergal Bourland HOME APPLIANCES*
 2705 W. Seventh 2-9291

HERE'S HOW! Read Every Word!
 TEST YOUR WITS... SIT DOWN AND WRITE 49 WORDS OR LESS TELLING...
 "I Would Like to Own a Bendix because"
Start Each 49-Word Paragraph On the Third 49-Word... and the Cleverest One Will Win The Magnificent Prize!

NO Bottle Tops to Send In... NO Strings Attached...

- Judges' Decisions Will Be Final
- Be Sure to Put Your Name, Address and Phone Number on Each Letter
- You Must Live in the Metropolitan Area of Fort Worth
- Write at Least 49 Letters at One Time
- Deadline is Midnight, October 21
- All Entries Must Be Postmarked Not Later Than Midnight, October 21
- All Employees of Vergal Bourland Home Appliances and Their Families Are Not Eligible
- All Letters Will Become Property of Vergal Bourland Home Appliances

WINNER will be announced November 1st. over WBAP
 Broadcast Direct From
VERGAL BOURLAND, Home Appliances
 2705 West Seventh
 1:45 UNTIL 2:00
SATURDAY AFTERNOON
 WBAP-820
 Tune In for "Wash on the Air"
 YOU'LL GET A BANG OUT OF THE SHOW AND WHO KNOWS—YOU MAY WIN!

spot Although using no air time itself, Bendix Home Appliances, Inc., has sold more washing machines directly through broadcasting during the last four months of 1947 than through any other medium. So successful has the *Bendix Wash on the Air* broadcast formula become that what was a spot-by-spot operation will now become national.

Bendix is one of the few manufacturers who have found cooperative advertising (where dealer, distributor, and the national organization share costs) more productive than national advertising. While Bendix was spending \$1,000,000 in magazines it was spending \$812,500 in cooperative advertising, which sum was matched by dealers and doubled by distributor expenditures so that a total of \$3,250,000 was spent in advertising to sell Bendix home appliances locally.

Through a one-time broadcast over KFOR the Hardy Furniture Company, Bendix dealer in Lincoln, Nebraska, sold 13 washers and out of an attendance of 115 at the broadcast developed an additional 30 prospects. While this is a better-than-average sales result it is not startling to Bendix for they have seen in the little town of Enid, Oklahoma, a *Wash on the Air* program over KCRC bring in 48 for the demonstration-broadcast, of which 10 placed orders on the spot (\$2,590 in direct sales). The entire other 38 listed themselves as prospects. Enid has a population of 7,860 families, 7,250 radio homes.

A Bendix washer is a major appliance purchase by any family. Its cost places it in competition with the possible purchase of a car. Many families have stated in surveys conducted by appliance manufacturers that they would have to decide between a new car and an automatic washer as both couldn't fit in their budgets during any one two-year period. The fact that a single 15-minute broadcast, even if it is given the maximum in showmanship, can deliver direct sales as well as prospects is a tribute to the new approach developed by Bendix—an actual product demonstration via the air waves.

The idea for this formula was conceived by Bill Simmons, a one-time radio announcer, who at the time he thought of the plan was Bendix sales manager for Southern Appliances, Inc., of Charlotte, N. C. He sold the idea to home office officials and the traveling team (announcer and promotion man) idea which ran all the *Wash on the Air* broadcasts in 1947 was inaugurated in Texas and presented the program in from three to five towns per week.

The team really takes over the town when it moves in. Stores display big signs featuring the broadcast demonstration. Teaser announcements are broadcast. Newspaper advertisements featuring the broadcast are run—and when possible, "name" guests of honor are snared as extra added attractions. In Lawton, Oklahoma, Mayor George Hutchins removed his shirt and had it



Family laundry is actually washed during broadcast demonstration



While Bendix is at work, announcer describes in detail what's going on

washed and ironed right before the microphone. It made the first page of the local newspapers—with Bendix publicity and a bow to the Mayor for being “a regular guy.”

The formula is so set now that in its national application there won't be a home office traveling team. Future broadcasts will be handled by a station announcer and a distributor promotion man instead of a Bendix announcer (Jack Knott) and a Bendix staff man.

Instead of the team there is a multiple-page, three-pocket step-by-step brochure which makes the *Wash on the Air* program as foolproof as it's possible to make any broadcast show on a blueprint.

The cost of each promotion during the trial run period (1947) was \$100. During 1948 it will be slightly higher since in 1947 the team (announcer and promotion man) were on home office payroll and not charged against the broadcasts. In 1948 the announcer will be paid as part of each promotion while the distributor will supply the promotion man.

Like all one-time broadcasts, the degree of success of *Wash on the Air* depends upon how much promotion is put behind it. Most dealers use Bendix spots regularly and turn them on the one-time *Wash* when it's scheduled. Everything from

“woman in the store” interviews to wash quizzes are planned. In Fort Worth (WBAP), Virgil Bourland, Bendix dealer, gave away a full size gold-and-silver-plated Bendix automatic, an exact copy of the millionth Bendix washer produced. All the listeners to his *Wash on the Air* broadcast had to do was to complete in 49 words or less the statement, “I would like to own a Bendix because . . .” There were 570 entries.

The home of the winner now is practically a Bendix showroom since everyone in her neighborhood—and many who live quite some distance from the area—come to see what a gold-and-silver-plated Bendix looks like. Hundreds also came to the store to see the washer before it was presented.

While the Bendix automatic washing machine seems like a one-product sale, it isn't. *Wash on the Air* is conceived to sell the washer, yet it also exposes all who come to the dealer's store for the broadcast to the Bendix ironer and dryer. In Mason City, Iowa, the broadcast directly produced sales of four washers, four ironers, and three dryers, which explains why dealers are willing to put their own money back of a Bendix promotion broadcast. The Bendix washer sale not only is profitable (the mark-up runs from

33 $\frac{1}{3}$ to 40 per cent depending upon the size of the dealer's order) but the washer is only the first sale. In over 20 per cent of washer sales the dealer is able to sell an ironer or dryer later. It's too early in the *Wash on the Air* campaign to obtain final figures on follow-up sales but the fact that the 20 per cent figure is quoted now is some indication of how far this business may develop.

Bendix is comparatively new in the home appliance field, compared to Maytag, Westinghouse, General Electric, and many other old-line companies. The entire industry produced 3,698,000 standard-size washers in 1947. Bendix produced 602,000, and was first in unit sales and billing in the field.

Bendix, merchandisers point out, developed something new in washing machines when it brought out its automatic washer. It produced its first machine in September 1937, its 1,000,000th machine in August 1947.

Despite the number of Bendix machines used in public laundromats only 6.7 per cent of Bendix production has been sold for this purpose. It's possible for Bendix to have figures on this since the machines must be especially built for coin operation.

At the time Bendix was introduced the
(Please turn to page 62)

How a New York

Agency Checks Spot Listening

The Mogul advertising agency's experience in checking audiences for spot announcements and shows is one answer to question asked by Savarin's J. E. Mazzel on page 44

Contests, properly used, are the best listening index for users of spot programs or spot announcements, according to the Emil Mogul organization. Mogul places the hardest-hitting of all commercial copy on the air—the advertising for Barney's, Stuart's (Moe Levy), National Shoes, Ronzoni Macaroni, and Canadian Furs.* Mogul checks both Hooper and Pulse reports for stations but places his maximum reliance on his own "broadcast control," which is kept current through contests.

Contests generally are used to stimulate programs and/or sales. Mogul's contests do this but sales and increased listening are purely a by-product. What Mogul wants to learn from contests is who is listening, city-block-by-city-block, hour-by-hour. There is no point-of-sale promotion of any Mogul contest. That, his staff explains, would simply

hypo listening to the station or program and what is wanted is information on regular listening—not stimulation. The contests do result in listening stimulation but after the fact—not while the contest is running. Most of the time the contest is kept secret even from the station sales staffs who have been known to go out and hypo contest returns.†

Mogul's contests give something to all who enter and have one major prize which is never too expensive. A recent first prize (in a Barney's contest) was a radio set costing \$20. Unlike contests which are aimed at stimulating sales, no proof-of-purchase is required. The contests propound simple questions which practically anyone can figure out. The Barney contest was to report the number of inches between Times Square and Barney's store. The question requires no special knowledge, no genius. The gift

for entering was a coat hanger costing five cents and, as indicated previously, the award for the nearest correct answer was a \$20 radio. Despite the apparently small incentive, thousands sent in estimates and a number of listeners actually were discovered with yardsticks measuring the distance foot by foot.

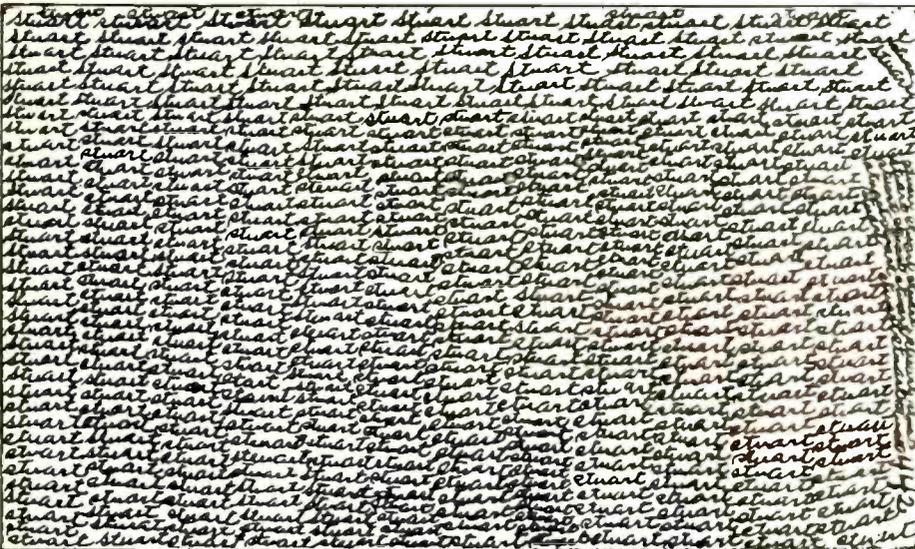
The contests naturally must intrigue. It is amazing what lengths listeners will go to for a nominal consideration. One recent contest asked listeners to Morey Amsterdam's program on WHN (N. Y.) to see how many times they could write the name of Stuart's on a penny postcard. Three thousand WHN listeners sat down and tried it and it was an unusual entry that didn't get more than 300 "Stuart's" on a card. Some actually wrote more than 1,000. The prize for all was a ten-cent package of phonograph needles. The returns told Mogul just how much impact Morey Amsterdam's program and station WHN had.

For National Shoes, Mogul asked listeners to write a sentence containing as many five words as possible. The prize was *Debbie Dictionary*, an inexpensive slangage compilation for teen-agers. Three stations were used for this contest. The station that was rated first for the time period by Pulse of New York drew less than half the responses of the second station in the Pulse report. The third station which had the lowest time rate of three and the hottest program in teen-age appeal nevertheless cost the highest per inquiry. Facts like this go into Mogul's records and are used when the

(Please turn to page 80)

* Advertising copy for all these products uses "irritation" in drive home its messages.
† Mogul has found that 20 per cent of all contest returns come from regulars who compete in any competition. Through his "broadest control" he knows the regulars—when he doesn't he just discounts returns by 20 per cent.

Typical entry in contest to write sponsor's name (Stuart's) as many times as possible on a postcard





Motion pictures have to be checked, processed, and camera-rehearsed, inch by inch, before telecasting

MORE FILM THAN LIVE

 Television, to a great section of the viewing public and of those who will eventually become TV set owners, is "moving pictures in the home without film or home projectors." Since this is so, the objection "canned entertainment" that transcriptions had to overcome for years will not face film in visual air program production. Immediacy (live telecasting) is a plus for the medium, not the keystone upon which visual broadcasting must build. Film is therefore a vital factor in visual programming and one always included in plans for new stations. Every would-be station operator includes in his license application the percentage of time in which he plans to use film on the air and it has run in "acceptable applications" as high as 75 per cent of the total programs to be telecast.

Films therefore represent a major factor in all visual broadcasting, both the advertising and the entertainment portions. Film can cost fantastic sums or it can be produced on tiny budgets. One sponsor recently wanted to produce a series of commercials to be used over a number of stations and a network. The commercial-film-producing organization that originally estimated on the job figured the costs at \$35,000, which floored the advertiser. The network, wanting the account on the air, offered to shoot the required number of films at cost. They also worked with the advertiser to readjust some of his

(Eight hundred families (400 set owners and 400 non-owners) were interviewed by Public Opinion Research for this information.)

Chevrolet call its horse opera films "BCQ (Big car Quality) Ranch." Uses cowboy announcer

more elaborate ideas. The total bill to the sponsor was \$1,900. Neither the network nor the advertiser claims that the \$1,900 films are just as good as would have been delivered for \$35,000 but both feel that they are adequate and will do their assigned job. (The complete story on the use of film to handle the advertising portion of a telecast will be presented in the March sponsor. This report is on film as a program factor.)

News is best handled by film in TV. Naturally it is not practicable to cover all the news in moving pictorial form on the air while it's still news. The span be-

tween the taking of a news film and broadcasting it is a small fraction of the time it takes for a motion picture news-reel to take a picture and distribute and project it in theaters. This is due largely to the need for making positive prints, etc. TV can and does use negative film to telecast positive pictures. TV also can use 16 mm film instead of the 35 mm type that must be used for theater projection. The former is processed much more rapidly, is much less expensive, and while it lacks some of the detail that is caught with the larger film, that detail is not essential for telecast enjoyment on a



Viewers rank motion pictures ahead of all except sports



ABC staff checks film processed in flight to cut time between picture taking and telecasting

normal home-size receiver. TV has already brought into the home event after event via films, several days before they were available through theater newsreels. This was true even in the case of Princess Elizabeth of England's recent marriage, TV newsreels being seen at least 24 hours before there were any theater showings. CBS, NBC, and independents regularly have taken pictures and shown them on the air within three hours. In a number of cases motion pictures of events have been aired within an hour after the event took place.

A leader among sponsors who have used

filmed news events is Charles Durban of U. S. Rubber. When a U. S. Rubber warehouse in New York as well as part of an adjoining office building that had formerly housed U. S. Rubber burned down recently, Durban okayed a special film of the blaze which was aired the same night over DuMont's WABD, sponsored by U. S. Rubber. Because the office of Harvey Marlowe, ex-ABC and now an independent TV producer, was located right in the fire zone he was able to film it, in part, through his window and the entire cost to U. S. Rubber was just \$100. Many events that U. S. Rubber has pre-

sented cost many many times that \$100 for the rights alone, beside the even greater cost of film and camera work. Its presentation of the Columbus (Ohio) Air Races was one such filming. Many of U. S. Rubber's films were made for Durban by ABC, which for over a year (1945-1946) maintained a TV program operation to train personnel and keep that network's hands in the visual field, despite the fact that it had no station on the air.

The three great news-gathering associations, Associated Press, United Press, and International News Service, all plan to service television stations with daily newsreels. First to experiment in the field was INS which developed a ticker tape gadget which WABD has used to give some extra interest to its test pattern†. Later INS developed a page printer type of visual news operation (an entire page is seen as a typewriter apparently types out the news) which is still employed by several stations. The first INS newsreel will be out this month in the form of a 15-minute weekly roundup. By March it is expected that INS will start servicing stations with daily five-minute reels.

UP is operating in TV in conjunction with its pictorial affiliate, Acme News. Thus far UP-Acme has serviced stations WNBT and WBKB (Chicago) with still pictures and commentary. UP is planning a 7½-minute newsreel which will in-

†A test pattern is a design aircast before a program to enable the set owner to tune his receiver in preparation for the program.

U. S. Rubber sponsored film of fire that burned down its warehouse. Film cost was \$100



corporate news, documentaries, and women's features. It is said to have offered a 3-time-a-week newsreel to Camels (via Esty Advertising) for \$3,500 a week for New York showing.

AP has released some experimental newsreels but is not satisfied with the quality. It's scheduled to start again in March. All three newsgathering organizations, although they have had still-picture divisions, have had to start virtually from scratch in the motion picture field.

The first sponsor to buy a combination of still and motion pictures from a newsgathering syndicate is Chevrolet which is sponsoring an INS package 15 minutes once a week on WABD. The contract was signed in January. Esso has sponsored the NBC Newsreel over WNBT but is not paying the bills at present. CBS' newsreels have only one telecast underwriter (Gulf) as SPONSOR goes to press.

The union situation in the TV newsreel field is a constant problem for the indus-

try. NBC, to avoid problems with its radio technicians who are members of NABET, an independent union, farms out its motion picture operations to Jerry Fairbanks, a short subject producer who employs regular IATSE cameramen. CBS employs its own cameramen who are members of the union, IBEW, to which all of Columbia's technical personnel belong. In a number of cases where regular newsreel and CBS men have covered the same event there have been clashes and CBS men have had to withdraw to avoid more serious trouble. DuMont's technical personnel are IATSE. Problems between TV and motion picture cameramen have arisen at KTLA (Paramount's TV station on the West Coast) and WBKB (Balaban and Katz' station in Chicago). B&K is linked with Paramount and has thus far avoided any untoward incidents with unions, by not taking pictures.

The regular theater newsreels have not released any of their reels for television.

Most of the major film releasing companies admit that something will be done when TV becomes truly national and there are enough outlets to offer a sizable income to newsreel organizations. Newsreels are the one segment of the film business producing a highly perishable product. They also shoot hundreds of thousands of feet each year that never reach theater screens. TV newsreels will use more footage than theaters so will be a salvage operation for many picture subjects which are now lost on the cutting room floor. No one at any of the companies will talk about the film newsreels' TV day.

The motion picture companies' attitude on newsreels is just a reflection of their attitude on releasing their regular feature pictures for visual air showing. Thus far the majors (big picture organizations) have thumbed down every approach on this subject. Only Universal has had an open mind, and is at present editing many of its older films, cutting out the music (Petrillo still says "no" to music on television). Even where pictures have had their first, second, third, and neighborhood runs and reruns, the pictures are not available for TV because most companies are worried about the reactions of their exhibitors who have let it be known in no uncertain way that they view television as competition with their box offices. The fact that motion pictures are planning to use TV time to bring their trailers into the home hasn't changed this. The first full-length trailer for which time has been bought is for the New York first-run showing of *The Senator Was Indiscreet*. The results at the box office are said to have surpassed the results of any other picture advertising to date (taking into consideration the costs and the number of television sets in the New York market at present). Some showings have brought customers direct from bars into the Criterion Theater to see the picture.

Despite the reluctance of major motion picture producers to release their films for the visual air medium, thousands of short subjects and many independent pictures are available. How these can be used effectively by sponsors has been demonstrated by the Chevrolet dealer division of General Motors. The GM agency, Campbell-Ewald (New York), presented for Chevrolet each week for a year over WABD (up to January 20) a weekly Western film. The program was called the *BCQ Ranch**, and the commercial was handled in a western drawl by an announcer in 10-gallon hat and cowboy regalia. The program had an all-family

*BCQ stands for big car quality.

(Please turn to page 74)

Calm On Talent Front

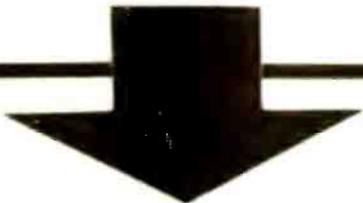
The talent front in broadcasting, with the possible exception of the musicians, is quiet. The latest calm has settled over the Radio Directors Guild. The RDG and the four networks reached an understanding on all major points and their agreement, as is true of all contracts between chains and talent, indicates what will eventually be asked percentage-wise of sponsors of commercial programs.

Staff directors scale starts at \$130 minimum. This is a \$30 increase over the minimum in the previous contract between the Guild and the four networks. Associate directors minimum was increased from \$70 to \$95. Important to advertisers was the "floor" fees set for commercial assignment on which the networks will not take a commission. If the fee is less than \$65 for directors or \$55 for associates it is not commissionable.

For a long time there have been conflicts between the networks and the RDG concerning the use of associate directors on what the Guild holds to be full-fledged directorial assignments. This disagreement has been settled by the new contract, with clean cut definitions. If a program requires casting, actual production—is really under the creative hand of the producer it will not in the future be an associate's province. Typical of what an associate can produce are newscasts, round tables, small music group programs, and street interviews.

Although broadcasters have felt that the American Federation of Radio Artists would ask for a wage increase this winter it is understood that there will be no such request unless living costs go a great deal higher than they are at present. AFRA inner councils feel that wage increases contribute substantially to the inflationary spiral and have decided for the time being to tighten belts. AFRA also realizes advertisers are watching broadcast advertising costs closely and that if these costs go beyond a certain point these advertisers will consider the shift of their advertising dollars to other mediums. Two of the greatest users of the air, Procter & Gamble and Lever Brothers, have weekly indices which give them their cost per listener at all times.

CKLW CAN PUT YOUR PRODUCT OVER *in the* DETROIT *Area*



you definitely get **MORE** *sales impacts for less*
ON

CKLW

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

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

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

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

FEBRUARY: BOOKS AND NATIONAL PUBLISHERS*

Radio has been selling magazines and books for over 20 years. Its first outstanding success was the great circulation campaign which Collier's broadcast in the late 20's and early 30's. The campaign turned just another magazine into a mass-audience weekly with a multi-million readership. It brought to radio John B. Kennedy who at that time was an associate editor of the publication.

Today, in addition to buying time, publishers are making as many deals as possible with other sponsors of programs. The story of Street and Smith, which through a commercial series for *Detective Magazine* brought a character "The Shadow" into existence and then a magazine to protect that character in the publication world, is radio history (*Crime Pays*, SPONSOR, January 1947). Today the Blue

Coal radio program, *The Shadow*, continues to sell the mystery magazine as well as heating service. Other magazine programs which are sponsored by manufacturing organizations rather than the publishers are *True Detective Mysteries*, *Reader's Digest*, and *My True Story*.

Publishers, besides inspiring programs which are sold to other sponsors, are constantly planning awards, special surveys, and articles which enable them to have their representatives appear on national programs as guests. Hardly a week goes by that some editor isn't paying tribute to some program or star on the air—for the benefit of the publication—and it doesn't hurt the program if the appearance is well-planned.

Selling of books is a fine art with Huber Hoge & Sons. Hoge functions for

publishers practically on a day-to-day basis. If a broadcast series isn't delivering sales at a cost per book that is in the advertising budget it's not unusual to have Hoge pull the program off the air the day after it starts slipping. He uses practically a mail-order formula. (*Direct Selling Develops a Five Part Air Formula*, SPONSOR, February 1947.)

Local newspapers were not included in this industry report because so many of them own stations or have a station affiliation that the charting of them would have taken a book.

