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

National Sales Headquarters: 327 Lexington Ave., New York 17, Eldorado 5-2455

"You can bank on a Fort Industry Station"
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.

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.

Importance of daytime programming 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. BBDO 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.

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.

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).
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 direc-
tion 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. De-
partment of Justice only 17 use broadcast time, two have formerly
done so. Although material printed in magazine and newspaper adver-
tising 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.

2

SPONSOR REPORTS...SPONSOR RE
Watch EVERY MOVE
Your Product Makes

—where it's been! —where it's going!

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.
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 spots 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.率达 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 Petr is writing 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 Lazarfeld Stanton method of measuring audience reaction to radio shows.

Darrell M. Brisbin
Research Department
Fitzgerald Advertising Agency
New Orleans
(Please turn to page 6)
One Does It!

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

KCMO 1/2 millivolt contour map
50,000 Watts Non-Directional - Daytime superimposed over actual mail count map*

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

FEBRUARY 1948
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

(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 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
Mr. Richard Wheeler  
Radio Station KXXL  
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 151 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,

[Signature]

Lever Brothers Company  
Spokane Sales Representative

---

Write for our complete MARKETIPS  
PACIFIC NORTHWEST BROADCASTERS

OFFICES  
Boise 1956—Butte, Montana  
Symons Building—Spokane, Wash.  
Orchard St. —Portland, Oregon  
6181 Hollywood Bldg—Hollywood 28  
72 Hill St.—San Francisco  
The Walker Co., 215 W. 29th St., Kansas City  
The Walker Co., 500 N. Mich., Chicago  
The Walker Co., 553 5th Ave., New York  
The Walker Co., 553 5th Ave., Minneapolis

THE XL STATIONS  
"HOME TOWN"  
SERVING 2½ MILLION PEOPLE  
FEBRUARY 1948

---

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.
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.

### New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle Co</td>
<td>Gum</td>
<td>Badger &amp; Browning &amp; Hersey</td>
<td>E.t. breaks; Feb-Mar (adding to current campaigns); 13-52 wks</td>
<td></td>
</tr>
<tr>
<td>American Home Products Co</td>
<td>Chef Boy-Ar-Dev</td>
<td>Young &amp; Rubicam</td>
<td>E.t. spots, breaks; Feb 1; 10 wks</td>
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<tr>
<td></td>
<td>Guard's Gold</td>
<td>Dancey-Fitzgerald</td>
<td>E.t. spots, breaks (extending winter campaigns); Feb 15; 6 wks</td>
<td></td>
</tr>
<tr>
<td>Atlantic Refining Co</td>
<td>Petroleum products</td>
<td>Sample</td>
<td>15-min spot programs, spots, breaks; Feb-Mar-Apr; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Bendix Home Appliances</td>
<td>Washing machines</td>
<td>Tatham-Lauff!</td>
<td>Spot baseball broadcasts; Apr 15; season*</td>
<td></td>
</tr>
<tr>
<td>Bigelow-Sanford Carpet Co</td>
<td>Rugs</td>
<td>Young &amp; Rubicam</td>
<td>E.t. spots, breaks; Mar 1; 13 wks</td>
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<tr>
<td>Gossett-Collins Furniture</td>
<td></td>
<td></td>
<td>E.t. spots, breaks; Mar 1-30; 6-13 wks</td>
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<tr>
<td>Curtis Publishing Co</td>
<td>Holiday Magazine</td>
<td>BBDO</td>
<td>2-3 E.t. spots, breaks (special market promotion—New Orleans); Feb 15; 4 wks</td>
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</tr>
<tr>
<td>Garrett Wine Co</td>
<td>Virginia Dry Wines</td>
<td>Rutherford &amp; Ryan</td>
<td>E.t. spots, breaks (adding to current campaign); Feb 1; 13 wks</td>
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</tr>
<tr>
<td>General Baking Co</td>
<td>Baked goods</td>
<td>BBDO</td>
<td>Live e.t., spots, breaks; Mar; Apr; 13-52 wks</td>
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<tr>
<td>Hat Research Foundation</td>
<td>Beer</td>
<td>Brooke, Smith</td>
<td>E.t. spots, breaks, participations; Mar-Apr; 13 wks</td>
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<tr>
<td>Lorrillard Co</td>
<td>Institutional</td>
<td>Foote, Cone &amp; Belding</td>
<td>E.t. spots, breaks (test campaign in Cleveland—expanding later); Feb 1; 13 wks</td>
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<tr>
<td>National Biscuit Co</td>
<td>Shredded Wheat</td>
<td>McCann-Erickson</td>
<td>Spots in &quot;Musical Clock&quot; shows; Feb 1; 13-28 wks</td>
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<tr>
<td>Park &amp; Timflord Co</td>
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<td>E.t. spots; Feb 1; 13 wks</td>
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<tr>
<td>Pepsi-Cola Co</td>
<td>Lin-X</td>
<td>Newell-Emmett</td>
<td>E.t. spots, breaks; Feb 1; 13 wks</td>
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<tr>
<td>Sherwin-Williams Co</td>
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<td>E.t. spots, breaks; Feb 1; 13 wks</td>
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<tr>
<td>Standard Brands Inc</td>
<td></td>
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<td>E.t. spots, breaks; Feb 1; 13 wks</td>
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</table>

*Station list already set.

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### New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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</thead>
<tbody>
<tr>
<td>Peter Ballantine &amp; Sons</td>
<td>J. Walter Thompson</td>
<td>WFLY-TV, Phila.</td>
<td>Spots; Jan 21; 13 wks (n)</td>
</tr>
<tr>
<td>Coca-Cola Bottling Mfg.</td>
<td>J. R. Kupskie, Courtray &amp; D. Ferguson</td>
<td>WNB, N. Y.</td>
<td>Weather spots; Jan 16; 13 wks (r)</td>
</tr>
<tr>
<td>Chevrolet Dealers</td>
<td>Direct</td>
<td>WNB, N. Y.</td>
<td>Weather spots (preceding bowsing); Jan 5; 5 wks (r)</td>
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<tr>
<td></td>
<td>Blue</td>
<td>WNBW, Wash.</td>
<td>Spots; Jan 11; 13 wks (r)</td>
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<tr>
<td></td>
<td>Grey</td>
<td>WFLY-TV, Phila.</td>
<td>Spots in &quot;Doorway to Fame&quot;; 7:30-8 pm; Jan 26; 52 wks (r)</td>
</tr>
<tr>
<td></td>
<td>Edward Shpsro</td>
<td>WABD, N. Y.</td>
<td>Time signals; Jan 1; 13 wks (r)</td>
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<td>Campbell-Ewald</td>
<td>WNBW, Wash.</td>
<td>Spots; Jan 4; 8 wks (r)</td>
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<td>WFLY-TV, Phila.</td>
<td>Spots; Jan 1; 13 wks (n)</td>
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<td>WJW, Detroit</td>
<td>Winter Olympics films; 15 mins nightly as scheduled; Feb 1; 10 days (n)</td>
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<td>WBBB, Chi.</td>
<td>INS Television News; Jan 5; 13 wks (n)</td>
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<td>KSJN-TV, St. Louis</td>
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<td>KTLA, L. A.</td>
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<td>WTTG, Wash.</td>
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<td>WMBR, Balto.</td>
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<td>WAB, N. Y.</td>
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<td>WTTG, Wash.</td>
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<td>WWJ, Detroit</td>
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<td>WBBB, Chi.</td>
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<td>WNBW, Wash.</td>
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<td>WFNW, Wash.</td>
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<td>WEMI, Wash.</td>
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<td>WSNV, Wash.</td>
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<td>WFLY-TV, Phila.</td>
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<td>WSNV, Wash.</td>
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<td>WFLY, TV, Phila.</td>
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</tbody>
</table>

*Special events: Spots: Jan 7; 13 wks (n)

Time signals; Jan 4; 12 wks (r)