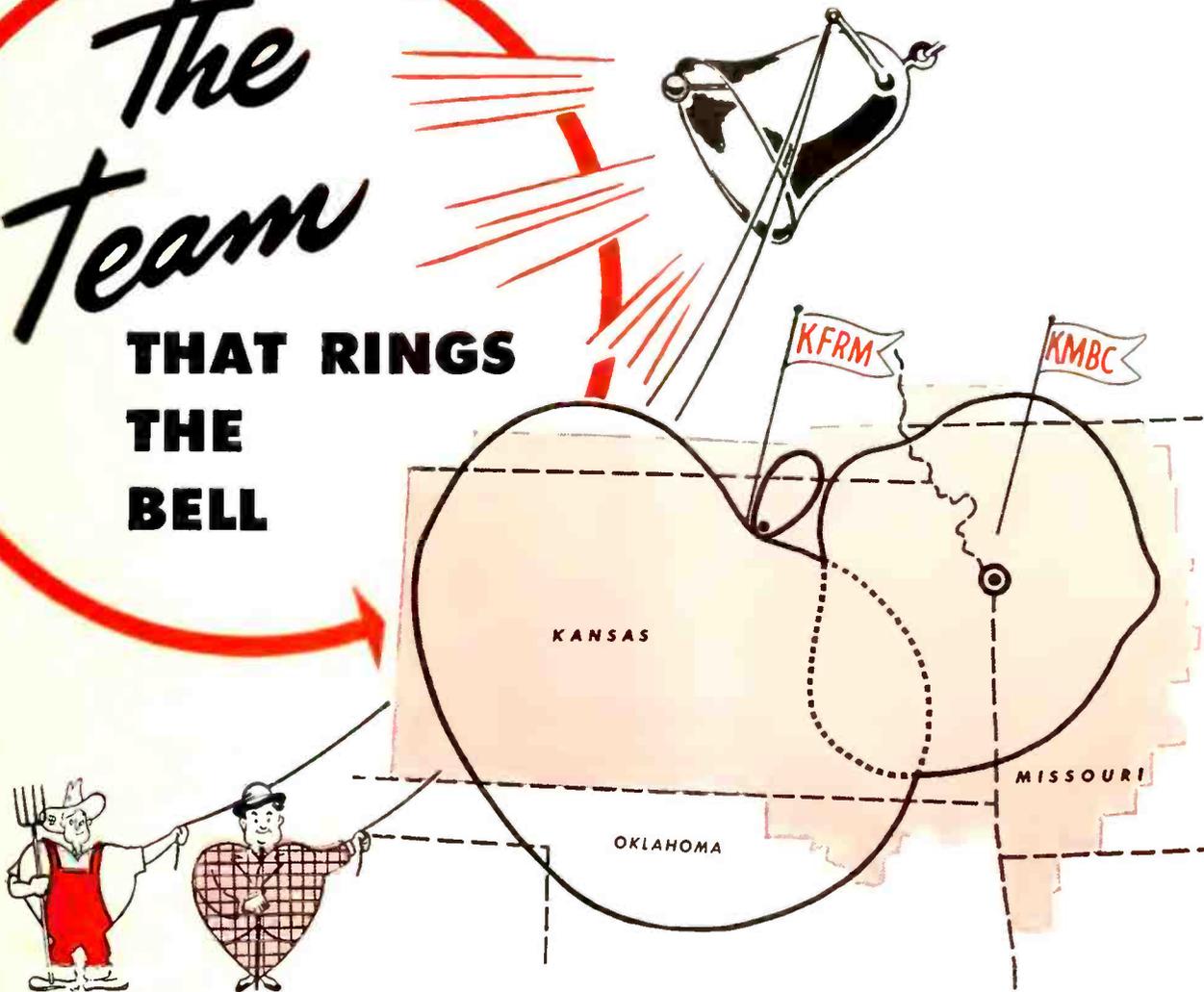
Saturday Evening Post is the only weekly magazine currently on the air but there are plans afoot to bring *Liberty* back to radio and it will not surprise its competitors if *Collier's* starts its much-rumored return to broadcasting in 1948.

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
America's Future, Inc., N. Y.	Andrew Gahagan, N. Y.	Book: Constitution of the U. S.	Sam Pettengill; Sun 1-1:15 pm; 235 ABC sta	—
Associated Magazine Contributors, N. Y.	Huber Hoge & Sons, N. Y.	'48 Magazine	—	Spots; 2 sta
Christian Science Publishing Society, Boston	H. B. Humphrey, Boston	Christian Science Monitor	Christian Science Monitor Views the News; Tu 8:15-8:30 pm; 75 ABC sta	—
Curtis Circulation Co., Phila.	BBD&O, N. Y.	SatEvePost, Holiday, Ladies Home Journal, Esquire, Coronet, Bantam Books	Listening Post; MWF 10:45-11 am; Th 228 ABC sta	E.t. spots for SatEvePost; all major mkts. Spec mkt spot campaigns for Holiday
Delaware, Lackawanna & Western Coal Co., N. Y.	Ruthrauff & Ryan	Blue Coal (tie-in with Shadow Magazine)*	The Shadow; Sun 5-5:30 pm; 37 MBS sta	—
Doubleday & Co., N. Y.	Huber Hoge & Sons, N. Y.	Dollar Book Club	—	Spots; 9 sta
Hall Brothers, Inc., Kansas City	Foote, Cone & Belding	Hallmark Cards (tie-in with Reader's Digest)*	Reader's Digest — Radio Edition; 10-10:30 pm; 157 CBS sta	Seasonal spot campaigns
Harper & Brothers, N. Y.	Denhard, Pfeiffer & Wells, N. Y.	Harper's Magazine	—	Live spots; 1 sta
Libby, McNeill & Libby, Chicago	J. Walter Thompson	Libby products (tie-in with True Story Magazine)*	My True Story; MTWTF 10-10:25 am; 202 ABC sta	—
McGraw-Hill Publishing Co., N. Y.	Walter Weir, N. Y.	Science Illustrated	Partic. in Arthur Godfrey, bet. 6-7:45 am; MTWTF; WCBS (N. Y.)	—
Omnibook Inc., N. Y.	Huber Hoge & Sons, N. Y.	Omnibook Magazine	Partic. in Kiernan's Corner, bet. 6:30-7 am; MTWTF; WJZ (N. Y.)	—
Williamson Candy Co., Chi.	Aubrey, Moore & Wallace, Chi.	Oh Henry! Bars (tie-in with True Detective Magazine)*	True Detective Mysteries; Sun 4:30-5 pm; 423 MBS sta	—
William H. Wise & Sons, N. Y.	Huber Hoge & Sons, N. Y.	Complete Home Handyman's Guide	Record Handyman; Sat 5:30-5:45 pm; WNBC (N. Y.)	—

*Programs, and their sponsors, are included in this listing where latter are not publishers but there is obvious tie-in between program and magazine. Production costs are often borne or shared by cooperating publication.

The Team

THAT RINGS THE BELL



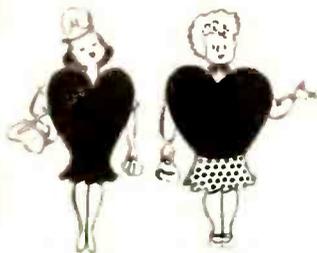
The KMBC-KFRM Team is ringing the bell for listeners and advertisers alike throughout the Kansas City trade area. Advertisers are quick to sense the economical advantage of covering all the Kansas City trade territory through one broadcaster.

And listeners from Kansas, Oklahoma,

Nebraska, Colorado and other states are writing in to say they sure like KFRM's KMBC programming. Yes. KMBC of Kansas City and its new 5,000-watt, 550 Kc. daytime associate, KFRM for rural Kansas, team together to provide what other broadcasters can't—complete coverage of the Kansas City trade territory from Kansas City.

KMBC

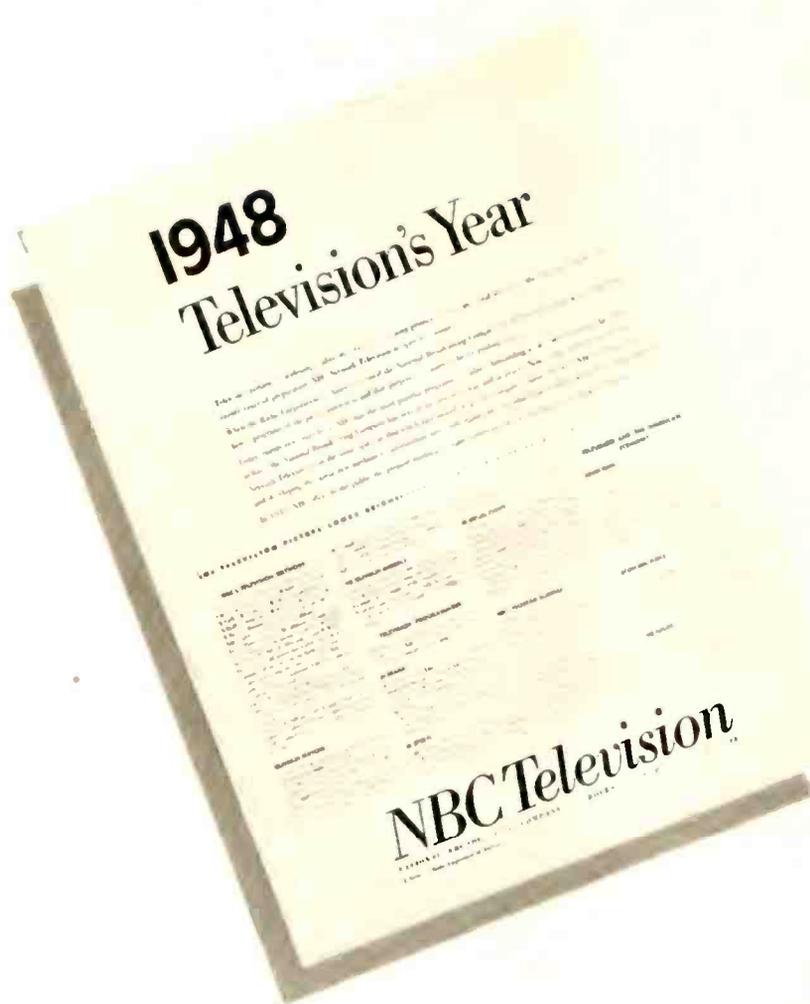
of Kansas City



FREE & PETERS, INC.

KFRM

for Kansas Farm Coverage



**NBC NETWORK TELEVISION
IS OPEN FOR BUSINESS.**

This is NBC's report to the nation, published in 39 newspapers of nineteen cities from coast to coast, early in January.

1948 is the year when NBC sets out to duplicate in the television field its widely known superiorities in sound broadcasting: the finest affiliates and facilities, most popular programs, and greatest audiences.

We reproduce the ad's message here, with an invitation to advertisers, agencies, and stations to join us in this development of the world's greatest means of mass communication—and the most effective sales medium yet devised.

1948 Television's Year

Television becomes a widening reality in 1948. An exciting promise is now an actual service to the American home. After twenty years of preparation, NBC Network Television is open for business . . . When the Radio Corporation of America formed the National Broadcasting Company in 1926, its purpose was to broadcast better programs *in the public interest*—and that purpose continues to be its guiding policy.

Today, twenty-two years later, NBC has the most popular programs in radio. Outstanding in its contribution to the public welfare, the National Broadcasting Company has served the nation in war and in peace. Now, it has added a new service—Network Television—in the same spirit as that which first moved its parent company: public interest. NBC, in pioneering and developing this great new medium of information, news, entertainment, and education, is fully aware of its responsibility . . . In 1948, NBC offers to the public the greatest medium of mass communication in the world—Network Television.

THE TELEVISION PICTURE LOOKS BRIGHT

NBC's TELEVISION NETWORK

In the East, four stations now make up the new NBC Television Network: WNBT, New York; WNBW, Washington; WPTZ, Philadelphia; and WRGB, Schenectady. WBAL-TV, Baltimore, and WBZ-TV, Boston, will be on the air shortly as NBC's fifth and sixth television affiliates.

In the Midwest, three NBC affiliates are independently engaged in telecasting operations: KSD-TV, St. Louis; WTMJ-TV, Milwaukee; and WWJ-TV, Detroit. It is anticipated that within the year these stations will be carrying network television programs originating in Chicago, where NBC will open its station. In addition, NBC will construct a station in Cleveland.

On the West Coast an NBC station is under construction in Los Angeles. It will serve as a focal point for the establishment of a western regional network.

The plan for 1948 and 1949: To add ever-increasing numbers of affiliates to these three regional networks, culminating in a coast-to-coast television network.

TELEVISION STATIONS

Today, nineteen stations are engaged in television operations throughout the country.

In addition to the stations now telecasting, fifty-four have received licenses and sixty-four more have applications pending.

Total: 137 stations in actual television operation, being constructed, or waiting for official approval from the Federal Communications Commission.

We confidently expect that the same NBC-affiliated stations which pioneered sound broadcasting will take the lead in bringing this great new medium of sight and sound to their communities.

THE TELEVISION AUDIENCE

One year ago there were 8,000 television receiving sets in the country. Today there are 170,000. Estimate for December, 1948: 750,000 sets.

With multiple viewers per set, NBC Network Television programs will be available to an audience of millions.

TELEVISION PROGRAMMING

Hundreds of thousands of viewers will remember these recent NBC Television programs among many others equally outstanding.

IN DRAMA . . .

Kraft Television Theater is the first regularly sponsored dramatic series on NBC Television.

The Theatre Guild series brings the greatest art of the New York theatre to viewers distant from Broadway.

On the American National Theatre and Academy series, comedy, drama, farce—the whole scale of the theatre—is brought to viewers as it is played.

IN SPORTS . . .

NBC Network Television has pioneered in bringing major sports events to its audience—from the exclusive broadcasts of the Joe Louis championship fights against Conn and Walcott to the World Series games of 1947. Today, one-quarter of NBC's current television schedule is devoted to sports.

IN SPECIAL EVENTS . . .

The Presidential Conventions in Philadelphia this coming summer will be comprehensively covered by mobile units of NBC's Television Network, bringing the faces and voices of political speakers into thousands of American homes. The campaigns that follow will receive equally emphatic coverage.

Since the televising of President Roosevelt's speech at the World's Fair in 1939, special events television has risen from the status of a novelty to the position of a significant communications reality.

NBC's PROGRAM SCHEDULE . . .

In addition to extra hours for news and special events, a wide variety of programs can now be viewed on the new television network. Here is the current breakdown of each week's programming:

7 hours for women's programs
7 hours for sports events
3½ hours for variety shows
3 hours for dramatic presentations
3 hours for children's shows
2 hours for educational programs
1½ hours for quiz and round-table shows

Two months from now the number of telecast hours will jump from twenty-seven to thirty-five a week. Still more hours will be added as the number of receiving sets increases and more stations join the network.

TELEVISION AND THE AMERICAN ECONOMY

ADVERTISING

Like standard radio broadcasting, network television will depend for the expansion of its facilities and programs on advertising. As advertising has built the wide range of radio's broadcasting schedule, so it will make possible an increasing wealth of fine programs on television.

Today, 18 of the country's large advertisers are sponsoring NBC television programs—about half of them on the entire television network. Some two hundred other advertisers are currently sponsoring programs on the twenty-odd individual stations throughout the country.

ECONOMIC FORCE

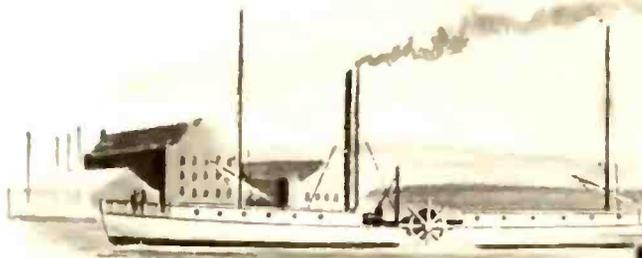
It is NBC's belief that, within a few years, more than a quarter of a million people will be employed in the manufacturing and telecasting operations of the business alone. Available estimates point to television as a half-billion-dollar business by the end of this year. This new industry will grow in size and service with the years.

THE FUTURE

NBC's new eastern television network is only the beginning. But it is the beginning of a *working reality*. 1947 marks the end of television's interim period. 1948 signifies the appearance of television as a new force in the United States. *The greatest means of mass communication in the world is with us.*

NBC Television

NATIONAL BROADCASTING COMPANY, 30 ROCKEFELLER PLAZA, NEW YORK
A Service of Radio Corporation of America



ROBERT FULTON



was first with his invention of the first practical steamboat, the Clermont, launched on the Hudson River in 1807... a mighty ally in the early struggle for the economic development and expansion of the United States. And WJR is...

First

IN POWER

AND RESULTS

MICHIGAN'S GREATEST ADVERTISING MEDIUM

WJR



50,000
WATTS

CBS
THE GOODWILL STATION FISHER BLDG. **DETROIT**

G. A. RICHARDS
Pres.

Represented by
PETRY
HARRY WISMER
Asst. to the Pres.

... AND THOUSANDS COME



Continuing promotion is the keystone of station operation just as it has been proved to be the keystone of newspapers throughout the nation. *The New York Daily News* and *Chicago Tribune* Golden Gloves bouts and Silver Skates races are recognized internationally. The growth of these two competitions gives ample proof, through turn-away attendance at all of the events, of the readership among the teen-agers and sports fans. Among younger readers the newspapers throughout the U. S. which run local soapbox derbies are tops and these papers prove, by the size of the adult turn-outs for their derbies, their family readership. WJW's promotion of Junior Olympics is obtaining the same following as the soapbox derbies.

It is in the farmbelt that listener promotion through contests has been given most attention and has proved the pull of the stations that have planned farm public service promotions. Some have received outstanding national recognition—KVOO's *Greener Pastures* competition, WMT's *Clean Plowing Contest*, and the granddaddy of them all, WHO's National Plowing Competition. The latter two have so built themselves into the farm life of Iowa that a network (NBC) originated from the sponsoring stations coast-to-coast broadcasts during the plowing. Thousands of farmers and their wives watched contestants vie for hundreds of dollars in cash prizes and trophies. As though to spotlight the modern farmer to the world, 63 private farmer-owned airplanes were included as transportation to the WMT's event and over 70 flew to the WHO shindig. The car-parking fields resembled the scene outside a big football stadium during an important game.

The WMT Clean Plowing Contest is a one-day event in April but for sponsors on WMT it is a promotion that starts many weeks earlier, in February, when the contest day is announced in letters to farmers

Aerial view of WHO's National Plowing Contests, an event in lives of Iowa's farmers

Soil conservation contests build audiences for farm stations, and develop rural area business





BR'ER BILL HICKOK -
 YOU IS DE GETTIN' - UP
 MAN IN DESE
 PARTS

Yes, almost everybody in Atlanta starts the day tuned to WCON and Bill Hickok, genial host and record man (and you ought to hear him sing) of "Harmony House" — 6:30 to 9 a.m. Mondays through Saturdays.

And Bill Hickok is just one of a top staff of superb radio personalities who have made WCON's listening audience the best buy in this area for both local and national advertisers.

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

WCON
 ATLANTA

THE ATLANTA CONSTITUTION STATION

5000 WATTS

550 KC

Affiliated, American Broadcasting Company

National Representatives HEADLEY-REED COMPANY

Daytime

TV

**Programing in afternoon
is essential for new viewers
and sales of receivers**

For the most part, television receivers must be sold in the daytime. The visual medium is very difficult to sell with only test patterns on the air—even if those test patterns, as in the case of DuMont's WABD and some other stations, have a news-ticker tape moving across their face. Daytime programing is and will continue to be costly to stations until set distribution has reached a point in an area where there are enough viewers to justify commercial sponsorship. The result is that if there are to be daytime programs in territories that are opening up to television in most cases they will have to be

sponsored by television receiver manufacturers and/or distributors and dealers.

That's just what's happening in Detroit, in Milwaukee, and in Washington, D. C. In New York there are enough sets to justify daytime commercials and WCBS-TV has four sponsors underwriting *The Missus Goes A-Shopping* and Swift sponsors *Home Service Club with Tex and Jinx* on NBC Fridays.

An excellent example of cooperative effort to set up daytime telecasting is the job being done by Henry J. Kaufman & Associates for Southern Wholesalers (RCA-Victor distributors) and 50 radio

and television dealers. The Capital City situation didn't differ from that of any other city in which TV is a growing medium. Except for special events (opening of Congress, etc. and Saturday, Sunday, and holiday afternoon sports) there was no scanning in the daylight hours. Dealers were finding it hard to sell television receivers with only test patterns for prospective set owners to see. Advertising agencies were finding it difficult to talk TV to sponsors interested in using time on the medium with nothing to see on the air in the daytime. The stations were loath to stage day-

High school games are good bets on Fridays—for parents, students, and sports fans. They make fans want sets from Washington dealer



time sustaining programs. NBC had tried to put on programs for participating sponsorship with unhappy results. Several attempts had been made by WNBT in New York to sell advertisers daytime programs addressed to women but with the exception of Swift no progress had been made.

The Kaufman organization convinced Southern Wholesalers that the answer to increased sales and TV acceptance was a program sponsored by them as many days of the week as financially possible. Southern however felt that dealers should share in the costs since they were going to receive as much benefit as Southern was from the program. That was a poser. It isn't too difficult to sell a few dealers on contributing toward promotion costs, but to sell as many as the quota in this case, 50, is usually impossible.

They were sold. Jeff Abel, an agency partner, Bob Maurer, agency program and continuity head, Irving Dalo, radio and television sales manager for Southern Wholesalers, and Charles DeLozier, WNBW (NBC Washington TV outlet), all took part in the selling.

Each dealer receives two announcements per week on the series which runs Wednesday through Saturday. It costs the average dealer under \$25 a week and the entire package, time and talent, is under \$1,500 a week.

The first problem was to make certain that all the dealers had RCA-Victor television receivers on the floor. This meant home office cooperation by RCA. Then Kaufman promoted tie-in news-

paper advertising from dealers and Southern Wholesalers took space to tee off the series. Window streamers were supplied to all the dealers streamers that invited the public in to see the show.

The program runs an hour, except Fridays when high school basketball (it was football when the promotion first started) is scanned. The Friday schedule is from 3:15 to 5 p.m.

Wednesday is film feature day and cartoons, documentaries, and other short subjects are run. About three are used each week.

A live show is scanned on Thursday. It's a combination of fun and fashions. First titled *Fun at Four* it's now *Fashions at Four*. About half the program is a style show, the fashions being supplied by a different department store or specialty shop each week. A fashion coordinator and commentator works with the agency lining up the clothes and the running continuity for the program. The rest of the half hour is entertainment—singers, dancers, magicians, chalk talk artists, all professional and all coordinated with the fashion motif if possible. The producer points out that this is easiest to do with magicians and artists, but that even dancers and singers can be made part of a TV fashion presentation. To lend a masculine touch to the proceedings there's an mc, Ray Michaels, who wanders through the program chatting with the fashion authority, introducing the acts, and tying the hour together. The program isn't given over entirely to fashions because men still have

(Please turn to page 89)



District of Columbia teen-agers are entertained by TV dealers with a jive and Pepsi session



Entertainers save show from being too feminine

"Fashions at 4" suggest a TV set to milady.





Mr. Sponsor Asks...

“Is it possible for an advertiser using spot programs to determine their popularity and relative impact while the campaign is in progress?”

John E. Mazzei | Advertising Manager
S. A. Schonbrunn & Co. (Savarin Coffee)

The Picked Panel answers Mr. Mazzei



The spot program user can determine the effectiveness of his shows while his campaign is under way. He can determine not only the size of the audiences he reaches (“popularity”), but, more important, the impact of the programs on sales.

Radio research has long been able to provide popularity ratings. Telephone coincidental measurements can determine this popularity. Admittedly this technique is most effective in areas where the incidence of telephone ownership is large, and where a measurement of a limited area will suffice. For programs carried too early in the morning or too late at night for telephonic intrusion in the home, this method of course is impossible.

The automatic recorder (Nielsen, CBS's newly announced IAMS) will certainly answer the spot advertisers' questions—wherever these devices are available in sufficient sample size within the station-areas used. Our own Listener Diary Studies provide the spot advertiser with a comprehensive picture of his audience throughout the station's area, regardless of time of broadcast and among all types of homes. The advertiser using a station which is making a Diary study while his

program is on the schedule can establish many valuable and important indices of his program's popularity: the loyalty of the audience, where it comes from, as well as its size and composition.