Meet Your Neighbor; Wed 8:10-8:25 pm; Jan 1; 26 wks (n)

You Are an Artist; Th 9-9:15 pm; Jan 1; 13 wks (r)

Newspaper Coverage; Am 7-8:15 pm; Jan 1; 13 wks (r)

Gauging Places (Rim); Th 8:10-8:45 pm; Jan 15; 13 wks (n)

Film spots; Jan 10; 13 wks (n)

Spots; Jan 21; 10 wks (n)

Giants Baseball Game; May-Sep (n)

Spots; Jan 5; 13 wks (n)

Rockets Ice Hockey Games; Wed 8:25-10:45 pm; Jan 1; 13 wks (n)

Spots; Dec 29; 13 wks (r)

National Sportsmen's Show; Feb 14; 8:30 pm; 2 wks (n)

Winter Olympics films as scheduled; Feb 1; 5 days (n)

Spots; Jan 5; 13 wks (n)

Spots; Jan 1; 6 wks (r)

Spots; Jan 16; 4 wks (n)

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FEBRUARY 1947
New On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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<tbody>
<tr>
<td>Fishkill Brewing Co</td>
<td>Doner-Pitzerlger-Sample</td>
<td>NBC</td>
<td>38</td>
<td>Music from the Heart of America; Th 9-10:30 pm; Feb 2; 52 wks</td>
</tr>
<tr>
<td>John Hancock Mutual Life Insurance Co</td>
<td>McCann-Erickson</td>
<td>ABC</td>
<td>73</td>
<td>Point Sublime; Mon 8-9:00 pm; Dec 29 (22-wk extension)</td>
</tr>
<tr>
<td>Piedmont Shiri Co</td>
<td>White, Williams &amp; O'Keary</td>
<td>ABC</td>
<td>215</td>
<td>Star Theater; Wed 10:30-11:11 pm; Dec 31; 51 wks</td>
</tr>
<tr>
<td>R &amp; H Research Laboratories Inc</td>
<td>N. W. Ayer</td>
<td>NBC</td>
<td>161</td>
<td>Fred Waring; MW 10-11:30 pm; Feb 2 (Indefinite)</td>
</tr>
</tbody>
</table>

*New on network. fExpanded network.