Recently, a new research tool has been developed which cuts more nearly to the heart of the problem—the measurement of advertising impact on sales. The Consumer Panel technique, long a favored one in national measurements, is now in operation in some local and regional areas. The Panel is a continuing record of the purchases of a representative sample of families, kept day by day and month after month. We have recently released such a panel in Oklahoma City, sponsored by WKY and its newspaper affiliate, the *Oklahoman and Times*. From Panel reports the advertiser can establish continuously, from the beginning of his campaign on, the effect of his advertising on actual purchases of his product. Coincidentally, he can utilize the panel families—a truly accurate sample of the area—at any time to establish the size of his audience. He can correlate listening with buying and arrive at a real evaluation of the effectiveness of his program. Already advertisers on WKY have watched, month by month, the progress of their sales efforts and measured not only audience size, but sales results.

The Consumer Panel, the Listener Diary, Automatic Recorders, Telephone Coincidentals—all are prohibitively expensive if employed to measure only one program. But when they are used by all advertisers and underwritten in part by the medium—they truly can, in greater or lesser measure, make it possible for the advertiser using spot radio properly to evaluate its worth.

ROBERT H. SALK
President
Audience Surveys, Inc.
New York



It most certainly is always possible. However, whether it is practical is primarily a function of the following:

- a) The accuracy to which it is desired to learn the “popularity” and “relative impact.” (A 50 per cent increase in accuracy generally requires considerably more than 50 per cent increase in cost.)
- b) The precise meaning of relative. (I.e., relative to what?—if relative to programs of approximately equal magnitude in coverage and popularity, differences might be quite difficult to isolate.)
- c) The program frequency and the popularity of the program itself. (The less the frequency and/or popularity, the more difficult it is to find the listeners—and hence the more costly the task.)
- d) The period of exposure preceding the test. (The lower the frequency, and/or popularity, the greater the period of exposure desirable before either assignment be undertaken.)

Methods—Popularity

The popularity would be determined by a special “rating.” If the same program is being used in different cities, the likelihood is that an average rating in several cities is more useful than a city-by-city rating—just like on a national operation, one is usually most concerned with the average over-all popularity performance. If such an average is desired, one obviously requires considerably fewer contacts in a given city than if a separate rating is required in that city.

These ratings can most economically be obtained by telephone—particularly if one expects to repeat the process from time to time in quest of a trend.

SPONSOR report on spot checking is on page 99

Methods—Impact

Various methods of measuring impact can be introduced. These would parallel methods of measuring impact currently used on national programs—but with the particular limitations referred to in the first paragraph above.

Primarily, impact measures are of two types:

a) Sales Tests. These can be store checks, panels, or whatever means are available to the advertiser. It is probable, however, that sales checks would be slow and insensitive in reporting on most spot program operations—particularly because most of the limitations referred to in the first paragraph above usually are found to apply.

b) Consumer Surveys. Consumer surveys can be set up which will enable the advertiser to determine the degree to which 1) his message has penetrated to prospects, 2) the delivery of his message is associated with use of his product.

The latter measure would probably be the most useful—but, because of the tremendous sample which would usually be required because of the limitations on practicality listed above, it is not usually feasible.

DR. E. L. DECKINGER
Research director
The Biow Company, New York



The impact of spot programs can be measured in the same manner as the effectiveness of advertising messages through other media, by application of standard research techniques.

According to the type of product being promoted and the promotional problem, checks of sales movement of goods through retail outlets and/or consumer surveys may be developed which can provide tangible indications.

The practical method, in most cases, is to set up a control, an advance check which will establish the position of the product before the spot campaign starts. Then, recheck at some logical time interval, or periodically, after the campaign is under way. Too often, however, the important advance checks seem to be neglected and reliance put solely upon investigations made after the program is under way. A great deal more information can be derived from the “before-and-

(Please turn to page 56)

BOOK OF THE MONTH IN-Indianapolis

★ PERFORMANCE is too often an un-weighted selling factor in radio advertising. At WFBM, we believe *perfection of performance* is vital! For instance:

ANNOUNCERS When continuity is “live,” competence is indispensable. We subscribe to the policy that thorough training and experience in “air selling” are required to qualify for voicing your phrases over WFBM.

TRANSCRIPTIONS WFBM does not believe in gambling with nor gamboling through your transcriptions. Every platter is pretested to assure that it’s properly cued and aired at the proper level. Only the best equipment is used—and every turntable is checked daily to assure proper speed.

AFFIDAVITS Slovenly reports of performance are not tolerated. WFBM’s affidavits, taken from the Engineer’s log, include the *exact second* of performance.

WFBM announcers, engineers, and auditors are human. But we consistently come close to 99 44/100% perfection in performance.

WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System
Represented Nationally by The Katz Agency



Westward

A network quality
appeal designed

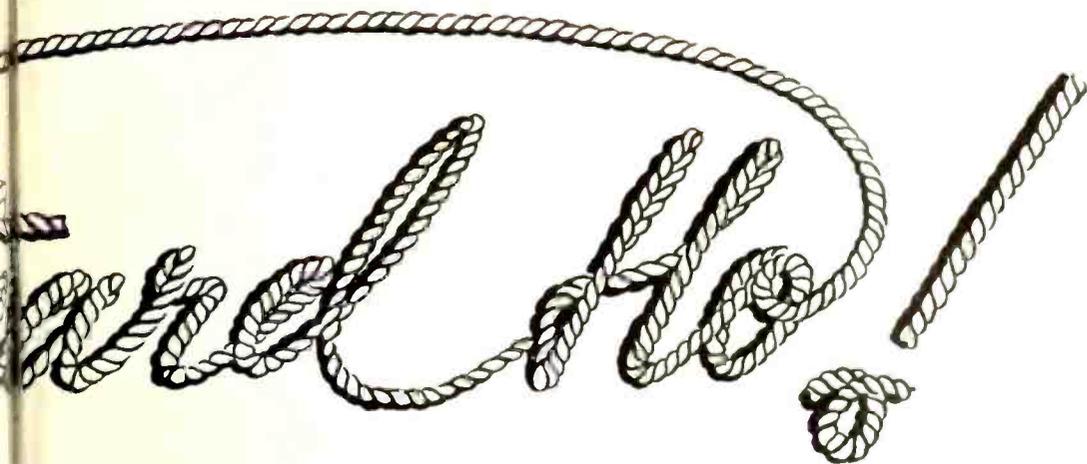
Cue

Here is one of radio's greatest five-minute
show values . . . a transcribed series
western flavored but not cowboy, home
not hill-billy. Westward Ho! is a program
series you hope for but seldom find
skillfully produced, packed with
universal appeal, yet inexpensive



TRANSCRIPTION

117 W. High St., Springfield, O.



minute show series with wide
for the small budget advertiser

Starring
Wiley Bradley



to interest small budget advertisers.
If you've been looking for a network quality
five-minute show, one that produces valuable
day-to-day continuity, send for audition
discs. There's no obligation and you are in
for a real surprise. Cost, availabilities, and
other details also available on request.

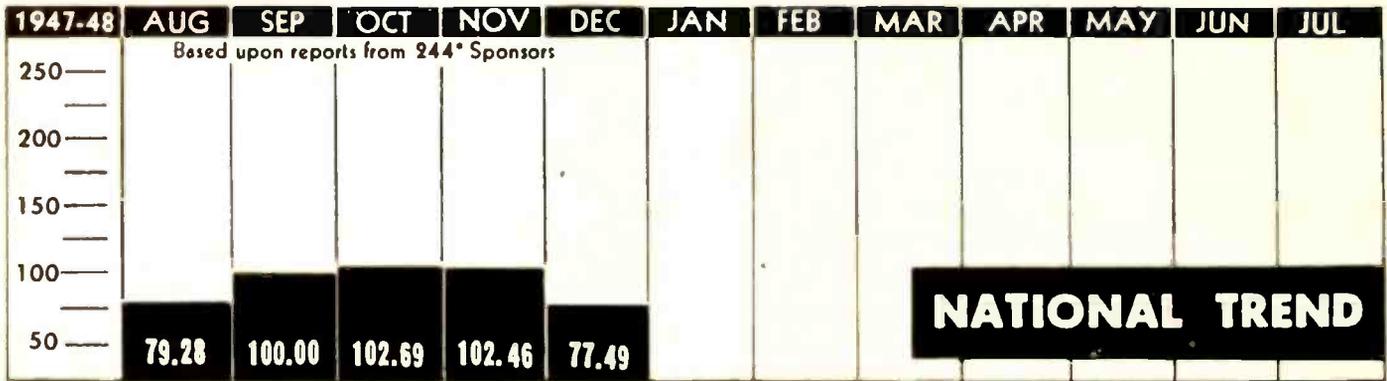
SALES, INC.
Telephone 2-4974

New York—47 West 56th St.—CO 5-1544
Chicago—612 N. Michigan Ave., Superior 3053
Hollywood—6381 Hollywood Blvd., Hollywood 5600

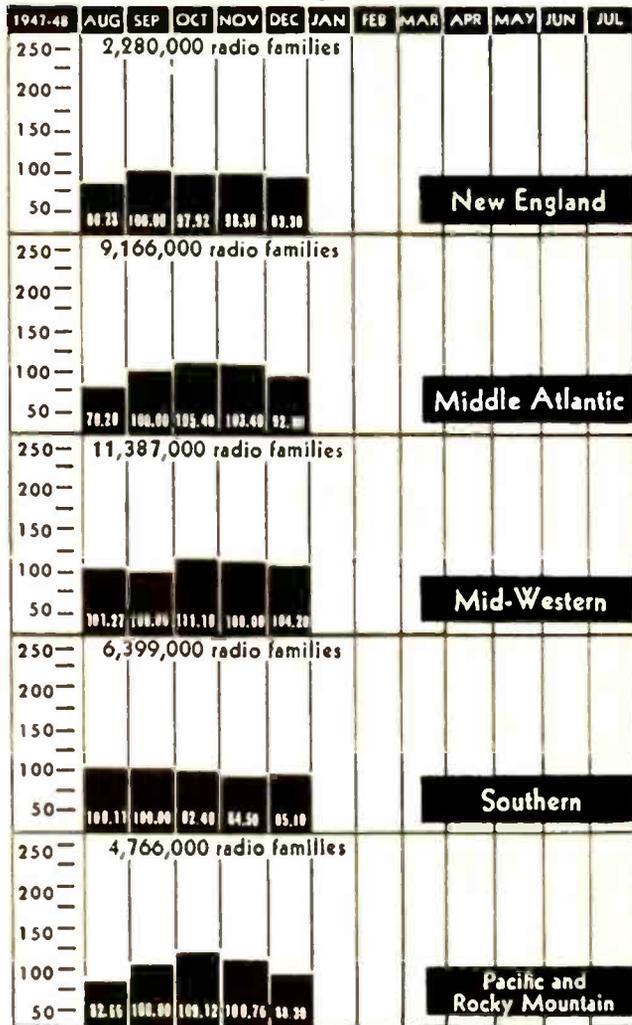
spot trends

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

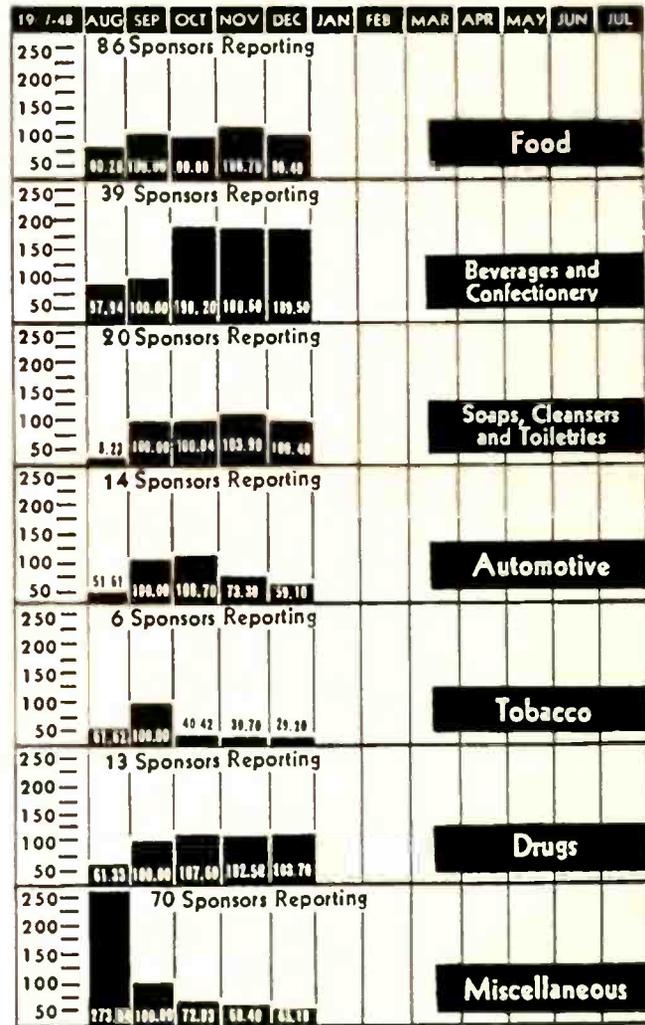
Spot placement took its usual December nose-dive, dropping from November's 102.46 to 77.49. Thirty fewer sponsors were active during the month than in November. Only "Beverages and Confectionery" held its own during the pre-holiday season. Sectionally, only the South continued at the same level as in the previous month. Pacific and Rocky Mountain areas showed the greatest drop, from 100.76 to 88.3. Although this is the first normal post-war year, the seasonable drop is as far off as it has been pre-war. Orange juice (Birds Eye and Minute Maid) reversed the field and with a number of beer accounts increased their station lists to keep December from being completely in the doldrums.



Trends by Geographical Areas



Trends by Industry Classifications



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

HOOPER
NIELSEN
PULSE
CONLAN
AND
A. PATSY

WHO'S
A. PATSY?

It's dawning on many a radio time buyer that HE may be a "patsy" in radio's mad welter of proof and counter-proof. He's beginning to wonder why radio shouldn't be bought on space buying's tried and true conception of **media power**:

WHO ARE THEY AND WHY ARE THEY
READING (or listening!)

Casual tune-in lacks **SELL POWER**, just as free publications do. Purposeful tune-in has **SELL POWER**, just as space in **bought and paid for** publications has **SELL POWER**.

Radio program structure here at WSAI is **BUILT** to create purposeful tune-in. Time buyers are finding out that it pays . . . **that's why 93% of all Cincinnati department store radio is carried by WSAI!**

C I N C I N N A T I
WSAI

A·B·C

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

The Famous **ZENITH**

COBRA TONE ARM

*Is Still the Hottest
Feature in the Industry*



*The COBRA is Only One of
the Reasons Why America
Prefers Zenith*



Wurlitzer *Selects the Cobra*

★ After exhaustive tests, Rudolph Wurlitzer Company, the world's largest maker of commercial phonographs, selected the Zenith COBRA Tone Arm for use on all its models . . . and the reason why makes mighty good sales ammunition for you.

Wurlitzer's years of experience had shown that with the conventional type pickup, record fidelity starts to fall off at from 50 to 300 plays and from then on falls off *fast*. Their tests proved that with the COBRA Tone Arm records still retained 95% of their original tone fidelity after TWO THOUSAND plays.

TELL THE WURLITZER STORY TO YOUR CUSTOMERS

Here's what it means to them. They can be sure that a Zenith Radio Phonograph with a COBRA Tone Arm will play their records as often as they like and still keep them sounding virtually like new. Furthermore, the COBRA reproduces records so perfectly without annoying needle noise or scratch that even brand new records sound better. Yes, the COBRA means record reproduction at its best—and only Zenith has the COBRA.

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

It's PROGRAMS and PROMOTION

not POWER

that's important in FM

fm Buyers of time on standard broadcasting stations until recently have been obsessed by the idea of purchasing the power stations, even more than they have had Hooperitis. There is still in the 89-odd cities where there are City Hooperatings, a tendency to shop for availabilities with high Hoopers. The great majority of sponsors still think in terms of buying all the 50,000-watt stations they can afford or snare. Certain station representatives have chipped away at the power-station fetish until now a few advertisers are willing to judge

of the transmitter is such a vital factor in sending forth an FM signal that a transmitter at 950 feet does the same job with 3,500 watts as another 500 feet above the ground does on 20,000 watts and in the unique case of WNBC-FM, on top of New York's Empire State building, only 1,500 watts are required.

These figures are for what is known as Class B, or metropolitan, FM stations. The Class B stations in New York are supposed to cover 65 miles. In other metropolitan areas the required coverage may not be so great for Class B stations but as indicated previously all stations in each area must deliver the same quality signal throughout their licensed service territory.

There are two other classes of FM outlets. Class A, which covers community stations, is designed, according to most engineers, to blanket an area of 15 miles effectively.

Third FM class is the rural outlet, which is licensed to operate at very high power (for FM). There are too few stations operating in this category now to determine what the coverage of these transmitters will be.

Programing at most FM stations has admittedly not even approached competitive stature except in a few areas and except where the outlets have been able to sign up important sporting events. This situation is rapidly being changed as more and more AM-FM receivers come onto the market and into the homes, with converters and tuners now available, in the low or medium price range (\$30-\$60). The block-programing technique (SPONSOR, October 1947) which has been so successful with independent stations throughout the United States

is being widely studied and used by new FMers. The tested formulas of music and news, and music, news, and sports, are being used by more than 60 per cent of the FM stations.

That there is a growing audience for this program fare is shown by the ready acceptance achieved by stations like WHHM in Memphis, WCKY in Cincinnati, and WHDH in Boston.

FM station promotion hasn't been very aggressive. The most thoughtful selling of FM station service has been in areas where there isn't adequate AM impact. These non-urban FMers have represented and worked with tuner and set manufacturers and have built up faithful audiences. (A complete report on FM audiences—who listens, how frequently they listen, and why they listen—will be a feature in March of SPONSOR's continuing study of FM.)

Recent highspot in FM promotion is WWDC's adapting of the *Truth or Consequences* "Miss Hush" formula. Listeners were asked to recognize "Mr. FM" for prizes that ran well over \$5,000. The promotion was run by WWDC-FM to signalize its going on the air at full rated power. Like many FM stations it had been operating previously at interim power and wanted to make its better service known to residents of the District of Columbia and the surrounding areas which WWDC-FM reaches and which WWDC does not. This type of promotion is one of the two ways by which buyers of broadcast advertising can judge the effectiveness of an FM operation.

With power not a competitive factor the buyer of FM broadcast advertising must look to programing and promotion.

On home receivers competing FM outlets are equal in signal strength and sound quality

their broadcast commitments in a market on the factual basis of the job that each station is doing in that market. It's a healthy approach and a realistic one.

In the FM field the power fetish is dead, or will be when all stations are operating at their full licensed strength as they soon must be. This is because every station is required by Federal Communications Commission regulation to cover effectively the same area with the same quality of signal as any other FM station operating in the territory. This does not mean that the power at the transmitter is the same. The height

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN OIL CO	Gas, oil, tires	Professor Quiz	Saturday 10-10:30 pm	\$50 cash	Complete in up to 25 words sentence about Amoco product (different weekly). Winner gets \$25 plus \$25 if he included 5 acceptable questions and answers for use on program	ABC
BELK HUDSON DEPT. STORE	Clothing	1340 Club	MWF (as scheduled)	Feather-Knit Sweater	Identify "mystery tune" to station. First correct reply wins	WFEB, Sylacauga, Ala.
COLGATE-PALMOLIVE-PEET CO	Colgate Toothpaste	Can You Top This?	Saturday 8:30-9 pm	Cash prizes and "Can You Top This" gag book	Prizes if joke sent to program is used	NBC
CONTINENTAL BAKING CO	Wonder Bread, Hostess Cakes	Grand Slam	MTWTF 11:30-11:45 pm	Various merchandise prizes; chance at Grand Slam Bonus	Send group of 5 music questions to program, New York	CBS
GENERAL GROCERY CO	Manhattan Coffee	Alan on the Street	MTWTF 3:30-3:45 pm	Prize of \$5; if interviewee misses, additional \$5	Send topical question to program with product label	KMOX, St. Louis
KAISER-FRAZER CORP	Cars	Newscope	TTSa 7:30-7:45 pm Sunday 8:45-9 pm	1,300 prizes, new cars, cash, merchandise, etc., totaling \$135,000 value	Send product testimonial completed in 25 words to program	MBS
KOONS JEWELRY CO	Jewelry	Lucky Money	MTWTF 7-7:15 pm	\$2 or more per telephone call; to jackpot if missed	Listener repeats sentence heard on program. 3 calls made during program	WFPG, Atlantic City
LEVER BROS CO (THOMAS J. LIPTON, INC DIV)	Tea	Arthur Godfrey's Talent Scouts	Monday 8:30-8:55 pm	First prize \$10,000; others totaling \$15,000	Send last line to product linerick with cartoon top to sponsor, N. Y.	CBS
LUOENS INC	Coughdrops	Strike It Rich	Sunday 10:30-11 pm	Tickets to broadcast, chance for listener to appear on show offering prizes	Best letters why listener would like to "Strike It Rich" win wkly	CBS
MARS INC	Candy	Dr. I. Q.	Monday 9:30-10 pm	\$200 weekly award for true-false questions; \$400 for biographical sketch	Best set of 6 questions plus 2 wrappers, best sketch plus 4 wrappers, to program, Chi.	NBC
METROPOLITAN LIFE INSURANCE CO	Insurance	Erie Severeid, News	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local station	CBS
PARTICIPATING	Various	Three Alarm	MTWTF 2:15-3:30 pm	Money and merchandise prizes; grand prize every 13 weeks	Contestants write station what time during program alarm clock will ring	KMPC, L. A.
PROCTER AND GAMBLE CO	Dreft	Joyce Jordan	MTWTF 10:45-11 am	25 daily contests, first prize \$1,000, other merchandise prizes	Send product testimonial completed in 25 words with boxtop to program, Cincinnati	NBC
	Duz	Truth or Consequences	Saturday 8:30-9 pm	Cumulative stockpile of prizes such as Cadillac sedan, jewelry, home laundry, etc.	Send testimonial re (Amer. Heart Assn.) to Walking Man, 11'wood.; 3 wkly winners phoned during program to identify "Walking Man"	
PRUDENTIAL INSURANCE CO OF AMERICA	Insurance	Family Hour	Sunday 5-5:30 pm	Copies of talks by various distinguished guests	Request to sponsor, Newark, N. J.	CBS
QUAKER OATS CO	Aunt Jemima Ready Mix	Ladies Be Seated	MTWTF 2-2:15 pm, est	Steel combination batter spoon and can opener	Send 10c and boxtop to Aunt Jemima, Chi.	ABC
RALSTON PURINA CO	Ralston cereals	Tom Mix	MTWTF 5:45-6 pm	Tom Mix fingerprint set and identification bracelet	Send 15c and boxtop to program, St. Louis	MBS
ROBERTS JEWELRY CO	Jewelry	Morning in Maryland	MTWTF 6-9 am	Baby ring	Ring given daily for first listener sending in announcement of baby's first birthday	WFBR, Balto.
RONSON ART METAL WORKS	Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked, to program	MBS
TEXAS CO	Institutional	Metropolitan Opera	Saturday 2 pm to close	National membership in Metropolitan Opera Guild, subscription to "Opera News"	Send \$4 to Met. Opera Guild, N. Y.	ABC
TONI CO INC	Home Permanent	Give and Take	Saturday 2-2:30 pm	(1) Various prizes. (2) Toni Home Permanent to one of pair of girl twins, chance at being featured in Toni ads	(1) Write correct answers to questions missed by studio audience. (2) Toni set given for prize-winning photo of twins plus testimonial letter	CBS
WILLIAMSON CANDY CO	Oh Henry!	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and magazine of information leading to arrest of criminal named on broadcast	MBS

HEAD IN THE CLOUDS

750 FEET!

In Buena Park, California, our new 750-foot vertical antenna just completed literally puts us "way up in the clouds" for a better signal . . . even greater coverage of the Pacific Southwest. It's keeping abreast of the latest electronic advancements and developments in AM, FM and TV that enables us to bring . . . the finest facilities . . . the best all-around broadcasting . . . to the Pacific Southwest. Keep your eye on KFI . . . we keep our ear to the ground.

EAR TO THE GROUND

KFI

NBC FOR LOS ANGELES
640 KC CLEAR CHANNEL
50,000 WATTS

Carle C. Anthony, Inc.

REPRESENTED NATIONALLY BY
EDWARD PETRY & CO., INC.

HOW FAST CAN RADIO WORK?

Habit is basic but impact has been as immediate as 24 hours

spot Continuity is an essential for maximum impact through broadcast advertising. Habit, it has been pointed out time and time again, is the greatest single factor in building a listening audience. The steady growth in listening to vehicles that have been on the air for years is supposed to indicate that short-term campaigns are generally not good investments for advertisers. Nevertheless saturation broadcasting has an amazing history behind it. It was only through being able to reach America through a single broadcast that F.D.R., America's wartime Commander-in-Chief, was able to mobilize the nation following Pearl Harbor. The combination of the four networks and practically all the nation's independent stations delivered to the president the ears of virtually all who live within the 48 states. This airing was saturation at its highest intensity. There were other times when this great user of the broadcast medium also reached the nation in one broadcast, such as his famous "We have nothing to fear but fear itself" address during which he announced the closing of the banks. No other means of communication could deliver a message to millions of people at one time. No other medium could saturate a nation

with an appeal within the span of one half hour.

True, the saturation broadcast in itself did not deliver the audience. It was a state of mind, conditioned by extraordinary events and made tense by expectation, that brought three-quarters of the nation to its radios. The closest possible commercial equivalent of the fate-of-the-nation feeling is created by promotion, collected upon through saturation broadcasting. It's essential to the success of one-time events the introduction of a new product or the building of an audience for a motion picture, circus, ice show, touring live theater attraction, or industry show or exhibit. It has been used at times to rebuild acceptance for a product or to counteract a competitor's campaign in other media.

Saturation is difficult to accomplish on a national basis. Lucky Strike's six-week 900-station saturation campaign that cost \$1,000,000 nearly drove Lillian Selb, Foote, Cone & Belding timebuyer, crazy. In many cases the ability to secure time at all depends upon the stations' recognition of the product or occasion as quasi-public service. Blocks of spots are also often cleared for advertisers in the fond hope that cooperation during a saturation

campaign will open the door to continuing business from the client or the agency.

The Duane Jones agency in introducing Alligator cigarettes in new territory uses as many stations and as many good spots as they can buy. Geyer, Newell and Ganger is doing the same thing on P. Lorillard's' king-size Embassy cigarettes. G. N. & G. try for semi-saturation for 13 weeks, spending about \$500 each week per station for 35 spots. This is tapered off after the first 13 weeks to five or six spots per week.

Such a campaign is of course but a drop in the budget of a saturation campaign for a motion picture showing in a big town. Twentieth Century's showing of *Gentleman's Agreement* in Boston, Mass., was preceded by a three-day campaign on WORL, WEEI, WNAC, and WBMS with a total of 400 spots and a budget of \$2,000.

These saturation campaigns by motion picture companies who place as many as 165 spots on one station in one week are no shots in the dark. They save bad pictures like *Duel in the Sun* and *Forever Amber* from showing to empty seats. They also help a picture like *Walter Mitty* to draw an audience of more than Danny Kaye fans alone. *Mitty's* campaign used the shortest commercial time segment

Radio filled International Harvester's Midway with farmers



Appeal of WBBM radio artists filled show tent at IH Centennial





IH turned tract outside Chicago's Soldiers' Field into giant exhibition area for its 100th Anniversary. Broadcasting brought 500,000 to it

known to have been sold, three-second announcements, which asked "Are you a Mitty?" They were used wherever they could be bought in metropolitan areas and ran before the regular spot campaign on the picture started. Saturation through teaser announcements isn't attempted very often, but it can do a startling job, and can drive listeners to the box office or to buying the product even more dependably than straight commercial selling announcements.

Normal campaigns in one city area go to one station. Fleischmann's Vienna Model Bakery, in Philadelphia, uses a

five-minute program on WCAU, Monday through Friday, 9:40-9:45 a.m. When it placed its advertising account with Gray and Rogers in the Quaker City, that agency decided that the Fleischmann products had to be repackaged so that their baked goods would have both eye appeal and a family relationship. The line was repackaged. To create an awareness of the new wrappers 15-second singing jingles were placed on the three other network outlets in town—KYW (NBC), WFIL (ABC), and WIP (MBS). WCAU is CBS. The spots were run three times daily from January 12 to February 10.

Visual saturation was also attempted via car cards, truck posters, wall banners, light pulls, shelf cards, and newspaper advertising. All of the visual campaign tied into the line in the jingle that was musically emphasized—"the bright new package."

The Fleischmann product was in most stores ready for the consumer request for it inspired by the advertising. Saturation advertising must be supplemented by saturation distribution. The Duane Jones campaign for Alligator cigarettes lost some of its impact in certain cities because the product wasn't available in many stores.

Touring theatrical attractions, circuses, and ice shows all use the saturation technique. So important is it with the nation's number one circus, Ringling Bros., Barnum and Bailey, that Bev Kelley, the man who handled its broadcast publicity, later became the advertising and publicity head of the "greatest show on earth." All the big touring ice shows, including Shipstads & Johnson's *Ice Follies* and Sonja Henie's *Hollywood Ice Revue*, place as many spots on as many stations as they can buy within their budgets.

(Please turn to page 62)

Thousands, invited by radio, came in from many midwest states for celebration education



BMI Pin-up Sheet

Hit Tunes for February

(On Record)

ALL DRESSED UP WITH A BROKEN HEART (Marks)

Peggy Lee—Cap. 15022 • Buddy Clark—Col. 37985
Bob Houston—MGM 10112 • Alan Gerard—Nat. 7019
John Laurenz—Mercury 5093 • Alan Dale—Sig. 15174
The Five Bars—Bullet 1009 • Jack Owens—Tower 1263
The Vanguards—Universal 34 • Bill Johnson—Vic.* • Brooks Brothers—Dec.*
Eddie Howard—Maj.* • Jerry Cooper—Diamond*

AS SWEET AS YOU (Regent)

Art Lund—MGM 10072 • Freddy Stewart—Cap. 479
Bill Millner—United Artist*

FOOL THAT I AM (Hill & Range)

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

LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

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

LOVE IS SO TERRIFIC (Mellin)

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

MADE FOR EACH OTHER (Peer)

Buddy Clark—Xavier Cugat—Col. 37939 • Monica Lewis—Sig. 15105
Eric Madriguera—Nat. 9028 • Machito—Cont. 9003 • Rene Cabel—Dec. 50006
Dick Farney—Maj-7273 • Desi Arnaz—20-2550
Maris Lina Landin—Vic. 70-7345 • Ethel Smith—Bob Eberly—Dec. 24272

MY RANCHO RIO GRANDE (Harwall-Criterion)

Jack Smith—Cap. 473 • Shep Fields—Musicraft 522 • Dick Jurgens—Col. 38027
Ken Carson—Variety* • Victor Lombardo—Maj.*
Esquire Trio—United Artist 114 • Murphy Sisters—Apollo*

PASSING FANCY (BMI)

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

TERESA (Duchess)

Dick Haymes—Andrews Sisters—Dec. 24320 • Kay Kyser—Col. 38067
Jack Smith—Cap. 484 • Vic Damone—Mercury 5092 • Wilhelmina Gary—Click*
Do Re & Me Trio—Commodore* • Three Blazes—Exclusive*

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

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

You're Gonna Get My Letter In The Morning (London)

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

ZU-BI (Republic)

Sammy Kaye—Vic. 20-2420 • Victor Lombardo—Maj. 7263
Tommy Tucker—Col.* • Art Mooney—MGM*

*Soon to be released.

BROADCAST MUSIC INC.

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

MR. SPONSOR ASKS

(Continued from page 45)

after" method, if it is carefully planned in advance.

Obviously, if the spot program can be isolated from other phases of promotion more precise measurements of its effectiveness can be secured.

Further, if it is used in relation to a new product or one which has a new message to tell consumers, the trend of impact can be detected more readily.

C. W. MacKAY

Vp in charge of research

Kenyon & Eckhardt, Inc., New York



Any advertiser with spot programs on an aware station can certainly determine not only the popularity and impact of those programs, but also whether the time and copy he is using are

right. It's all done with mail-pulls.

A good station will have figures on audience composition for most hours of the broadcasting day; that will tell him *who* listens. Rating histories will tell him how many of those people listen at the times he has bought. Records of previous mail-pulls—the offers and the copy used to present them—can provide the impact of certain programs on a known audience.

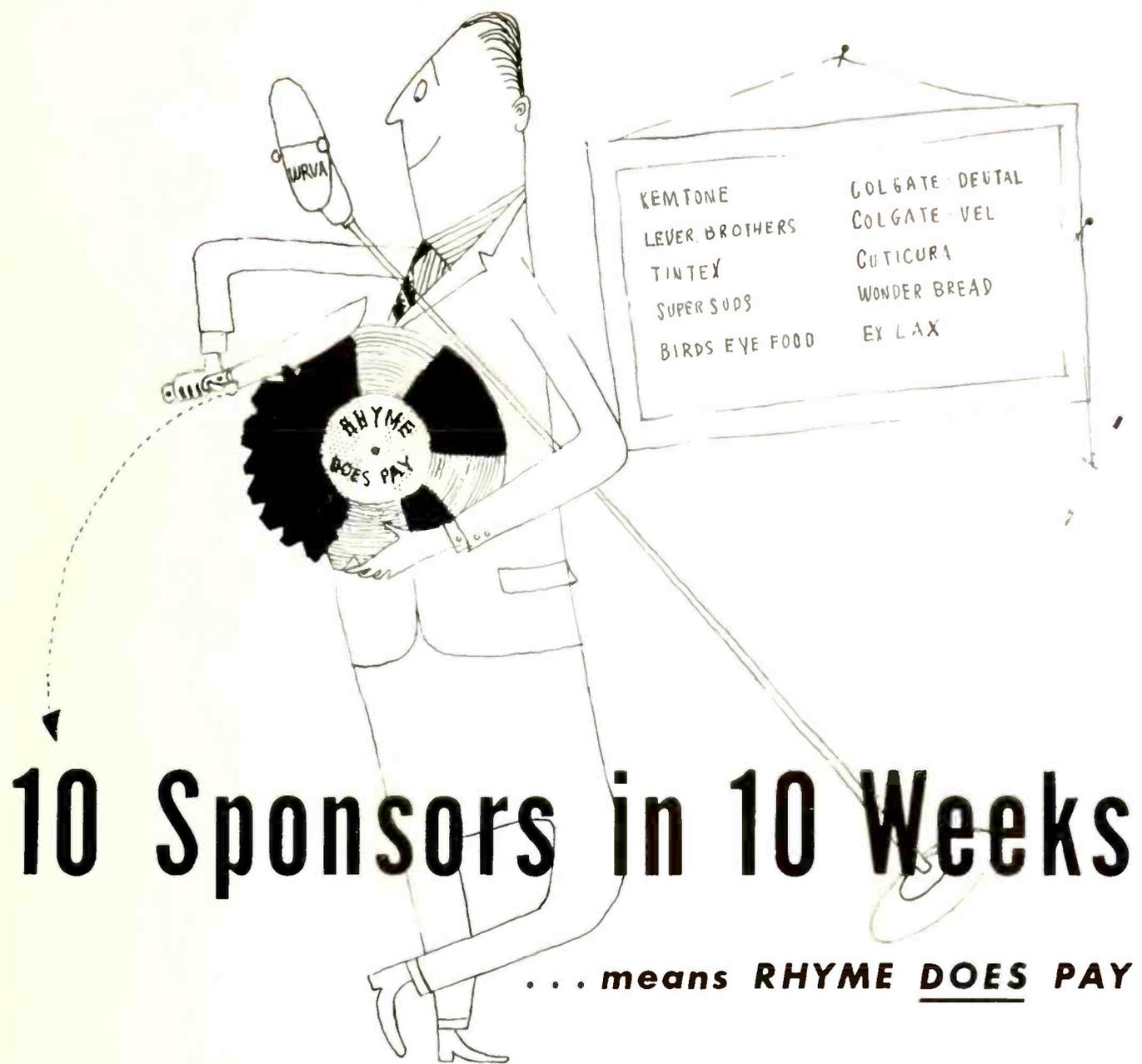
The advertiser buys either an established local program, or part of it; a transcribed show which he puts into his time; or a new show idea the station builds for him. The station already knows the popularity of its time and the reaction of listeners—based on the programs it has offered at those times. If the advertiser buys this sort of package, the station can tell him within about 10 per cent the response he'll get to any kind of mail offer he will make.

He can offer samples of his product; he can offer a bargain of his regular size for proof of purchase and "10 cents to cover cost of mailing and handling"; he can run a contest with anything from local movie tickets to motor cars as prizes. If he has more than one show on a station, he merely keys his offers. If he wants to experiment with several broadcast times, he can move his program or his money around the station, trying it for a week or so at each spot, and then decide upon the time that pays off best.

HENRY POSTER

Research director

WNEW, New York



10 Sponsors in 10 Weeks

... means **RHYME DOES PAY**

Ten weeks after "Rhyme Does Pay." started on WRVA, it was (and is) doing business for ten participating sponsors.

These ten buyers of radio time and talent have put their sales campaigns on "Rhyme Does Pay" because it does just that. It pays!

Every weekday morning from 8:15 to 9:00 a. m.. Emcee Ray Kennedy plays platters picked by listeners with the best knack for rhyming their

requests. Each winner makes a dollar. And each sponsor makes sales! (And lots of dollars!)

If you are looking for big profit in WRVA's billion dollar market, call us or Radio Sales. We'll show you how to make "Rhyme Does Pay" pay off for you.

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

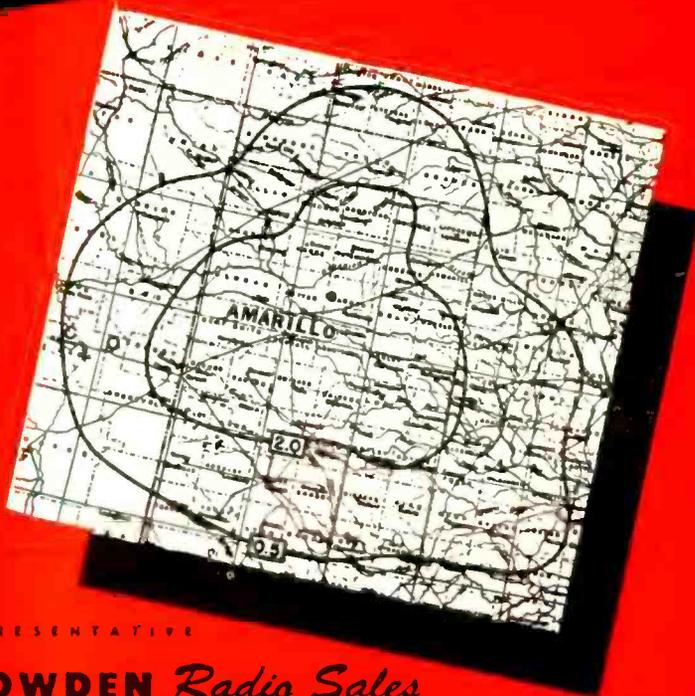
WRVA

KGNC, AMARILLO, TEXAS

Now -
10,000 Watts
710 Kilocycles

Thousands More Listeners Are Yours!

Look at the wonderful new coverage you get with KGNC's *increased power* ... thousands more listeners in the Great Panhandle Country and even into Eastern New Mexico; in Southeastern Colorado; in Western Oklahoma and Southern Kansas. Dominating! Penetrating! The greatest selling force on the air in this rich, responsive market



NATIONAL REPRESENTATIVE



TAYLOR-HOWE-SNOWDEN *Radio Sales*

YOUR FIRMEST GRIP ON THE FABULOUS PANHANDLE!

non-listening is YOUR problem

**Radio set owners who don't
turn their sets on regularly
should be educated on
what they're missing**

Reasons for Non-Listening†: waking to 9 a.m.

WHY?	QUARTER-HOURS FOR WHICH REASON WAS MENTIONED	PER CENT* OF NON-LISTENING (AWAKE) TIME
Too busy, work interferes, radio distracts from work, etc.	915	53.7
Resting, somebody sleeping or ill, noises interfere, etc.	352	20.6
Too early	125	7.3
Don't like available programs, not interested, or don't know about programs available	301	17.7
General dislike of radio	35	2.1
Don't like commercials	38	2.2
No radio available	164	9.6
Not at home	117	6.9
Don't think about it—never listen	71	4.2
Miscellaneous environmental reasons	43	2.5
Usually listen, but not today	19	1.1
Not in mood	12	0.7
Don't bother—too lazy	4	0.2
Poor quality reception	2	0.1

†As given in the Audience Surveys, Inc., Boston study for the Katz agency.

*Adds to more than 100.0% since respondents often mentioned more than one reason for non-listening.

over-all During the month when listening is at its height (February), on the evening and at the moment during that evening when the greatest number of radio homes have their receivers turned on (Tuesday 9:15-9:30 p.m.), only 49.5 per cent of America's homes are listening to their radio sets. During the last recorded listening peak (February 1-7, 1947) average listening per evening period was only 34.3 per cent.* While this 34.3 per cent were listening there were 47.1 per cent more American families at home and available for listening.

Thus during the evening broadcasting was reaching fewer than half of the homes that it could have. Radio has available to it the greatest audience that any advertising medium has ever hoped to reach. While 90.4 per cent of America's families had a radio receiver in 1946, as 1948 opened its eyes this figure had grown to 94.3 per cent (latest confidential Census Bureau computation). No other advertising medium has ever even claimed this potential. The 49.5 per cent Tuesday listening figure is a Hooperating but other ratings (Nielsen Radio Index and some diary studies, made the same week) are within 1 per cent of this figure.

Non-listening has not been of interest to agencies or sponsors. When NBC presented the results of the study (1944) made by Lazarsfeld-Schneider on a.m. non-listening (it was called *The Social Psychology of the Morning Audience*) it created as little ripple as a summer breeze on an inland lake. As a consequence NBC did very little with it.

Later WNBC, under Jim Gaines, had the Psychological Corporation make a study of non-listening (though it was used by Gaines basically as a blueprint for a new program structure since non-

*This covers all listening between 6 and 11 p.m.

listening in general is not his problem). It was called *Morning Radio Habits of New Yorkers*.

Recently the Katz Agency, station representatives who have an unusually keen sense of industry responsibility, commissioned Audience Surveys, Inc.,† to study the listening habits of the 5 to 9 a.m. audience. This, after pilot studies in Nassau County (Long Island, N. Y.) and New York City, resulted in a more extensive project in Boston.

The result of these three studies has been to rouse the National Association of Broadcasters to think in terms of making non-listening its major research project in 1948. They have not, unfortunately, aroused even the keenest of sponsors to any unusual activity. Despite general recognition that all three parts of broadcast advertising, sponsor, agency, and broadcaster, have a tripartite responsibility for the health of the medium, both agencies and sponsors generally feel that getting the people to turn their sets on is entirely the job of the broadcasters.

What has caused most advertisers to avoid the audience-building routine is the cost on the way up. The daytime Fred Waring program on NBC is one attempt to increase the sets in use in the morning. It is a direct result of the Lazarsfeld-Schneider study.

Dr. Lazarsfeld divided women (a.m. audience) into three groups (excluding employed women, women unavailable due to deafness or inability to understand English, or due to illness in the family). These three groups reported their radio habits in the following manner:

Serial listeners	29%
Other listeners	34%
A.M. non-listeners	37%*

*These women listened in the afternoon or evening, spent an average of 1.9 hours daily at their radios.

While 63 per cent of all women at home

†Gene Katz is a major financial factor in Audience Surveys, Inc.

listened in the mornings, naturally not all this number listened all the time. The importance of turning the third group into listeners is therefore apparent.

Lazarsfeld's research uncovers the fact that the largest portion of the non-listeners (58 per cent, or 21 per cent of all available women) was composed of women who were unable to listen while doing something else. His contention is that these women can be made part of the listening audience *IF* part of radio is programed for them—with shows that do not require continuous listening. They enjoy broadcasting but they can't do two things at the same time. Lazarsfeld admits that it is not easy to plan programs for this group.

In Lazarsfeld's study it is concluded that the greatest area in which listening can be increased is among the 34 per cent of the women who are not serial listeners.

These women, to quote the doctor, are "the kind of women who want to be cheered up or soothed, comforted; they want radio to divert them from their own problems." They are also women who are interested in self-improvement. Lazarsfeld is careful to stress that these women are not yearning for public service programs. They want programs which give them useful tidbits of information—not theoretical or academic discussions. Mary Margaret McBride, Kate Smith, *Professor Quiz*, and Margaret Arlen have the types of programs which appeal to these "other listeners."

Lazarsfeld's study reveals that radio audiences are built up of people who are psychologically akin and cut across conventional income, educational, and occupational classifications which are familiar in market research. There are one-track minds in all income and educational groups. They are, pointed out Dr. L., a very important part of the listening audi-

ence. The very same factor that makes them concentrate on their work makes them concentrate on their listening—when they listen.

It is the psychological kinship of groups of listeners, as pointed out by Lazarsfeld, that has made block programming such a successful device for both independent stations and networks. It was this kinship that militated against vaudeville's ever achieving permanence as part of the entertainment world—and the same variety formula of presenting unrelated acts failing to attract great audiences on the air. Independent stations that block-program have discovered that variety loses listeners. Retaining the same mood of music or program is essential to continuing successful servicing of an audience.

Lazarsfeld, in endeavoring to establish a psychological bias for women listeners, determined that the types of programs which are furthest apart are daytime serials and music. The program type closest to all other types of entertainment, as his research uncovered it, is audience participation, which is no doubt the reason for the continued success of *Breakfast Club* and *Breakfast in Hollywood* as well as *Queen for a Day* and *Heart's Desire*, to mention four daytime audience participation shows.

Nearest to daytime serial audiences in listening groups are women commentators and the closest to music is news. Independent stations' marriage of music and news, according to the Lazarsfeld-Schneider reports, stands upon a good psychological foundation. That is why many stations programed in the WNEW (N. Y.) manner throughout the country are first during certain daytime hours.