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

Renewals On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Meat Institute</td>
<td>Leo Burnett</td>
<td>NBC</td>
<td>161</td>
<td>Fred Waring; TTh 10-11:30 am; Jan 13; 52 wks</td>
</tr>
<tr>
<td>B. T. Hamblet Inc</td>
<td>Darwe Jones</td>
<td>CBS</td>
<td>54</td>
<td>David Harum; MTTW 10-11:45 am; Jan 12; 52 wks</td>
</tr>
<tr>
<td>Carnation Co</td>
<td>Erwin, S.</td>
<td>NBC</td>
<td>149</td>
<td>Carnation Contented Hour; Mon 10-11:30 pm; Jan 5; 52 wks</td>
</tr>
<tr>
<td>Carter Products Inc</td>
<td>Sullivan, Stauffer, Calwell &amp; Bayles</td>
<td>MBS</td>
<td>404</td>
<td>Gabriel Heatter; MW 9-9:15 pm; Dec 29; 52 wks</td>
</tr>
<tr>
<td>General Motors Corp</td>
<td>Poole, Crowe &amp; Belding</td>
<td>ABC</td>
<td>145</td>
<td>Henry J. Taylor; MFF 7-7:45 pm; Dec 19; 52 wks</td>
</tr>
<tr>
<td>Goodyear Tire &amp; Rubber Co</td>
<td>N. W. Ayer</td>
<td>ABC</td>
<td>34</td>
<td>John F. Kennedy; Sun 8:30-9:00 pm; Jan 2; 52 wks</td>
</tr>
<tr>
<td>Kellogg Co</td>
<td>Young &amp; Rubicam</td>
<td>ABC</td>
<td>150</td>
<td>&quot;Here's to You,&quot; Sun 5:30-6:30 pm; Jan 25, 52 wks</td>
</tr>
<tr>
<td>Lever Brothers Co</td>
<td>Rosenthal &amp; Ryan</td>
<td>MBS</td>
<td>410</td>
<td>Orza &amp; Harriet; Fri 9-10:30 pm; Jan 2; 52 wks</td>
</tr>
<tr>
<td>Mail Pouch Tobacco Co</td>
<td>Riker &amp; Drain</td>
<td>MBS</td>
<td>430</td>
<td>Tom Brennan's Breakfast In Hollywood; MTTW 11:15-11:30 am; Dec 29; 52 wks</td>
</tr>
<tr>
<td>Miles Laboratories Inc</td>
<td>Wade &amp; Bowles</td>
<td>Compton</td>
<td>CR5</td>
<td>Gabriel Heatter; Sun 7:30-8:00 pm; Jan 11; 52 wks</td>
</tr>
<tr>
<td>Mutual Benefit Health &amp; Life Insurance Co</td>
<td>Compton</td>
<td>CR5</td>
<td></td>
<td>Rosemary; MTTW 11:45-12 n; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Dance-Fitzgerald-Sample</td>
<td>CBS</td>
<td>135</td>
<td>Star for a Day; MTTW 2-2:30 pm; Dec 29; 52 wks</td>
</tr>
<tr>
<td>Serutan Co</td>
<td>Roy Durstine</td>
<td>MBS</td>
<td>211</td>
<td>Milton Berle; Tu 8-8:30 pm; Jan 20; 52 wks</td>
</tr>
<tr>
<td>W. A. Sheaffer Pen Co</td>
<td>Russell &amp; Young</td>
<td>NBC</td>
<td>142</td>
<td>It Pays to Re Ignorant; Fri 10-10:30 pm; Jan 30; 39 wks</td>
</tr>
<tr>
<td>Sterling Drug Inc</td>
<td>Walker &amp; Downing</td>
<td>MBS</td>
<td>315</td>
<td>Gabriel Heatter; Sun 7:30-8:00 pm; Jan 11; 52 wks</td>
</tr>
<tr>
<td>Unilevel Match Corp</td>
<td>Foot &amp; Belding</td>
<td>ABC</td>
<td>160</td>
<td>Glee &amp; Take; Sat 2-2:30 pm; Jan 3; 52 wks</td>
</tr>
<tr>
<td>Wine Growers Guild</td>
<td>Hooper &amp; Co</td>
<td>ABC</td>
<td>185</td>
<td>David Harding-Courtesy; Sun 5:30-6:04 pm; Feb 1; 52 wks</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abraham &amp; Straus Inc, N. Y.</td>
<td>Department store</td>
<td>Rochester, N. Y.</td>
<td>Kleezetter, Wettera &amp; Baker, N. Y.</td>
</tr>
<tr>
<td>Allied Artists, L. A.</td>
<td>Motel pictures</td>
<td>McCann-Erickson, S. F.</td>
<td>Deutsch &amp; Wha, N. Y.</td>
</tr>
<tr>
<td>American Trust Co, S. F.</td>
<td>Banking services</td>
<td>McCann-Erickson, S. F.</td>
<td>Bresheer, Van Norden, L. A.</td>
</tr>
<tr>
<td>Beam Products Inc, Jersey City, N. J.</td>
<td>Silver tarnish preventative</td>
<td>Baker, Toronto</td>
<td>Reynolds, Toronto</td>
</tr>
<tr>
<td>Breakfast Club of Coffee Inc, L. A.</td>
<td>Coffee</td>
<td>Badger &amp; Browning &amp; Hersey, Boston</td>
<td>D. A. Allen, Toronto</td>
</tr>
<tr>
<td>Canadian Chevillier Gum Co, Toronto</td>
<td>Chietens</td>
<td>Tufil, L. A.</td>
<td>Shaffer Pixles, Toronto</td>
</tr>
<tr>
<td>Canadian Cooperative Wool Growers Ltd, Toronto</td>
<td>Institutional</td