One of Lazarsfeld's conclusions on combating non-listening is the promotion of non-serial daytime programs. Be-

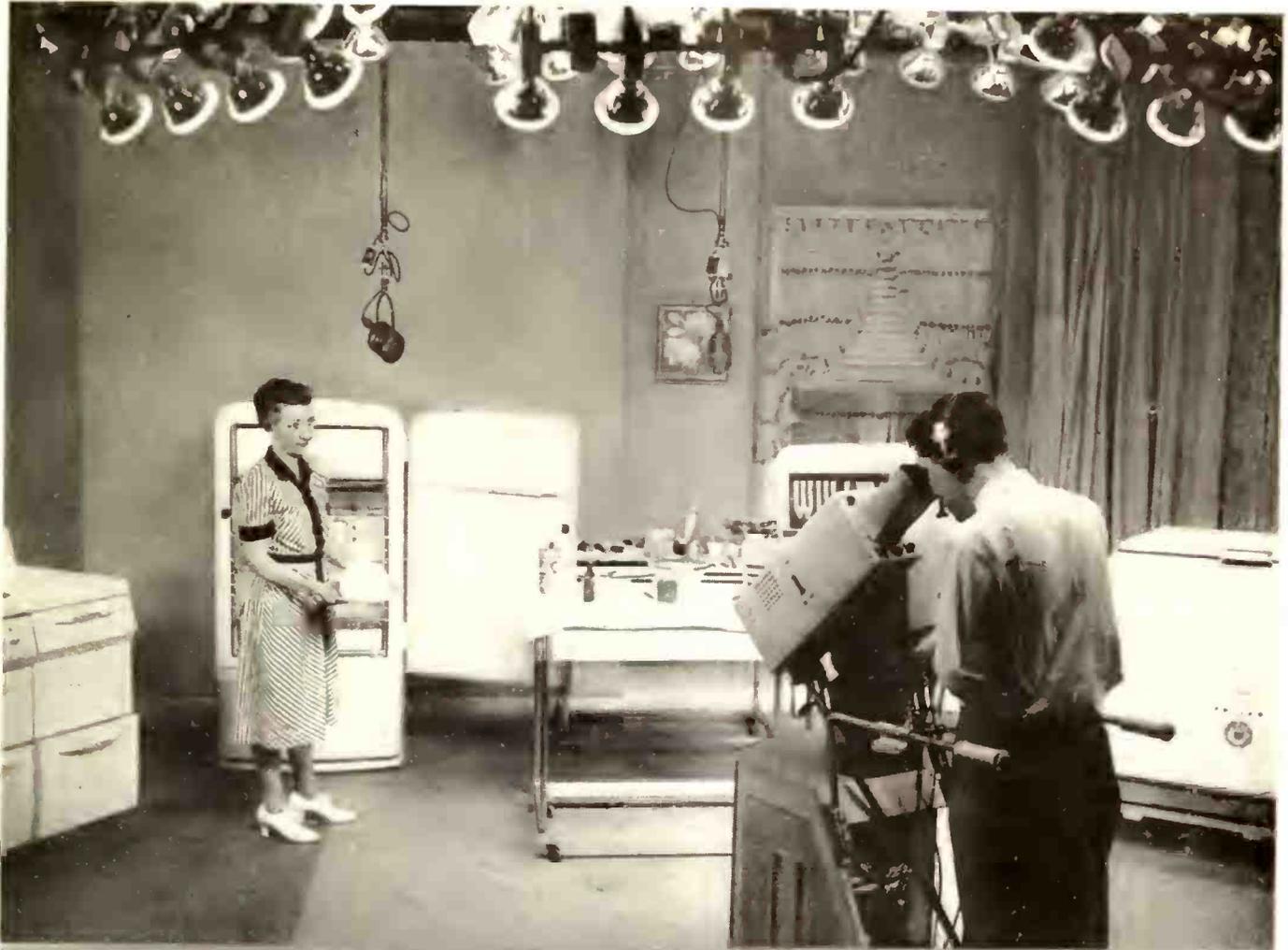
(Please turn to page 66)

Location of activity and concurrent radio listening

Location	Time Spent in Room % of Time Awake	Radio Listening % of Time in Room
KITCHEN	62.0%	29.7%
BEDROOM	21.1	24.7
LIVING ROOM	3.5	46.3
DINING ROOM	2.1	42.9
OTHER ROOMS	6.6	17.5
AWAY FROM HOME	5.3	5.7

Percent time in rooms with and without radios

Location	Listening	Non-Listening	Total
ROOM WITH RADIO	15.4%	23.3%	38.7%
ROOM WITHOUT RADIO	11.5	42.1	53.6
NOT INDICATED	—	—	7.7
TOTAL	26.9%	65.4%	100.0%



WOOING THE WOMEN . . .

WWJ-TV, Detroit's first and only television station, is busy these days wooing and winning the women's audience. Pictured above is Jean McBride, Home Institute

Director of The Detroit News, in her popular, Philco-sponsored household economics program. Other current, diversified WWJ-TV shows aimed specifically at women

- include a fashion program sponsored by the J. L. Hudson Company, Detroit's largest department store; the John Powers Charm School, featuring hints on etiquette, make-up, etc.; and the WWJ-TV Television Party, a mirthful audience participation show emanating from WWJ-TV's large studio auditorium.

Each of these sponsored programs is proof of the selling effectiveness of television, and of the programming accomplishments of WWJ-TV in its first year of operation.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

WWJ-TV

Associate FM Station WWJ-FM . . .

Associate AM Station WWJ

WASH ON THE AIR

(Continued from page 28)

washing machine industry was of the opinion that a machine could not be sold in the price range in which Bendix was placed. Bendix proved that a better product, better produced and better promoted, will command a premium price.

Bendix *Wash on the Air* programs are proving that it's possible to sell appliances in the over-\$200 bracket on the air—and that broadcasting can pay off in direct sales. It also answers the question of what one-time broadcasts can do.

One dealer who heard that another was

holding a *Wash on the Air* promotion in his area, invited his prospects in to hear the broadcast, and demonstrated the Bendix in his store while the air demonstration was being broadcast.

He sold Bendix automatics, too.

SATURATION BROADCASTING

(Continued from page 55)

Both circuses and ice shows have also turned to TV for promotion although none of them have as yet bought time on the medium. They make such good visual air entertainment that at present TV sta-

tions scan them "for free." All the shows are seen not once but several times on the visual air during their stay in one city. It's a bit difficult to telecast them and not also put the live music on the air but they have been able to do this by clever shifting from live applause to recorded music back at the studio.

Curtis Publishing's *Holiday* saturates certain areas with each issue. The vacation publication usually spotlights a section of the country, and expects that section to buy more copies per capita than any other territory. When they spotlighted the state of Washington they went into Seattle on KJR, KIRO, KOMO, for a three-day campaign, 10 announcements per station at an average cost of \$20 each. Their radio budget for the effort was \$600. They sold 20,000 copies of the issue in the area; the usual monthly newsstand sales in Washington are 5,000. Thus the localized three-day campaign increased normal sales by 300 per cent. The campaign wouldn't have been any good without the Washington issue but it took radio to bring the news of the issue to Washingtonians. The impact of the 30 announcements was traceable, since newsstand vendors reported that buyers of the magazine said they had "heard about it on the radio."

Bab-O (B. T. Babbitt) opens doors in new markets by supplementing its two network programs (*Lora Lawton*, NBC, and *David Harum*, CBS) with intensive spot campaigns. Embryonic campaigns are closely-guarded secrets because they tip off their competition just where an intensive sales attack is about to be made.

An outstanding example of saturation during the last quarter of 1947 was the radio promotion of International Harvester's Centennial Exhibit in Chicago. While announcements were carried on WIND, WLS, and other stations, the *Prairie Farmer* carried a two-color page ad, 176 24-sheet poster locations were used in Chicago and suburbs, 15 30-by-3-foot banners on elevated structures, and 11,000 posters and car cards were used on buses and trains.

WBBM, however, carried the major burden of publicizing the 16-day industrial carnival. It supplied all the talent for shows which were given in a 347-foot tent which was part of the International Harvester eight-acre exhibit. Each day during the 16 days of the exhibit, WBBM broadcast a half hour from the tent as well as entertained the visiting farmers. They came from as far away as Georgia and Texas but the great majority came from eight states all within the listening area of Chicago's stations. State days

W M B R

J A C K S O N V I L L E

C B S in North Florida

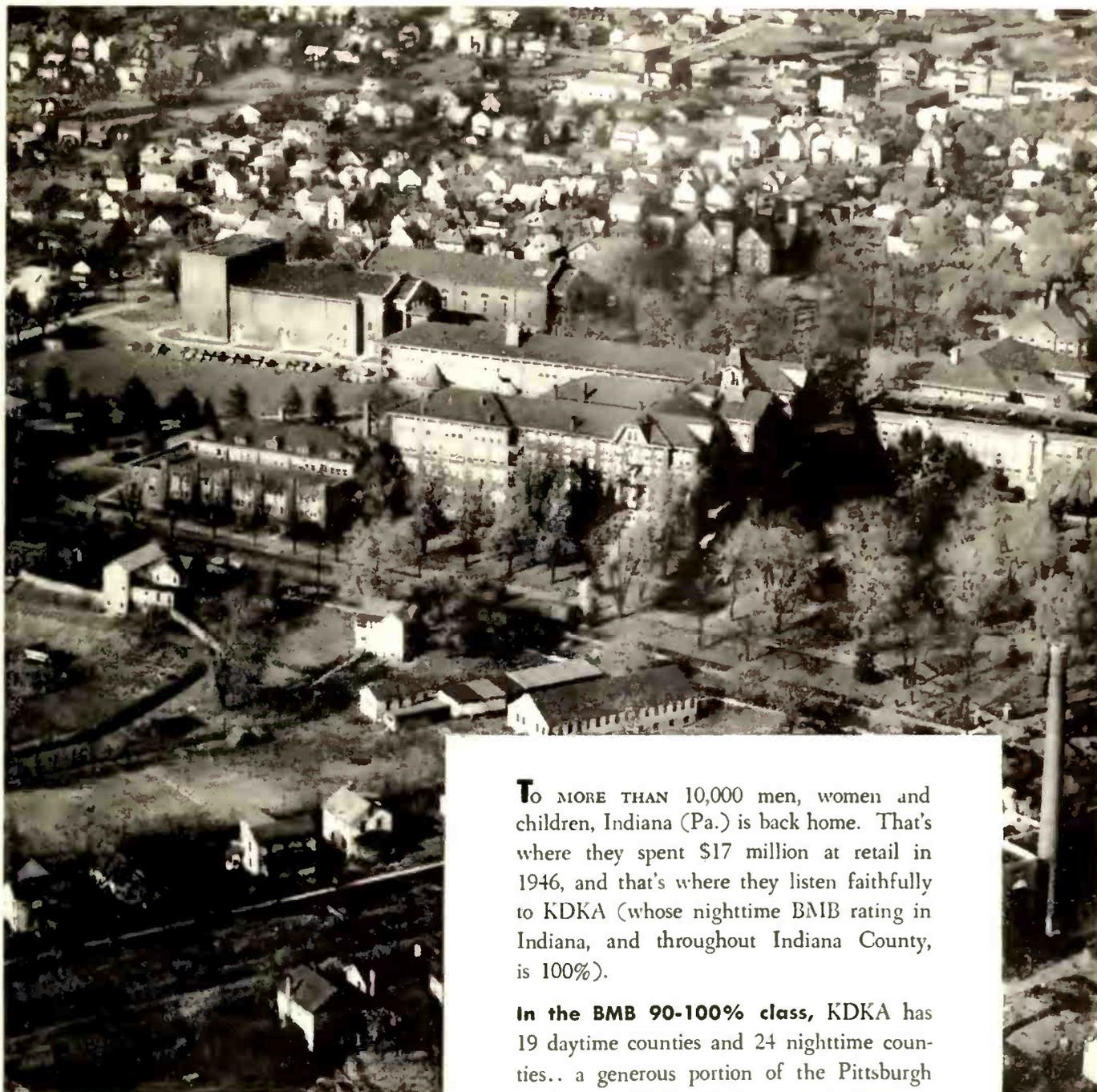
Represented by Avery—Knodel

is now

5 0 0 0

WATTS

INDIANA (Pa.) IS 100%



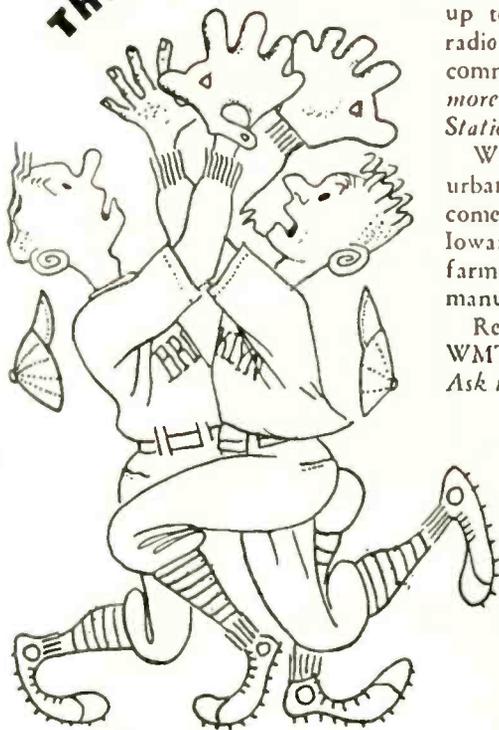
TO MORE THAN 10,000 men, women and children, Indiana (Pa.) is back home. That's where they spent \$17 million at retail in 1946, and that's where they listen faithfully to KDKA (whose nighttime BMB rating in Indiana, and throughout Indiana County, is 100%).

In the BMB 90-100% class, KDKA has 19 daytime counties and 24 nighttime counties.. a generous portion of the Pittsburgh market, two-thirds of whose people live outside the city limits. Altogether, BMB credits the nation's pioneer station with 1,159,910 daytime families and 1,303,520 nighttime families. The facts of this amazing listenership are contained in "The Pittsburgh Story." You don't have a copy? Write, by all means, today!

KDKA, Pittsburgh. 50,000 watts. NBC affiliate. Westinghouse Radio Stations Inc (KEX, KYW, WBZ, WBZA, WOWO, KDKA). Represented nationally by NBC Spot Sales—except KEX. KEX represented nationally by Free & Peters.



There are no "Bums" in Brooklyn
(IOWA)



... but most of its population (1406, including the new schoolteacher) teams up to play ball with WMT for good radio listening! Like a thousand other communities, Brooklyn listens to WMT more than any other Eastern Iowa Station.

WMTland's twin markets—rural and urban—deliver the highest per capita income audience in the U.S.A. Last year Iowans garnered close to \$2 billions from farming — and nearly as much from manufacturing.

Reach both these potent markets on WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for details.

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

WAPO

Highest in Town

with an 8 a. m. to 10 p. m.

33.0*

HOOPER

share of audience

(total time rated period)

WAPO—Chattanooga—WAPO-FM

1150 ON THE DIAL

* Oct.-Nov., 1947 Hooper Station Listening Index

were proclaimed when it became evident that train loads would visit the exhibit from these states. The greatest state day naturally was that of Illinois when 65,000 people visited the exhibit. Indiana day was a close second with 60,000. On October 19, peak attendance day, 8,000 passed through the entrance gates between three and four p.m., the period during which WBBM's entertainment unit was entertaining in the special show tent.

International Harvester paid WBBM \$25,000 for time and talent. Sixteen half-hour broadcasts were made direct from the show tent and all the talent was WBBM's. This use of radio talent to "bring 'em in" plus daily broadcasts from the exhibit halls themselves is using radio saturation from an entertainment as well as advertising angle. Harvester is on NBC with its regular broadcast Sunday afternoon, *Harvest of Stars*, but WBBM's time and talent package was the best presented to them and they used this CBS Chicago station for the major part of their job.

The objective was to bring 250,000 visitors to the exhibit. Over 500,000 turned out. One hundred thousand rural residents from nearby states visited the Centennial and while IH will not release sales figures the exhibit was under the direction of M. F. Pechels, consumer relations director of the great farm machinery corporation and was a good-will, not a direct selling, effort—sales in states that could be affected by the exhibit were up 25 per cent during November (over November 1946).

Saturation broadcast advertising is a field all its own. Sponsors desiring to try the device have a long and difficult row to hoe. Short term schedules are almost certain to be allotted, as several station representatives point out, dog availabilities. Each campaign is actually a selling job on the stations, to get the right time. Then it's a job to make certain that what the saturation job has to sell is available for sale. It's no simple matter to figure out just when distribution of a new product is ready for that saturation push. It's a fine art figuring out just how long before an event the broadcast fanfare should be started.

Repetition remains an advertising first principle. Broadcast saturation advertising doesn't ignore the principle. It just says what it has to say many times in a day instead or in a week or a month. It sets out to establish a buying habit quicker because the specific advertiser needs action tomorrow, not next month.



★

By every measurement
WTIC
dominates the prosperous
Southern New England
Market

★

Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.

WTIC's 50,000 watts represented nationally by Weed & Co.

NON-LISTENING

(Continued from page 60)

cause daytime serials have had such a prominent place in morning schedules, there is a strong tendency for women to exaggerate the proportion of serials in broadcast station schedules and know very little about other programs. He uses this statement to underline the need for program promotion. He further emphasizes the need for spreading word of what is available for dialing, with the following information: "The majority of these women* knew of no morning programs other than those they usually

listen to and it is clear that listening habits are strong habits which can be changed most easily by thoroughly publicizing changes in program schedules."

Briefly, Dr. Lazarsfeld in his morning study arrived at the conclusions that to cut down non-listening it is necessary to increase the number of non-serial programs on the air, that there is a need for programs which do not have to be listened to continuously, and that when new programs become available they must be publicized to increase listening.

While the Audience Surveys, Inc., study for Katz was more limited than

the Lazarsfeld-Schneider Investigation, and covered only the hours between 5 and 9 a.m., it also pointed out strongly that the inability to listen while otherwise occupied was an important consideration in the high percentage of morning non-listening among women. The reasons given by 53.9 per cent of the women for non-listening were "too busy, work interferes, radio distracts from work, etc." Programming before 9 a.m. is definitely of the type that does not require concentrated listening and listening education via promotion is the need for these hours rather than a change of content.

Boston revealed that "general dislike of radio" accounted for only 2.1 per cent of the non-listening time. It also revealed that almost the same per cent, 2.2, didn't listen because of an expressed dislike for commercials. In WNBC's study dislike for commercials rated practically the same (2.3), as did "not interested."

Although respondents to any radio survey are less likely to be negative on broadcasting than the same group would be if they were answering research questions promulgated by a non-radio survey, nevertheless this tiny negative response to the medium itself is significant.

Indicative of what early a.m. audiences want to hear is the Psychological Corporation report for WNBC. "Old favorites" (music) leads the desired report with 24.6 per cent of those surveyed. More news is desired by 16.9 per cent and news is the program type that most listeners want to keep. Of those surveyed 28 per cent (and they were distributed throughout the five boroughs of New York and several counties of New Jersey) were insistent on keeping news in the morning schedules.

In spite of the great number of stations serving the metropolitan New York area 46.2 per cent of those surveyed reported that they didn't listen in the morning.

Non-listening is largely the result of inertia—inertia among listeners, inertia among networks, stations, advertising agencies, and sponsors. The inertia among the listeners exists largely because of the inertia among the other factors in broadcast advertising. It needn't take a Fred Waring show investment (\$18,000 a week) to rout non-listening. It can be done with low-cost shows well promoted. Reducing non-listening is everybody's business. It's more important than fighting for an audience that the other advertiser or station already has.

*Those covered by the Lazarsfeld-Schneider study.

ONE OF THE MOST IMPORTANT BUYS IN AMERICA!

THE NEW WJBK

ON THE AIR 24 HOURS
DAILY—ALL IN ENGLISH—
CAN BE HEARD
BY MORE THAN . . .

TWO MILLION PEOPLE!

— CHECK FOR JOE FOR FACTS ABOUT

THE
NEW

WJBK

DETROIT'S MOST PROGRESSIVE STATION

ALL WJBK PROGRAMS BROADCAST SIMULTANEOUSLY

ON WJBK—FM 93.1 mc.





NOW YOUR LISTENERS CAN
Dial the Duke

*Presenting America's
Most Sensational New*
DISC JOCKEY

**5 Hours Weekly of Platter
Spinning**

By

**Duke
Ellington**



The Nations Foremost Composer and Band Leader Featuring

**TOP TUNES ON RECORDS,
STORIES BEHIND DISC AND MUSIC MAKERS
AND INTERVIEWS WITH FAMOUS STARS
ON TRANSCRIPTIONS.**

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

DON'T WAIT — YOU MAY BE LATE!
Sold exclusively to one station in each city.

A WMCA Artist Bureau Production Distributed Nationally By

Harry S. Goodman
RADIO PRODUCTIONS
19 EAST 53rd STREET NEW YORK, N. Y.

Write - Wire or Phone Your Reservation NOW!

How do you turn an HONEST DOLLAR?

In your own backyard you probably know the answer. That's the way it is with us. Here in Big Aggie Land, for instance, we know that farmers' cash comes from the sale of livestock, poultry, crops and allied products. And, believe us, they are getting plenty of cash. For the first nine months of 1947 only, here are the U. S. Bureau of Agricultural Economics figures for average cash farm income in the five states in Big Aggie Land:

SOUTH DAKOTA	\$7,213	Average Cash Income Per Farm— First Nine Months of 1947 Only
IOWA	\$8,122	
NEBRASKA	\$7,571	
NORTH DAKOTA	\$7,060	
MINNESOTA	\$4,918	

Here's Big Aggie's Share

We repeat, that money came from selling livestock, poultry and crops. Now take a look at the percentage of the entire five state total of those products found in the WNAX BMB area.* Big Aggie's share is 74% of all cattle; 71% of all milk cows, 68% of all swine, 72% of all poultry and 73% of all turkeys. Yes, Big Aggie reaches the big share of this rich five-state market. And WNAX is the favorite station with the farmers who make the kind of money shown above. Let us or a Katz man give you the details of a WNAX program that will sell your product in this tremendous market.

*Does not include BMB counties in Kansas, Wyoming, Montana or Canada.

WNAX is available with KRNT & WMT as the Mid-States Group. Ask the Katz Agency for rates.

A Cowles Station

WNAX

SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



SELL
1 OUT OF 4
CITY FOLKS IN THE
SOUTH'S No. 1 STATE
All **WITHIN OUR**
PRIMARY + AREA

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

210,200 PERSONS

\$179,469,000 in Retail Sales
 \$283,685,000 in Buying Income

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

Write for our **BMB DATA FOLDER**

WSJS
AM WINSTON-SALEM FM
 THE JOURNAL-SENTINEL STATIONS

NBC
 AFFILIATE
 National Representative
HEADLEY-REED COMPANY

status report

Second Petry Spot Study

After a four-month delay due to printing and other problems, the Edward Petry organization has released its second study of the effectiveness of spot announcement broadcasting. The figures, as indicated in *Sponsor Reports* last June, are lower than those reported in the first *Audience Measurement of Spot Radio Commercials* (as the Petry study is now called). This is due to a change in reporting technique. Nevertheless the figures are testimony to the efficacy of spot announcements.

According to the report, an average of 25% of the residents of St. Louis heard the eight guinea-pig commercials during the first month of the survey (January 1947) and an average of 32.6% heard them the second month (February 1947). The audience for the individual commercials ran, in January, from a high of 36% for Kools to a low of 15.2% for Absorbine, Jr. In February the high was 42.8% for Trans World Airlines and the low, 21.5%, for du Pont's Zerone and Zerex. Du Pont's schedule was ten 15-second straight announcements in marginal time.*

None of the schedules were extensive, the largest being Kools' with fifteen 15-second commercials also in marginal time. Smallest schedule, as far as frequency is concerned, was used for Paramount Pictures—four spots a week.

Since stations and station time varied with each commercial and since the commercials themselves ranged from one-minute transcribed singing announcements to 15-second live talk, it's not possible to compare conclusively the effectiveness of the eight air advertisements. For the record, the Petry report warns against comparisons not only between the eight commercials in this report but between this report and the first survey, due to difference in survey formula.

Certain hints (if not facts) may be gathered from the report. Singing commercials do better than straight commercials. There were five of the former and each was heard by 27.5% of St. Louis residents in January and 34.2% in February. The non-singing announcements were heard by an average of 22.8% of St. Louis in January and 27.9% in February. In other words, musical spots gathered 4.7% more audience in January and 6.3% more in February.

The announcements were heard on practically all of the AM commercial

(Please turn to page 70)



D'ARTEGA
 and
THE
CAVALCADE
OF MUSIC

A gala musical program of half-hour duration — available, on transcription, April 1.

"The Cavalcade of Music" embraces D'Artega and his 35-piece pop concert orchestra, assisted by a 16-voice chorus, with weekly guest shots by well known instrumental and vocal artists and outstanding novelty groups.

"The Cavalcade of Music" series will run for 52 consecutive weeks. It is expressly designed for local or regional sponsorship. For full particulars and availability of territory write, phone or telegraph.

•
LANG - WORTH
 INCORPORATED
 113 W. 57th St., New York

Transcribed for Local and Regional Sponsorship

*"The Sweetest Music
this side of Heaven"*



The **GUY
LOMBARDO
SHOW**

NARRATED BY DAVID ROSS

- THE TWIN PIANOS
- DON RODNEY
- KENNY GARDNER
- THE LOMBARDO
MEDLEY
- THE VOCAL TRIO
- THE FAMOUS
LOMBARDO
PICTURE STORY

AMERICA'S No. 1 BAND IN
AMERICA'S No. 1 SHOW! A
dazzling star-studded radio pro-
gram. Fifty-two half hours
available for local and regional
sponsorship at your single-
city pro-rata cost.

WRITE FOR AVAILABILITIES



St. Louis stations, KXOK, KWK, WIL, KSD, and KMOX. Apparently the results had nothing to do with the stations used, or if they had, correlation is impossible from the report. St. Louis was chosen for the tests because the Petry station representative firm does not have a client in this market and therefore could not be accused of personal gain from underwriting the survey.

There were 3,228 interviews completed for the report. Of these, 62.3% thought that broadcast advertising was "about right," 31.9% thought the commercials too long, 1.3% thought them too short, and 4.5% had no opinion.

Although the scores for the singing commercials tested were higher than the straight talking ones, 43.1% of the respondents stated that they preferred spoken advertising. Only 29.5% voted for singing. There were 20.4% who wanted status quo. What they meant by this isn't indicated. If they were singing commercial fans, this would throw the weight to music.

The only two suggestions for improvement of radio advertising that received over 9% of the votes were "Do not break into programs with commercials—have them at the beginning and end of the programs," and "Make them shorter." The former had 9.7% of the votes and the latter 9.2%. "No suggestion" gathered 62.5%.

*Marginal time in this report is before 8 A. M. and after 10:30 P. M.

BROADCAST MERCHANDISING

(Continued from page 19)

cowboy, a cocked thumb, and "Howdy Podner" all over town. Any club or other service reported for discourteous treatment lose its sign. KENO promotes the courtesy idea 100 per cent. It even explains in the sign over its doorway that KENO is a "radio station." In Nevada some passersby otherwise would be sure to think that it was a place to play Keno.

KTOK, Oklahoma City, fights juvenile delinquency through "The Crusaders" an organization it established with Rev. Walter Gilliam. Practically every station in the nation has attacked this problem at one time or another, as have the networks (CBS' *The Eagle's Brood* was a 1947 highlight). KTOK's approach is different. The job of "The Crusaders" is to make religion real to youngsters and direct their energies into constructive channels. It has worked. Truancy has decreased over 42 per cent and juvenile court cases 7 per cent in one year. Doing a job in a real cause week in and week out is good audience promotion.

*Oh, I say, Sir Walter,
How's the penetration
down WPTF way?*



Here are your figures,
Mr. BMB. More proof
that WPTF is the No.
① Salesman in North
Carolina, the South's
No. ① State.

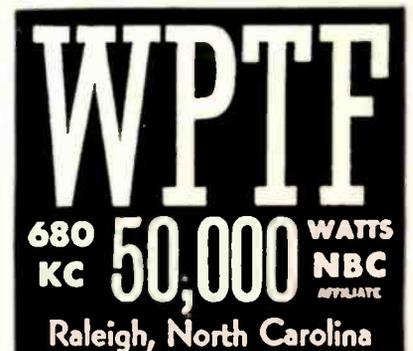


**WPTF's BMB
AUDIENCE**

457,840 FAMILIES

% BMB Penetration	Day-time Audience Families
90-100%	180,280
80-100%	288,830
70-100%	303,080
60-100%	319,030
50-100%	368,510
40-100%	398,030
30-100%	411,850
20-100%	442,390
10-100%	457,840

★ WPTF's Audience Reprint containing Complete BMB audience information by Counties and measured Cities available upon request.



FREE & PETERS National Representatives

SPONSOR



DOLLAR VALUE DOLLAR RESULTS ON CFRB

You can reach more listeners on CFRB—dollar for dollar—
than any other Toronto station:

And that statement is backed up by these facts. On CFRB,
each advertising dollar buys:

2,795 potential radio homes after 7 p.m.

3,475 potential radio homes between 6-7 p.m.

5,195 potential radio homes at other times

Yes, more LISTENERS for your dollar . . . more SALES for your
dollar—because you reach a *buying* audience in a *buying* market!
That's why advertisers stay with CFRB so long and so happily.
They've found that they get value AND results—on CFRB!

CFRB

REPRESENTATIVES:

UNITED STATES

Adam J. Young Jr. Incorporated

CANADA

All-Canada Radio Facilities Limited

TORONTO

Looking forward to the next twenty years!

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward A. Aitshuler	Ross, Gardner & White, L. A., publ. radio dir	Same, asst TV dir
Ted Byron	N. W. Ayer, H'wood.	Same, TV, motion picture consultant
George I. Chatfield	Kenyon & Eckhardt, N. Y.	Same, vp
Richard Dana	Foote, Cone & Belding, N. Y., radio dept	Roy de Groot Consultants, N. Y., radio script consultant
E. G. Eisenmenger	Dancer-Fitzgerald-Sample, Chi., timebuyer	Swaney, Drake & Bement, Chi., radio dir
Sherman K. Ellis	LaRoche & Ellis, N. Y., special consultant	Dlorania Corp of America, N. Y., sis. mdse dir
James Emmett		Swaney, Drake & Bement, H'wood., mgr
Frank Flint	McKim, Toronto	Same, radio dir
Mitchell Grayson		Kenyon & Eckhardt, N. Y., TV producer
Horace Hagedorn	Craven & Hedrick, N. Y., vp	Kiesewetter, Wetterau & Baker, N. Y., vp
Lester M. Hornor	Montgomery Ward & Co, Chi., asst media dir	Same, media dir
Dale Josephson		McAnulty & Josephson (new), Portland, Ore., partner
Herbert F. King	William B. Remington, Springfield, Mass., vp	Same, partner, exec vp
A. L. Lieberman		Peck, N. Y., media dir
R. C. Livingston		J. Walter Thompson, H'wood., TV producer
Robert A. McAnulty	William B. Remington, Springfield, Mass., vp	McAnulty & Josephson (new), Portland, Ore., partner
Sture H. Nelson	Mayers, L. A., acct exec	Same, partner, head
Martin J. Newman	Dancer-Fitzgerald-Sample, Chi., media dept	Williams, L. A., vp
Paul Olafsson	Grant, N. Y.	John W. Shaw, Chi., media dir
Rudolph Pecorini	Ratliffe, Dallas	Same, media dir
Gerald F. Perry	Frank Oxarart, L. A.	Perry Advertising (new), Dallas, head
John H. Pugh	Ross, Gardner & White, L. A.	Marketers, L. A., media, research dir
Frank Ryhlick	Sackett & Prince, N. Y., partner	Same, TV head
Bernard L. Sackett	Swaney, Drake & Bement, Chi.	Bernard L. Sackett (new), Phila., head
Gretchen Sharp	Geyer, Newell & Ganger, N. Y., acct exec	LeVally, Chi., media dir
John Sheldon	Stewart-Jordan, Phila.	Same, asst group dir
B. Weston Stelle	MacLaren, Vancouver, mgr	Same, vp in chge new business
E. G. Stephens		Harold F. Stanfield, Montreal, acct exec
Theodore T. Toole		Universal Labs, East Orange, N. J., pres
Henry Turnbull	Booth, Vickery & Schwinn, N. Y., pres	Dancer-Fitzgerald-Sample, N. Y., Standard Brands acct exec
Travis Wells	Lennen & Mitchell, H'wood., radio mgr	Brisacher, Van Nerden, L. A., acct exec

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Storrs J. Case	Tire distributor, Van Nuys, Calif.	Sun Oil Co, Phila., adv mgr
Donald Lourie	Quaker Oats Co, Chi., exec vp	Same, pres
Marvin C. Lunde	Sears, Roebuck & Co, Chi.	Same, adv mgr
William K. Shaughnessy	Chicago Daily Times, chief prom writer	Nu-Enamel Corp, Chi., adv mgr
Frederic J. Trump	Royal Pharmaceutical Corp, N. Y., pres	McCann-Erickson, N. Y., Revlon Products acct exec

New Agency Appointments (Continued from page 10)

SPONSOR	PRODUCT (or service)	AGENCY
Quaker Oats Co, Peterborough, Ont.	Quaker products	Spitzer & Mills, Toronto
Jack Quinn Co, Lafayette, Calif.	Garden supplies	Ad Fried, Oakland
Peter Reeves Inc, N. Y.	Grocery chain	Wiley, Frazee & Davenport, N. Y.
Regan Bros Co, Mnpls.	Holsum bread	Olmsted & Foley, Mnpls.
Robinson Lloyds Ltd, N. Y.	Dry Imperator Champagne	Wiley, Frazee & Davenport, N. Y.
John Schumacher Co, Alhambra, Calif.	Bottled honey	William Kester, H'wood.
Southern California State Dental Assn, L. A.	Trade assn	Bishop, L. A.
Taylor-Reed Corp, N. Y.	Vichy antacid pastilles	St. Georges & Keyes, N. Y.
Tillamook County Creamery Assn, Tillamook, Ore.	Dairy products	Botsford, Constantine & Gardner, Portland
Trans-Atlantic Airlines, N. Y.	Air travel	J. R. Kupsick, N. Y.
Vernon Building Supply Co, L. A.	Building supplies	M. M. Young, L. A.
Western Air Lines, L. A.	Air travel	Buchanan, L. A.
Wire Recording Corp of America, N. Y.	Wireway Recorder	Derland, N. Y.
Wisconsin Liquor Co, Milw.	Peter Pan wine	Schoenfeld, Huber & Green, Chi.



"WLS is the most popular station around here"

*... L. W. Ritter,
implement dealer,
of Argos, Indiana*



MERCHANTS in towns throughout Midwest America know WLS — and know the impact WLS has on their customers. L. W. Ritter, proprietor of the Argos Implement and Supply Co., Argos, Indiana, is typical. "WLS is the most popular station around here," he says. "All the farmers listen to WLS. In fact, everybody has some program they listen to on WLS sometime during the day."

Before opening his own firm last May, Mr. Ritter worked for 12 years in the town's hardware store. His customers are all personal friends — he knows them well from living with them and serving them this long time. We know these people, too. For 24 years WLS has lived with them, served them. To listeners on farms and in towns throughout the Midwest, WLS has given the information they need, the entertainment they want.

Mr. Ritter's reaction to WLS is typical of most small town merchants — and Argos is typical of most small towns in the WLS area. It's a minor trading center (population 1,190) 32 miles south of South Bend, in Marshall County. WLS has the highest BMB in the county: 89% day and 88% night. Total population is 25,935, with 78% rural. Retail sales in 1946 were 18½ million dollars, 3½ million of this in food sales, almost half a million in drug sales.

Here's an important market — yet only a small part of the market intensively covered by WLS. In Argos and Marshall County, as in many other Midwest communities, WLS is the leading radio station — most listeners, most influence . . . *and the merchants know it.* For further details about WLS — its audience, its market, its results — ask any John Blair man.



890 kilocycles, 50,000 watts, American affiliate. Represented by John Blair & Company. WLS covers intensively 288 counties in Illinois, Indiana, Michigan, Wisconsin and bordering states.

AFFILIATED IN MANAGEMENT WITH THE ARIZONA NETWORK: KOY, PHOENIX . . . KTUC, TUCSON . . . KSUN, BISBEE-LOWELL-DOUGLAS

TV FILM

(Continued from page 32)

audience and was dropped only because the sponsor and agency decided upon a change of pace—wanted a newscast and wanted to present films of the Winter Olympics. These Western films being costume pieces for the most part do not seem as dated as other pictures released at the same time. They cost Chevy an average \$150 a showing, which is far less than most feature-length pictures can be bought for when they are available.

First-run foreign films, many of them with dialogue ghosted in English, will be available. The New York television audi-

ence recently saw *African Diary*, a French film with dubbed-in voices. The reaction generally was not good since the "voices" did not do a satisfactory job and the picture itself wasn't good enough to overcome that handicap.

Film Equities, the firm that released *African Diary*, has some 150 feature-length pictures available for TV. The one-showing fees vary with each picture and with each market. They run from a floor of \$150 to a present ceiling of \$2,500.

Practically all stations scan serials. WRGB, Schenectady, the only television station to continue on air during the war, was also the first to present serials. Now *Last of the Mohicans*, *Lost Jungle*,

Fighting With Kit Carson, are making the rounds and will be seen on WPTZ, Philadelphia; WWJ-TV, Detroit; WMAR, Baltimore; WBKB, Chicago; WTMJ-TV, Milwaukee; and WMAL-TV, Washington, D. C. The last is presenting its serials five times a week, the rest once a week. These are not modern-costume serials and are therefore not affected by changing fashions. They're quickies, pictures made with a limited budget and a semi-name lead. They have relatively great viewing audiences among the children in television homes and amazingly enough, no matter how corny, when they are aired at a time when adults are at home and available for viewing, they also have sizable adult audiences. This has been checked on the WCBS-TV presentations of the serials on Sunday evenings at 7:15 p.m., a special survey revealing 2½ men, 2 women, and 3 children per viewing set for the serials. In surveys made by NBC and CBS, feature-length motion pictures have rated almost as high as sports, which thus far have led all polls. Hundreds of respondents in these surveys have voted for feature-length pictures.

Few pictures less than 10 years old are available for release on the air. Most usable footage dates back not further than

WISCONSIN'S

Newest and

**MOST
POWERFUL
RADIO
STATION**

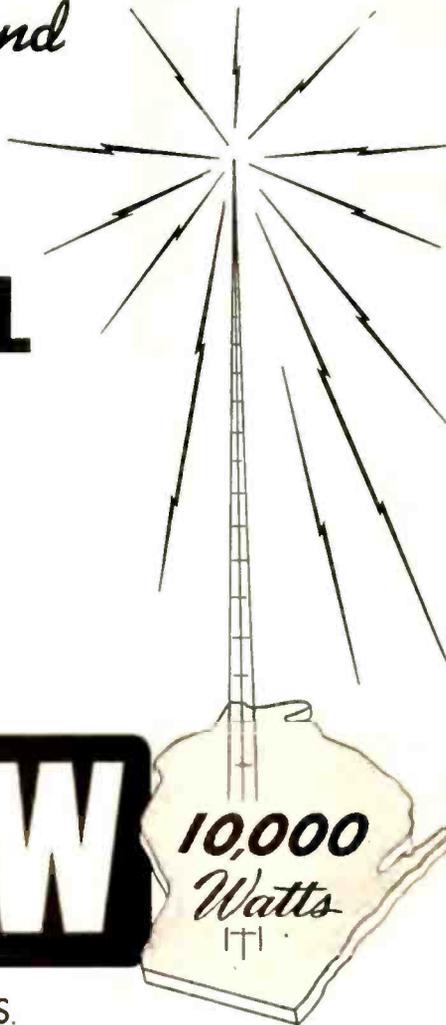
WKOW

AFFILIATED M. B. S.

1070 *On your dial*

MADISON 3, WISCONSIN

Represented by HEADLEY-REED COMPANY



5000 WATTS

MEN WORKING

at

WNJR

to produce the shows that 1,000,000 North Jersey homes prefer.

the radio station of the
Newark News

about 1932 but many pictures taken long before '32 are seen. Despite this, in a television home an old picture will outdraw a top-ranking radio broadcast. Observers have been saying that the interest in old films on TV is traceable to the novelty of television and will die. Yet in a recent (December 1947) survey made by a leading rating organization, interest in film features in homes that have had receivers for five years or more is as high as it is in homes that had sets installed during the past 12 months.

Sponsors are warned to make certain that any pictures they sponsor have been properly released for the medium. There have already been cases of television stations' broadcasting films from home rental libraries that had not been cleared for air use. It's not expected that the players in the pictures will sue stations or sponsors but there is a possibility that the producers of the pictures will hold both the station and the sponsor responsible for any pirated showings, even if these showings were made by station and sponsor in the belief that the films had been properly cleared.

Although Universal is as far as is known the only producing company actively reediting film for TV (their present assign-

ment is said to be for U. S. Rubber), all the big four, despite official denials, have assigned a group in their film laboratories to cutting pictures that have rested on the shelves for over 10 years. These experimentally-cut pictures have been seen by a number of TV producers and are said to be better than much of today's available footage. Hollywood won't be caught short.

Photographing live shows from the face of an iconoscope (TV receiving tube) has been experimented with for some time. Paramount and Eastman Kodak have cameras for that purpose, the latter's selling for \$9,000—with full sound equip-

ment, \$25,000. This will enable producers to film on an off-the-line basis as they do frequently in transcribing sound broadcasts. The problem in this case is establishing a union rate for the actors which will make it possible to release these films for showing all over the country. Although this has been raised as an insurmountable barrier, no one at the stations or unions involved believe it is.

Jerry Fairbanks is the only picture producer who is actually filming pictures for TV, doing a series of mysteries written and photographed for home consumption. The first of his television series is *Public Prosecutor* with John Howard, Anne

**Why does
Quaker Oats
depend on
spot
radio
programs**



ASK YOUR
JOHN BLAIR
MAN

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

**JOHN
BLAIR
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

EXTRA REACH

GETS EXTRA RESULTS



KXOK ALONE DELIVERS

OVER *22.1% OF THE LISTENING AUDIENCE "MORNING • NOON • NIGHT" IN THE THIRTY COUNTIES SURROUNDING ST. LOUIS

Like the Mrs. illustrated above, KXOK has a long and aggressive reach which means extra sales for advertisers. It costs more to do business today which makes it imperative to increase sales volume. KXOK "reaches" and influences buying power in an area described by BMB as 115 counties daytime, 98 counties nighttime, 30 of these counties were surveyed* by KXOK and 22.1% of the listeners make it a habit to tune to 630 on the dial (bless that clear signal). In these counties live a million spenders, like the Mrs. in the illustration . . . a plus market to St. Louis from which advertisers reap extra profits through KXOK's extra reach.

* Based on a comprehensive coincidental survey in thirty counties surrounding St. Louis. Over 109,000 calls were completed by Edward G. Dooly and Co. Ask your John Blair Man about this revealing survey . . . offices conveniently located in New York, Chicago, Detroit, St. Louis, Los Angeles and San Francisco.

KXOK

ST. LOUIS 1, MO. • CHESTNUT 3700
630 KC • 5000 WATTS • FULL TIME
Owned and operated by the St. Louis Star-Times

Gwynne, and Mary Beth Hughes. His rates are \$1,500 for New York down to \$300 for Schenectady. These fees include two repeat telecasts of the films in the same areas originally covered. A second series, a situation comedy serial, is scheduled to go before the camera this month, and his third series, a daily juvenile program, will be filmed shortly. *Public Prosecutor* and the situation comedy series will have 17 episodes available. Fairbanks has set up a discount structure for sponsors using more than four stations.

Another Hollywood producer is Edgar

Bergen who has made some films with his well-known puppets and has made several public announcements about his big plans for television. Details are still under wraps although Bergen is really serious about his producing for TV.

Besides the entertainment film that will be available from film exchanges, it's estimated there are some 25,000 commercial and educational films which have been made for commercial purposes by big corporations and schools. Firms like General Motors have their own film departments. U. S. Steel spent \$900,000 for a single full-color film on the making of steel.

Jam Handy, rated by many as the leader in filming of industrial film, will make them for sponsors at anywhere between \$20,000 and \$80,000 per reel. Ford made one not long ago that cost \$250,000.

Many of these industrial films, properly cut, make excellent television subjects. NBC has a regular program on the air in which industry films are aired as one-shot presentations. Organizations buying this spot for their pictures have run the gamut from the Chicago Tribune and the American Telephone and Telegraph Company to Fir Door Institute and CO₂ Fire Fighting Equipment. Viewer reaction has been uniformly good. The showing of these pictures, which are tied together under the general title *American Industry on Parade*, has opened the eyes of many advertisers to what can be done through television with film.

Over 125 film firms are at present interested in the television field, either actively or as an eventual market. They are divided into "we cost a lot" and "we make TV film at a price" groups. Stations and agencies think there's a place for both. As yet the man who pays the bills, the sponsor, hasn't made up his mind—although he's becoming more and more aware that film is an integral part of television.

**OKLAHOMA CITY'S
ONLY....**

**50,000 WATT
STATION**

KOMA

For best results in the rich central and western

sections of Oklahoma tie your message to a 50,000

watt signal that is heard by OVER 1,370,000 Okla-

homans who spent OVER \$855,739,000 in retail

sales during 1947.

**JOE BERNARD
GENERAL MANAGER**

**AVERY-KNODEL, Inc.
NATIONAL REPRESENTATIVES**

In Advertising, it's the **RESULT** that counts!

Local Advertisers bought over 2000 "spots" on WKAX during December. These buyers are on the scene . . . in a position to see the result.

WKAX is a local station. Programmed to please local tastes. That's why we can sell your merchandise to local people.

COVER

ALABAMA'S FIRST MARKET

with

**W K A X
BIRMINGHAM, ALA.**

1000 Watts 900 KC.

Ganus C. Scarborough
Gen. Mgr.

PITY THE POOR SPONSOR!



Yes...pity the poor Sponsor...who listens to the claims of competing stations! Then, he gets swamped with Hoopers! Then, he's bewildered! He's the fellow who pays the bills. And, to HIM...**WHK** in Cleveland, makes more than claims and promises. We make money for sponsors thru RESULTS! The proof? For the past 6 years WHK has consistently done more program business with local sponsors (who can watch results the most closely)...THAN ANY OTHER CLEVELAND STATION!



TV

Control of TV set distribution information will shortly be in the hands of the Broadcast Measurement Bureau. Radio Manufacturers Association estimates and those of other associations like the Television Broadcasters Association haven't satisfied advertising agency and sponsor executives. The announcement that BMB has accepted the tabulating and validating job has been greeted with huzzas by all industry factors.

*** While waiting for the official BMB statements the representatives of the District of Columbia stations (WNBW, WTTH, WMAL-TV) are issuing figures jointly. The first February figure was 7,500 receivers privately owned. Sets are flowing into Washington homes at the rate of 1,000 a month.

*** NBC's Midwest TV network will get under way even before the scheduled September 1. Around that time NBC's owned and operated station in Chicago will be transmitting and serving KSD-TV in St. Louis, WTMJ-TV in Milwaukee, and WWJ-TV in Detroit.

*** With Emerson Radio and Phonograph making available a 10-inch viewing tube receiver the trend downward in price in TV receivers has started. Emerson's viewer is retail-priced at \$269.50 and Dorman Israel, executive vp, says that their production schedule calls for 500 receivers daily. Philco announced, during week of January 26, a set using a seven-inch tube, priced at \$199.50.

*** Buyers unable to attend the big markets in their fields were given a preview of the future on January 12 when WBKB covered the Chicago Home furnishing Market with its cameras for two hours. While no attempt was made to have this a trade showing, since it went on the air for all who had receivers to see, the clarity of the exhibits made

merchandise men state that holding annual market conclaves via TV is not just a stunt idea.

*** Just as in Boston, where a TV audience was built prior to WBZ-TV's actually taking the air, so are audiences being built in New Orleans and Atlanta and many other cities throughout the U. S. Although not yet on the air WDSU worked with RCA, American Broadcasting Company, and the Sugar Bowl Committee presented basketball, boxing, and the Alabama-Texas Sugar Bowl game for three days, December 29, December 30, and January 1. The programs were not on the air but were fed to the receivers in the Monteleone Hotel and were seen by around 500 a day. In Atlanta the demonstration was under the direction of WAGA which has a TV license for the city. Sets have been placed in department stores. Programs mix fashion shows and straight entertainment. Following the department store demonstrations a WAGA mobile unit will tour schools and neighboring towns.

FM

FM stations will shortly be operating under the same license conditions, with respect to length of license period, as AM stations do today. This does not mean that all stations on the air will have three-year licenses but those who have qualified for regular commercial licenses will be assured of tenure for that period. An official statement by the FCC to this effect may not come for a number of months but spurred by NAB's petition

the modification of the rules required to make this possible is being written.

*** The Dixie FM network has become part of the Continental FM Network in presenting the music of the Rochester Symphony Orchestra on Friday evenings from 8:30 to 9 p.m.

*** Wherever arrangements can be made, live music is coming to FM stations even if it can't go forth on any FM network (except the Rochester Symphony on the Continental chain). Latest group to be FMed is the 15-piece string section of the San Francisco Symphony over KRON at 3:30 to 4 p.m. on Sundays. The local General Electric distributor is underwriting the broadcast.

*** More than half the TV sets in production also include FM sound bands and are used to enjoy FM programs as frequently as they are used to

view visual programs. DuMont's special tuning device covers all the FM channels as do some of the bigger sets produced by other manufacturers.

*** While distributor salesmen and service staffs are being indoctrinated with FM by many of the big manufacturers (G. E. and Westinghouse are doing extraordinary jobs) the retail salesman in hundreds of areas is being left to shift for himself or worse being fed anti-FM propaganda. Only in areas where stations have accepted the dual assignment of selling the full-range staticless quality of FM as well as putting good programs on the air have the salesmen been indoctrinated. If retail radio salesmen are pro-FM in any area, it's the best indication that any sponsor or agency executive could want that FM is a growing medium in that area.

FAX

Philadelphia is turning out to be the nation's number one FAX city, with both WFIL and WCAU claiming to have been first in serving the Quaker City

with newspapers via the air. The rivalry is natural, since the stations are owned by competing papers which have never given an inch, the *Bulletin* owning WCAU and the *Inquirer* owning WFIL.

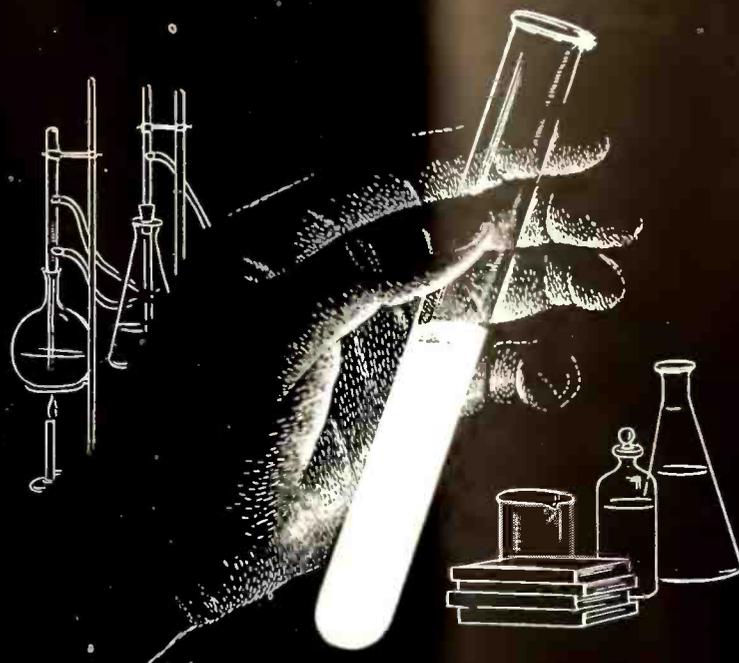
WFIL is air-printing two editions a day of the *Inquirer*, an eight-page at 2:15 p.m. and a four-page at 5 p.m.

*** Many newspapers are applying for FM licenses as a hedge against the day when they will have to use FAX to hold their press leadership in their areas. FM is used to transmit facsimile copy.

*** Experiments indicate that a two-column newspaper is best for FAX, three and four columns having been tried also. No minimum space has been set for advertising as yet but department stores studying the medium have thus far decided that less than two inches in depth wouldn't be productive.

*** The only reason more publicity hasn't been given FAX is that the FCC is so tied down with TV, FM, and AM license applications that FAX has just had to be given short shrift.

THINGS TO COME!



NO MORE COLDS! The common cold accounts for more millions of lost man-hours every year than any other ailment. And now for the first time in history, we have tangible reason to hope that this menace to all mankind may be banished. Recently two doctors from the staff of the United States Public Health Service Department definitely proved that colds are infectious. They have isolated the infectious agent which causes a cold, and have determined that what is needed is a vaccine. Now apparently the doctors have the raw materials with which to make one.

And just as science is striving constantly for a better tomorrow, so the Radio Industry has a vital interest in the future and is trying always to make tomorrow more enjoyable for the listener and more profitable for the advertiser.

WSPD is proud to be a part of this rapidly expanding industry!

A QUARTER CENTURY • THE VOICE OF TOLEDO

WSPD TOLEDO, OHIO

5000 WATTS
NBC



Just ask Katz

CHECKING SPOTS

(Continued from page 29)

product appeal seems to be the same as that of the product which paid for this test.

Ronzoni Macaroni uses Italian language broadcasts to reach Italian New York and New Jersey. Since this is a very tight market Mogul makes monthly contest checks to determine which of the stations broadcasting in Italian to use. In New York at present Mogul's check revealed WOV reaches four times the Ronzoni prospective consumers that the second station reaches. The contest most

recently employed gave away an Italian language magazine, a sure way of checking an Italian audience.

Station checking for clients costs Mogul about 10 cents per return, including costs of time, talent, prizes, mailing, and handling. This contrasts with costs of contests run on the networks that, taking into consideration the same factors that Mogul uses, cost from 50 cents to \$1.00 per inquiry. It must be stressed that the network contests have as an objective the increasing of the size of the program's listening audience as well as hyping sales—Mogul's generally only check audiences.

Mogul does get a sales lift for clients from each contest sufficient to justify contest costs. He also runs contests that have direct tie-ins with sales but these are seldom used to determine the listening impact of a station. These contests resemble the Well-Dressed Man competition, in which a panel of Broadway chorus girls judge listeners who come to a specific store on a specific day. It's a good stunt but not a station check. The same is true of Mogul's Cinderella plan. Women listeners are told that in a specific National Shoe store at high noon a box will be opened containing a pair of shoes that even Cinderella would have loved to wear. The woman in the store at that time whose feet fit the shoes receives the shoes free. All the women in the store are checked on whether or not they heard the offer on the air so there is a station control involved even in this offer. However because it involves consideration (being in the store) and because it can only reflect, at the best, the appeal of the station in the neighborhood in which the store is located, this formula isn't used to determine the complete listening audience to a station.

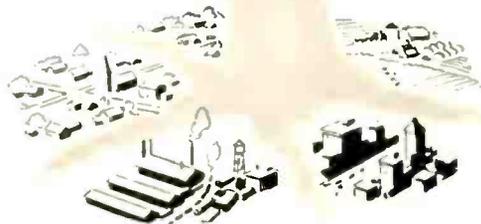
Through localized offers such as this, Mogul has been able during the 18 years he has been in business to acquire a check on stations that enables him to pinpoint advertising for a specific neighborhood. Recently in Hackensack, N. J., National Shoes opened its 71st store. Mogul went to his "Broadcast Control" file, found that Station WNEW had a solid listening audience in Hackensack, and so this station was used to saturate this Jersey town. The store opening is said to have been the biggest since National Shoe went into business.

The equivalent information developed by contests is not available from any research organization. If a research organization were hired to obtain these figures for Mogul the costs would be fantastically high. Mogul stresses that the contests are nothing outstanding; the follow-through, nothing that any medium size agency can't handle. However to obtain this information on a national basis is something that no agency has ever attempted. Mogul doesn't even suggest that it be tried for all stations in the nation. However, it can be done to check the stations used on any single campaign.

Spot campaigns don't have to be run blind—listener-test campaigns properly conceived will give the information required—and when it's required.

Mogul has proved it in the metropolitan New York area.

DEEPLY ROOTED IN THE SOUTH BEND MARKET



WSBT enjoys the long and lasting friendship of its listeners. For more than 25 years people in the South Bend area have been listening to *this* station. They grew up with WSBT and depend on it as a pleasant necessity in their lives. Because it has so many friends, WSBT makes sales. Local, national, and network advertisers know this for a fact.

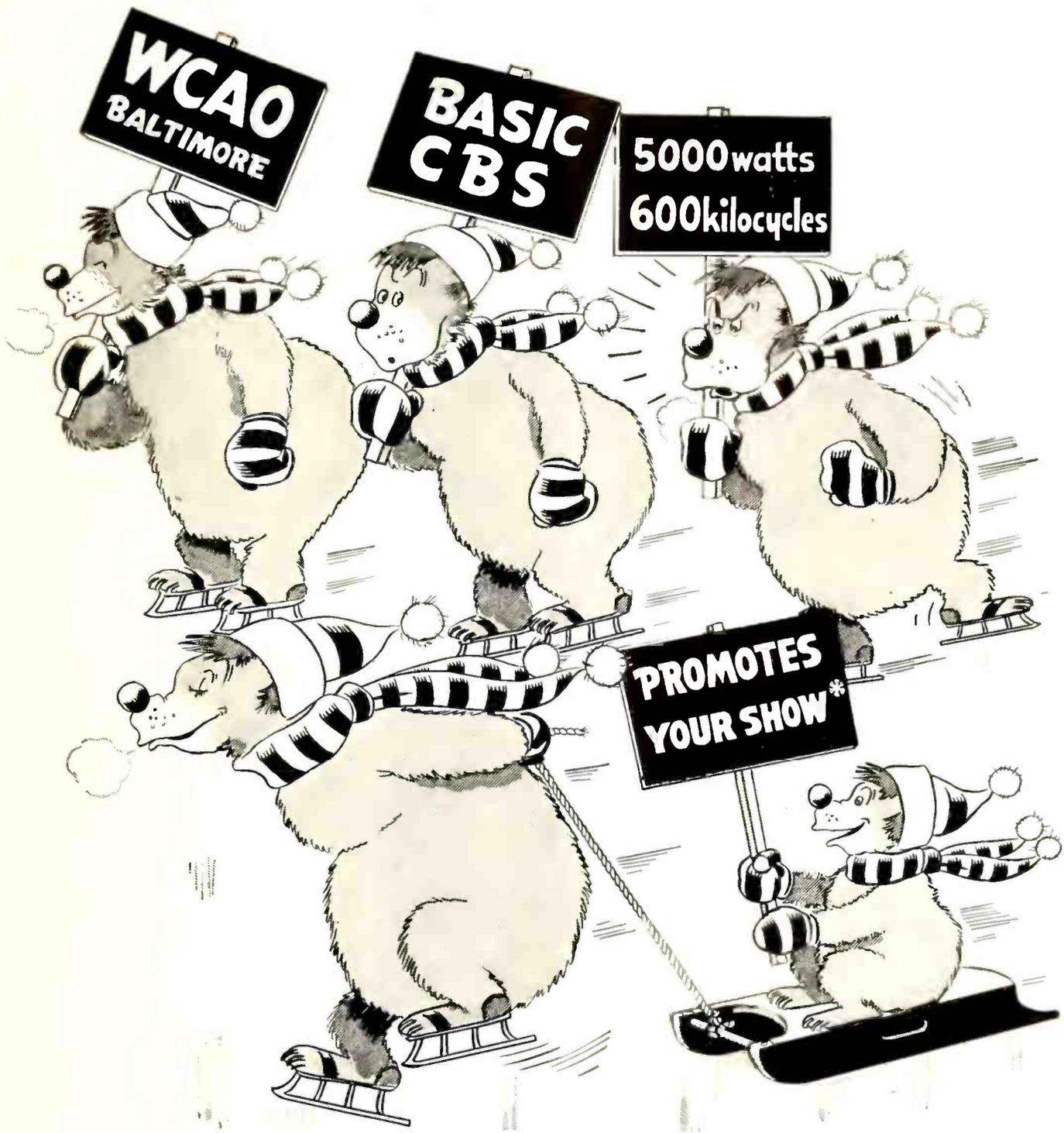


5000 WATTS

960 KILOCYCLES

COLUMBIA NETWORK

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



"Always giving something extra!"

*Just ask your
Raymer representative

LARGE AND LOW

Clearly, *effective* network leadership must stand on two legs, not one:

1. LARGE AUDIENCES.*

yes, but large audiences...

2. AT LOW COST**

For the sound reasons noted in our footnotes below, tough-minded advertisers never ignore the practical relationship between *size* of audience (LARGE!) and *cost* of audience (LOW!). And by this rigorous standard, *CBS is the most effective network in Radio, today...*

For CBS—where 99 million people gather every week—delivers LARGE audiences at the LOWEST cost of ANY network.

*If you don't get LARGE audiences when, today, almost everyone, everywhere, is a *customer* you miss one of the great advantages of major network broadcasting and your competitors may be reaching customers *you* are missing.

**The costs of doing business today make it more important than ever to get LARGE audiences at LOW cost per thousand actually delivered—or can you afford to let your competitors buy customers at less cost than you do?



WMAZ-TV LOCAL CHANNEL 7

Main program grid with columns for days of the week (SUNDAY to SATURDAY) and rows for time slots (8:30, 9:15, 9:30, 9:45, 10:15, 10:30, 10:45, 11:15, 11:30, 11:45, 12:15, 12:30, 12:45, 1:15, 1:30, 1:45, 2:15, 2:30, 2:45, 3:15, 3:30, 3:45). Each cell contains program titles and channel numbers.

Vertical text on the left margin containing station information, including 'WMAZ-TV LOCAL CHANNEL 7' and 'WMAZ-TV LOCAL CHANNEL 7'.

Vertical text on the right margin containing station information, including 'WMAZ-TV LOCAL CHANNEL 7' and 'WMAZ-TV LOCAL CHANNEL 7'.



Vertical text on the left side of the page, including station names and call letters.

Vertical text on the left side of the page, including station names and call letters.

Vertical text on the left side of the page, including station names and call letters.

Vertical text on the left side of the slot, including station names and call letters.

Vertical text on the left side of the slot, including station names and call letters.

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Vertical text on the left side of the slot, including station names and call letters.

Vertical text on the left side of the slot, including station names and call letters.

Vertical text on the left side of the slot, including station names and call letters.

Grid of program listings for the first 10 time slots (4:15 to 6:00). Each cell contains a station call letter and a program title.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

ABC CBS MBS NBC ABC CBS MBS NBC

NIGHT 6 PM 6:15 6:30 6:45 7 7:15 7:30 7:45 8 8:15 8:30 8:45 9 9:15 9:30 9:45 10 10:15 10:30 10:45 11 11:15 11:30 11:45 12

Main grid of program listings for the rest of the night (6:00 to 12:00). Each cell contains a station call letter and a program title.

Vertical text on the right side of the page, including station names and call letters.

LOOK AT THIS - SUPER-DUPER HOOPER IN ROCHESTER

FOR LAST
THREE YEARS:-

HOOPERATING*

(Morning, Afternoon, And Evening COMBINED)

Station B-33.6 Station C-16.2 Station D-10.2
(DAYTIME ONLY-1947)

WHEC 44.4

*FALL-WINTER—1944-'45, 1945-'46, 1946-'47 WINTER-SPRING—1944-'45, 1945-'46, 1946-'47

PROOF OF THE PULLING!*

PROGRAM	NATIONAL HOOPER	WHEC
American Melody Hour	9.9	16.4
Baby Snooks	13.4	27.0
Big Sister	6.3	14.5
Big Town	14.2	29.4
Blondie	12.2	20.7
Bob Hawk	9.7	32.3
Crime Doctor	9.6	19.6
Dr. Christian	12.2	22.8
Durante & Moore	12.4	18.1
Ellery Queen	8.1	19.8
Family Hour	6.5	11.4
Frank Sinatra	9.9	18.2
Ginny Simms	8.8	18.5
Grand Slam	4.4	12.9
Hour of Chorm	6.2	10.1

PROGRAM	NATIONAL HOOPER	WHEC
House Party	4.1	14.1
Inner Sanctum	12.9	26.9
Jack Carson	10.1	16.9
Joon Davis	13.7	26.5
Lux Theater	23.8	38.1
Mayor of the Town	9.1	18.4
Meredith Willson	6.5	17.5
Mr. Keen	10.8	22.4
Our Gal Sunday	6.8	13.1
Ozzie & Harriet	11.5	25.0
Romance of Helen Trent	6.9	11.5
The Thin Man	10.8	22.6
Vaughn Monroe	8.6	16.4
Vox Pop	8.7	19.9
Your Hit Parade	12.3	24.2

*From Fall-Winter Hooper Survey, 1946-1947



45.6

GOOD Morning!



44.3

GOOD Afternoon!



43.4

GOOD Evening!



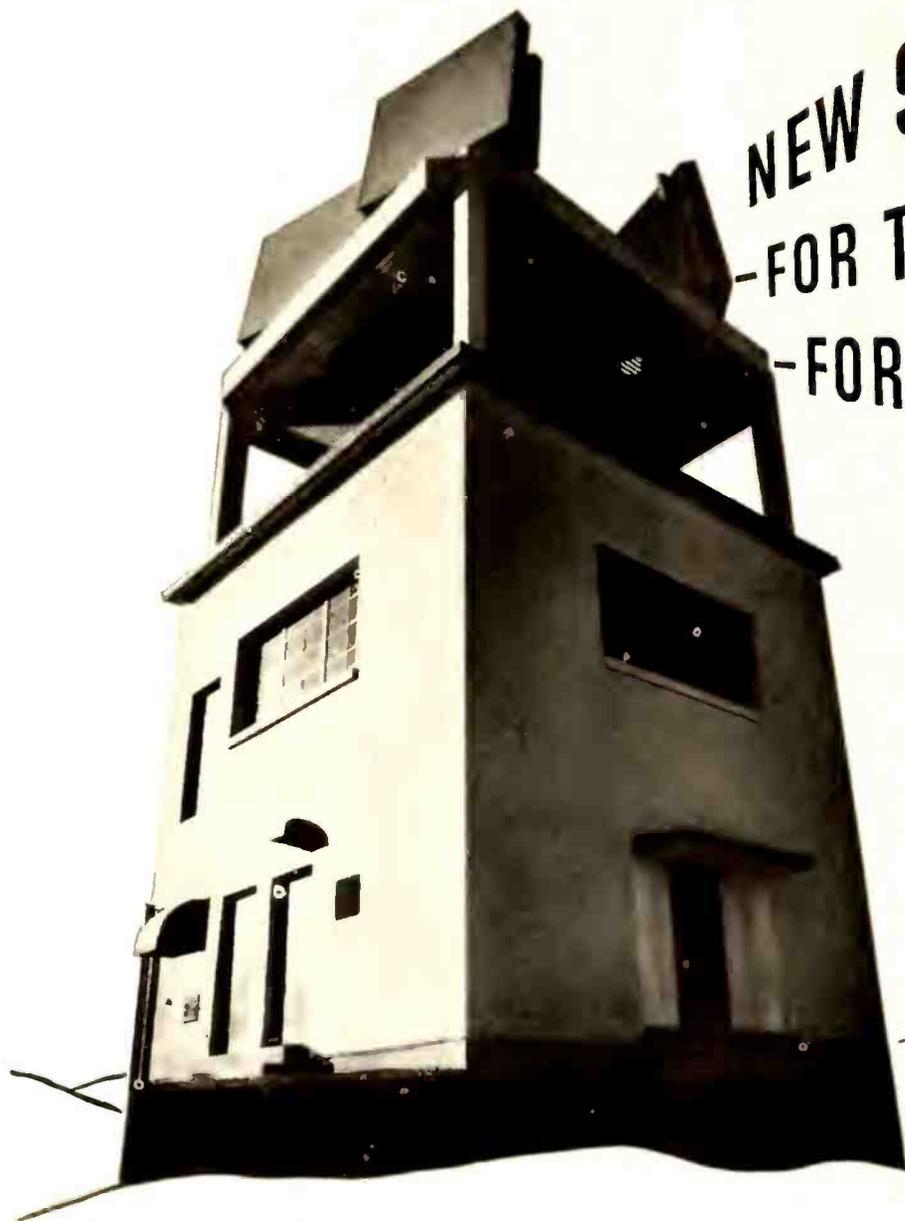
WHEC

of Rochester

N. Y.

5,000 WATTS

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



NEW SKYWAYS -FOR TELEVISION -FOR TELEPHONE

ON NOVEMBER 13, the Bell System demonstrated its new experimental radio relay system between New York and Boston, bringing television within reach of vast new audiences.

The tower you see here is part of it. It's one of seven similar structures which relay microwaves between the two cities, carrying television programs with high fidelity. This new system will, of course, be used for the transmission of Long Distance telephone calls and radio programs.

Used in conjunction with the Bell System's coaxial cable, the new radio relay system now makes it

possible to bring television to a potential audience of some 25,000,000 people along the eastern seaboard. And already work is under way on additional Bell System radio relay projects which will link New York and Philadelphia and extend west all the way to Chicago.

The Bell System may be relied upon to provide the most efficient, dependable facilities for the transmission of communications.

BELL TELEPHONE SYSTEM



SPONSOR

WIBK

Knoxville, Tennessee

WIBK

Knoxville, Tennessee

in
**BLACK
&
WHITE**

KNOXVILLE'S BEST BET

Represented by Donald Cooke, Inc.

The Best Buy in the Rich Central Missouri Valley

3 hometown stations
4 market areas
1 low rate

An area equal to 57% of the population, and 64% of the Buying Power of the State of Nebraska... almost a Billion Dollar Market.



THE INLAND GROUP
KBON
KOLN
KORN
OMAHA LINCOLN FREMONT
BASIC MUTUAL

Saunders-Kennedy Bldg., Omaha, Nebraska
Weed & Company—Natl. Rep.

DAYTIME TV

(Continued from page 43)

a great deal to say in the purchase of a product in the multiple-hundred-dollar price range, and feminine fashions can lose male viewers. The program has been found to attract women through the fashions and to hold the men through the models and entertainment. Mc Ray Michaels always keeps the male audience in mind and makes them feel at home.

The Friday sports program is usually the outstanding high school game of the week but when there has been an important race at Pimlico or Bowie the program's cameras have gone to the races.

Saturday's hour is turned over to *The Local Crowd*, a teen-age shindig with Bill "Dean" Herson running the party. Herson is well-known in Washington. With a juke box and free Pepsi-Cola the high school crowd has a wonderful time, dancing, singing, talking about sports, being natural. Auditions for the show are held on Friday and so many turn up that a ration system had to be devised so that all the high schools in the district might have an opportunity for their students on the program.

Youth has been found a vital factor in making that final sale of a television set and that's why two out of the four programs have a juvenile slant.

The series started on October 28 as an eight-week contract and was renewed this month for 52 weeks. Where a maximum of four or five prospects per day per dealer looked at receivers in the daytime prior to these programs, now 15 to 20 are to be found in dealers' shops during showtime. Where the sets are visible from the street or placed in show windows there are often as many as 20 passers-by who stop to watch the program. A number of these "window shoppers" have turned into set buyers, although the ratio of those actually buying sets favors those who come into the store 10 to 1.

The commercials naturally use pictures of RCA-Victor television receivers. Placards, slides, and live commercials are used—as many of the last as possible. At the conclusion of each bit of set-selling the announcer says—"For this and other outstanding RCA-Victor television receivers visit the RCA-Victor dealer nearest you. In the Northwest it's _____", etc. Five dealers' names are used following each commercial.

Although it's an RCA-Victor distributor commercial, the program also is selling for Philco, DuMont, General Electric, and some of the independents which is okay with the dealers too.

WOC

FIRST

in the

QUAD Cities

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

"WOC call letters assigned February 18, 1922—FIRST in the Quad Cities."



WOC WOC-FM

5,000 Watts, 1420 Kc.
BASIC NBC Affiliate

B. J. Palmer, Pres.

Beryl Lottridge, Mgr.

DAVENPORT, IOWA

National Representatives:

FREE & PETERS, Inc.

COVERING KEY METROPOLITAN MARKET AREAS

WKAP	Allentown
KVET	Austin
WSID	Baltimore
WORL	Boston
WFAK	Charleston, S. C.
WTIP	Charleston, W. Va.
WGTL	Charlotte
WSBC	Chicago
KSIX	Corpus Christi
WJBK	Detroit
WBBC	Flint
KNUZ	Houston
WOBS	Jacksonville
WLAN	Lancaster
KWKW	Los Angeles
WCCM	Lowell - Lawrence
WNEX	Macon
WHHM	Memphis
WMIE	Miami
WMLO	Milwaukee
WMIN	Minn.-St. Paul
WBNX	New York
WLOW	Norfolk
WDAS	Philadelphia
WWSW	Pittsburgh
WRIB	Providence
KXLW	St. Louis
KONO	San Antonio
KUSN	San Diego
KEEN	San Jose
KFMJ	Tulsa
CKNW	Vancouver, B. C.
WWDC	Wash., D. C.
WHWL	Wilkes-Barre
WTUX	Wilmington

Forjoe & Company
National Representatives

New York • Chicago • Philadelphia
Pittsburgh • Washington • Baltimore
Los Angeles • San Francisco

PRESS AGENTS

(Continued from page 26)

tion properties.

Many advertisers have wondered whether or not multiple press agents on a radio program get into each other's hair and cancel each other's efforts. Actually that seldom happens. The efforts of all the promotional people involved in one presentation must of course be coordinated. All promotional men feel that pre-debut conferences in which all publicity men are represented should be a must. These meetings with the networks, clients, agencies are routine, though talent publicity men are seldom included. Integration meetings are necessary because when publicity releases duplicate each other, they nullify each other, and nothing is published. At one time (a few years ago) radio editors were receiving publicity releases which said virtually the same thing from stations, networks, advertising agencies, corporate press departments, independent press agents on the account, and talent p.a.'s. Having bull sessions on programs before they hit the air has corrected this situation to a large extent.

Networks cooperate freely with independent publicity men. There was a time when NBC felt them to be undesirable, but under the regime of Sydney Eiges, now NBC press vp, they are accepted as contributing substantially to the public's knowledge of broadcast talent. It's true that a few of the smaller p.a.'s impose on the networks' photographic and mailing departments but this is simply because these agents haven't a big enough budget and still feel they must do a job.

Press parties are standard adjuncts of press-agentry. Networks usually share half the cost of these parties. They range from trade press meetings with talent (lunches for 20-25 editors, and agency, sponsor, and network executives) to Waldorf-Astoria-ballroom-size cocktail parties. Steve Hannagan took editors on a boatride around Manhattan as a publicity door-opener for Dick Haymes—one way of keeping the editors with the guest of honor for an extended period. Unfortunately most of these press parties have little excuse for being except as window-dressing for the man who pays the bills—the advertiser.

That independent press agents can also do a top-notch job for transcribed programs isn't as generally accepted as it is for network operations. However, Banner and Greif (Jack Banner, ex-WNEW and *Motion Picture Daily*; Eddie Greif, ex-NBC and the *Daily*) made the transcribed series *Longines' World's Most*

IT'S THE
Audience
THAT MAKES A
STATION GREAT

K
M
L
B

MONROE, LOUISIANA
HAS MORE
LISTENERS

IN NORTHEASTERN LOUISIANA
THAN ALL OTHER STATIONS
COMBINED!

AFFILIATED WITH
AMERICAN BROADCASTING CO.

REPRESENTED BY
TAYLOR-HOWE-SNOWDEN

Radio Sales



THE JOE HERNANDEZ SHOW

a 3.1 Hooper
in
OCTOBER !

Nightly . . . 3,000,000 listeners in
Southern California, via KMPC!

1,500,000 listeners in the San
Francisco bay region, via KYA!

Mr. Sponsor, or Mr. Account
Executive, this is the show that
delivers, six nights each week,
throughout the year!

The Joe Hernandez Radio Show,
featuring Thoroughbred Racing,
is available for the San Fran-
cisco, Oakland, San Diego,
Portland and Seattle Markets!!

The Bloodstock Agency of California

954 So. La Brea Street
Los Angeles 36, Calif.

YORK 0373

MORE
Advertisers
USE
KOIL

THAN ANY OTHER
RADIO STATION
IN
OMAHA &
Council Bluffs

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

Honored Flights with Eddie Rickenbacker and Hans Christian Adamson. Each program (there were 13 originally but they were extended to 18) was treated as though it were a live show, securing a considerable amount of newspaper space as a result. The show was spotted frequently in newspapers' "Best Bets" listings and radio news columns mentioned it often during its run.

As an opening gesture, Longines had a lunch for Rickenbacker at the Waldorf-Astoria. At this lunch Rickenbacker suggested that an atomic bomb be used to blast ice away at the Poles to uncover mineral and other deposits. The wire services all carried the tale—with full credit to Longines. The national news magazines also ran full columns on the Rickenbacker suggestion with adequate mention of both the program and the sponsor.

The big problem for Banner and Greif in the handling of the publicity for their transcribed series was the fact that, being transcribed, it was on the air in each town at a different time of the day and day of the week. They did point out that while e.t.'s today don't represent the mental hurdle they once did, Crosby, Lombardo, Tommy Dorsey, Bob Burns, Ronald Colman, and many other stars having helped to erase this bugaboo, there was still a feeling against "canned" entertainment in the field when they publicized the Longines program.

In no division of broadcasting is the independent press agent more needed than in handling the traveling program, such as *Professor I. Q.*, which Banner and Greif handle for Amoco, and *Vox Pop*, which Coll and Freedman handle for the package owner, Parks Johnson. While the stars themselves (and their wives) do a great deal of the promotional work it's essential that a publicity man be on the job to make certain that the newspapers know what the stars are doing. In one town the latter may make as many as 25 personal appearances. Each helps to build an audience but news of each appearance in the press helps still more. More and more programs are traveling (see P.S., page 16). This means more and more need for the independent press agent.

There is a school of thought that insists that the sponsor is better off hiring a publicity man of his own to spread the news of broadcast advertising, that he requires a publicity director and perhaps a publicity staff, such as General Motors has. A radio publicity staff will cost any corporation several times what an independent

There's only one . . .

**RICH
DOWNSTATE
ILLINOIS
MARKET**

*There's only
one voice . . .*

WMIX
and
**WMIX
FM**

"Southern Illinois' Most Powerful
Radio Voice"

that covers and sells that entire
rich market for you with both
AM and FM at one single low rate.

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

940 kc

94.1 mc

National Representative
John E. Pearson Company

WMBD

dominates PEORIA AREA

A bigger share of the audience than all other Peoria area stations combined! Proof of WMBD's continuing leadership is found in the latest (Oct.-Nov., 1947) Hooper Station Listening Index.

A, B, C, D Peoria Area Stations.

MORNINGS



AFTERNOONS



* Adjusted to compensate for fact that these stations do not broadcast in evening.

EVENINGS



Dollar for dollar, WMBD is your best buy in Peoria area!

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

operator costs him. While the independent press agent can send out releases on several clients in the same envelope, a press agent working for a sponsor has to send out his releases in the company envelopes and the cost is all chargeable to the programs. Entertainment costs can be split, but sharing deals are almost impossible to work out for a corporation p.a. The fact is that a press agent working for a company (and handling radio for it) is expensive and in nearly every case where this has been tried it has been dropped. As indicated before, even big advertising agencies with big departments handling publicity find it insurance to engage outside radio press agents. Du Pont has a big public relations department, its advertising agency (BBD&O) has one of the biggest publicity departments in the agency field, and still *Cavalcade of America*, the du Pont air show, has Coll & Freedman doing publicity for it.

At one time, one of the three great food corporations decided to set up its own radio publicity department. The experiment continued for two years and while it's almost impossible to make a fair comparison between what outside public relations service vs. company operation accomplished per dollar, a report made to the chairman of the board of the company revealed the following figures:

Food Corporation Radio Publicity Costs

COMPANY OPERATION

	First Year	Second Year
Cost	\$135,000	\$155,000
Lineage	342,000 lines	280,000 lines
Program Ratings	+0.5*	-1.0*

INDEPENDENT P. A.

	First Year	Second Year
Cost	\$85,000	\$105,000
Lineage	438,000 lines	488,000 lines
Ratings	+1.3*	+ .9*

*Up or down from the previous year's average ratings.

The savings were sizable and the results better when outside press agents were working for the company.

One factor not revealed in these figures is the need for someone in the company to ride herd personally on the outside counsel. By and large publicity men must be kept on their toes. When they work for talent they are not only kept on their toes but it's possible to see daylight between them and the ground most of the time. Turnover in talent accounts is terrific. David Alber keeps his

THE KEY TO Southern Minnesota

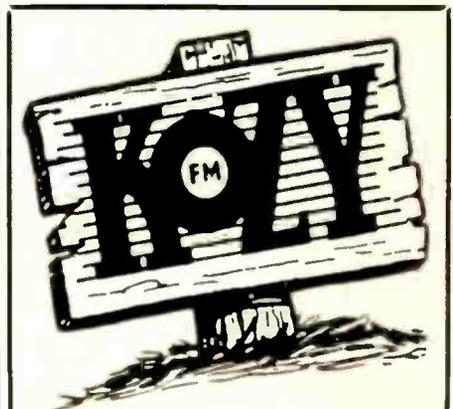


MINNESOTA'S TRIPLE MARKET

- ★ 350,000 INTERNATIONAL visitors
- ★ 34,000 METROPOLITAN residents
- ★ 87,200 RURAL consumers in the primary coverage area.

EVERYONE DIALS TO **KROC** NBC
Minn. Network N. W. Network
Southern Minnesota's Oldest Radio Station
Established 1935

IN ROCHESTER, MINNESOTA
Nationally represented by the John E. Pearson Co.



PIONEERING SINCE

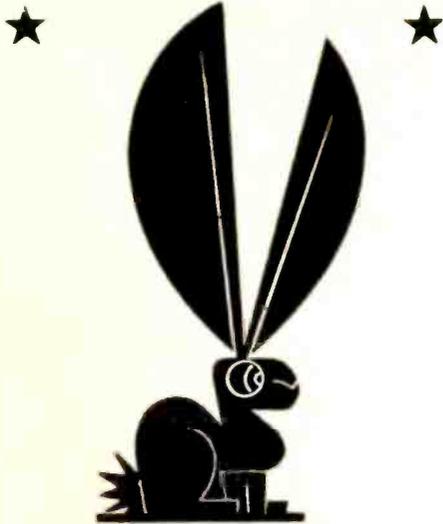
1942

An established claim on the
Kansas City Market

for availabilities write

O. R. Wright, Sales Manager
Porter Bldg., Kansas City, Mo.

E. L. DILLARD, GENERAL MANAGER



5,433,574 Pairs of Ears
within reach of Philadelphia's Pioneer Voice.

WIP
BASIC MUTUAL
610 ON DIAL

Represented nationally
by **EDWARD PETRY & CO.**



HOTEL STRAND

Atlantic City's Hotel of Distinction

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

Fiesta Grill and Cocktail Lounge
Favorite Rendezvous of the Elite

Exclusive Pennsylvania Avenue
and Boardwalk

stars relatively happy but a list of his ex-accounts is revealing:

- (only talent is listed)
Kenny Baker
Joan Davis
Ed Gardner
Morton Gould
Dick Haymes
Bob Hawk
Woody Herman
Jackie Kelk
Dinah Shore*
Rudy Vallee
Mark Warnow†
Alan Young

*Alber couldn't hold both Kale Smith and Dinah Shore. It was either Smith or Shore.

†Alber represented Warnow for 12 years.

Even open-end transcription producers realize the need of the independent press agent. Men like Frederic Ziv have employed such counsel for years. Ziv is currently being handled by Ferris, with Len Traube, formerly of *The Billboard*, as account executive. The open-end publicity, with different sponsors in every city or area, is a publicity man's nightmare but programs like Ronald Colman's *Favorite Story*, with each week's broadcast being selected by another big name, is a publicity natural.

Local stations throughout the country have programs that call upon the talents of young press agents, most of them being either second string men in the station's publicity departments or newspaper men who turn an extra penny doing publicity on the side. Many local advertising agencies also take on publicity chores for programs which they don't represent (where they're produced by the sponsor himself or by the station for the sponsor direct).

It is of course impossible to gauge just how much independent press agents generally have to do with what is published, but a check-up during January revealed that in one issue of *Life* over 50 per cent of the stories were inspired by publicity men and in an issue of *Look* during the same month over 40 per cent indicated the spark of press-agentry.

Newspaper and magazine editors are cynics of the first water. Most of them are under orders not to be too receptive to any form of handout and to treat a radio story with twice as much skepticism as any other "idea" material. All press agents have a few contacts that will come through for them in a pinch but it takes something extra to deliver publicity on a circulation basis. That's what most independent agents have to do and very few have clients who deliver a "Miss Hush" to publicize.

WHAT STATION IN
SOUTHEASTERN OHIO
DELIVERS 60 PERCENT
OF THE LISTENING
AUDIENCE?

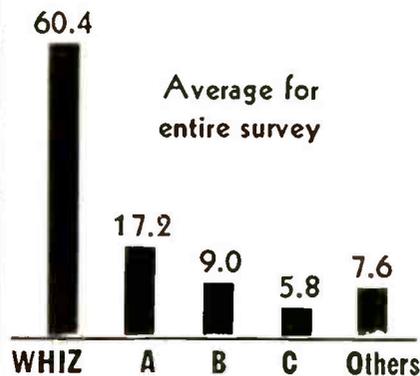
IT'S

WHIZ

ZANESVILLE

60 PERCENT

... of all listening homes in Zanesville are tuned to WHIZ, according to Conlan Survey (week of November 16, 1947).



MORNING, NOON
AND NIGHT

... WHIZ dominates in Southeastern Ohio.

- 55.5% of morning audience
- 59.7% of afternoon audience
- 63.2% of evening audience

IT'S A

WHIZ

FOR SALES

NBC IN ZANESVILLE

REPRESENTED BY JOHN E. PEARSON

SPONSOR



SPEAKS

What Do You Call It?

The word *spot* is one of the most confusing in broadcast advertising. Yet the industry goes right on using it.

To some *spot* means station breaks, participating announcements, and anything else that doesn't fit conveniently into the program category. Others think of *spot* as the whole wide field of non-network radio advertising. But most people think of *spot* as both, and consequently don't know what to think.

Now something's being done which, we hope, will eliminate this source of con-

fusion. With our December issue we began an editorial campaign to uncover a name or two to take the place of *spot*. We're open to suggestions, the more the merrier. A number of candidates for the over-all (non-network) term have already come in. H. R. Lauder milk, The McCormick-Armstrong Co., Wichita, votes for "area advertising" or "pin-point advertising." C. Wylie Calder, WHAN, Charleston, S. C., likes "market advertising." Paul Raymer, who feels that his station rep job would profit by elimination of that four-letter word, comes out for either "national selective radio," or just "selective." And Wells Barnett, Jr., of John Blair & Co., reminds us that if we're going to agitate for tossing the term *spot* into the ashcan we ought to watch its use in our own pages. We mean to do that from here on in.

So how about a new word for s-p-o-t? Maybe you have a winner on the tip of your tongue. What do you call it?

The Better Way

Public service programing is becoming more important now that it is using commercial broadcasting techniques. No longer are broadcasts of banquets, presentations of awards, and speeches generally foisted upon unsuspecting dialers. Today charitable and "cause" organizations build top-ranking documentary programs, fine entertainment shows, and use singing announcements to raise money and sell

ideas. When labor (AFL and CIO) wants to plead its case it goes to the public with regular daytime and evening entertainment programs. Tolerance is sold to America over 600 stations with jingles that make racial and religious equality understandable. These documentary jingles are transcribed as a public service by Station WNEW (New York) and made available to all stations without charge or request for air-credit. In one week jingles from the current series were used on the air 6,000 times. They are the first jingles to be released to the public in record album form (two disk companies have albums) and in songbook form.

When WSM, Nashville, decided to devote an entire hour to a great musical documentary in honor of the arrival of the Freedom Train in town, they expanded many of the tolerance jingles into full-length folk songs. Years ago the event would have been signalized by speeches from the station, a lot of grandiose verbiage. WSM's handling of the event in a thrilling hour-long musical with the Fisk University Choir of a hundred voices, a full orchestra, and special continuity, highlights the new approach to public service programing. The fact that WSM cancelled an hour of evening commercial broadcasts is another indication of how stations feel about bringing vital matters like freedom to their listeners.

It's a tribute to commercial broadcasting that it has set the pace for public service programing.

Applause

NO BUSINESS LIKE SHOW BUSINESS!

Show business has always responded when called upon to play a "benefit" performance. A "hooper" may be dog tired, he may have worked four or five shows at a night club or at one of the few remaining vaudeville houses in the U. S., yet when the call comes to do his bit for a worthy cause he's the first in line to volunteer his services.

Broadcasting is show business. When the cause is worthy and the need great, radio doesn't stint its time or its talent. When Jack Benny visited Denver for a March of Dimes performance (January 18-23), he and his troupe could have had just as much publicity and acclaim from one broadcast as from the week-long parade of personal appearances contributed to the campaign to check infantile paralysis. During war bond drives, Kate Smith could have obtained all the newspaper pictures and lineage she actually did receive from her pleas to "buy bonds" on her programs and her singing of *God Bless America*, without deciding to stay up at CBS headquarters for 24 hours to permit listeners to subscribe for bonds directly through her at any hour of the day or night. The 24-hour vigil was dramatic—it was show business and it broke all records for bond subscriptions.

F. D. R. has passed away. The glamor with which he invested the March of Dimes no longer drives radio. Yet in 1948 more hours of air time were given and more personal appearances were made by stars, more programs were traveled to distant points, than ever before. FM station WFMZ, Allentown, Pa., to dramatize what it was going to do, requested permission of the FCC to be 100 per cent commercial for an entire week. The public was asked to turn sponsor and buy anywhere from a time check announcement at \$.50 to an hour program at \$25.00 to tell the March of Dimes story.

The examples mentioned are but a tiny number of the thousands of times a week that broadcasting forgets business and thinks only of its show business tradition, of never turning down a worthy benefit. It's not something upon which a research organization could put its finger. Broadcasting gives, and the more it gives the less it hurts. Show business has a way of forgetting itself in a cause.

The sponsor comes in for his share of the credit in many of these cases. Time and talent are often donated through his generosity. But then, sponsors are in show business too.

Yes!

count me in as

a subscriber to



for \$5

Name.....

for \$9

Company.....

Address.....

Home
Office Please check

for \$12

City..... Postal Zone..... State.....

50c a year
Canadian and
foreign postage)

Your Position.....

No Money Now — Just Mail This Post-Free Card!

M

FIRST CLASS
PERMIT NO. 47613
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.
40 WEST 52 STREET
New York 19, New York



WLW Coverage

WLW Dominance

In four weeks
WLW reaches 81.2%
of the 3¼ million radio
homes within this area . . .

With 175 stations heard
within the area, WLW
receives 19.3% of all
listening to all stations



Look at the figures in that headline again.

They reveal the tremendous impact of The Nation's Station within the WLW Merchandise-Able Area, as shown by the Nielsen Radio Index for February-March, 1947.

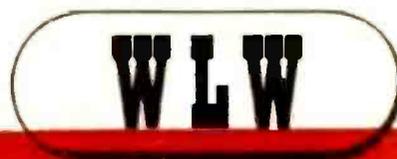
During the four measured weeks of listening, WLW reached more than four-fifths—81.2%—of the 3¼ million radio homes within the area, between 6 AM and midnight. *That's coverage!*

During the same four weeks, a total of 175 stations received listening within the area, yet WLW received one-fifth—19.3%—of *all* listening to *all* stations. *That's dominance!*

How much did these homes listen? Taking all 3¼ million radio homes within the area, WLW received an average of 375 minutes of listening per home per week between 6 AM and midnight. But, among that 81.2% of

the homes which were classified as WLW listeners, the average was 550 minutes of listening to WLW per home per week between 6 AM and midnight. *That's penetration!*

These are just a few of the vital facts revealed by this NRI study. For complete details—and for the figures on the 15 leading competitive stations—contact the WLW Sales Office in Cincinnati, New York or Chicago. On the West Coast, the Keenan & Eickelberg offices in Los Angeles, San Francisco, and Portland will be glad to serve you.



THE NATION'S MOST MERCHANDISE-ABLE STATION
CROSLY BROADCASTING CORPORATION

THE WAY TO A WOMAN'S HEART...



Cousin Kay's Corner at WJW sets off a chain reaction... a chain of enthusiastic letters from youngsters and their parents.

Wally Kay... who conducts WJW's two top juvenile programs... has found that the way to a woman's heart is through her children. As scores of listening mothers say... Kay's programs "entertain but do not unnerve" their youngsters.

Cousin Kay's Corner... across the board at 4:45-5:00 P.M.... gives Cleveland children the personal recognition program that juvenile dialers desire. Because Cousin Kay's Corner keeps children busy and happy... parent response is pronounced!

Storybook Merry-Go-Round... at 4:00-4:30 P. M. on Sunday... has become a symbol of delightful entertainment for small fry... endorsed by PTA leaders and recommended for selective dialing by The Radio Council of Greater Cleveland.

Alone... or in an all-week combination... Wally Kay's WJW shows offer an advertiser a new way to a woman's heart... provide a tested formula... an established audience. The mail pull is terrific... more than 3,700 letters in a single recent week.



Audience reaction is reflected by the absorbed attention with which children enjoy Storybook Merry-Go-Round.

BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY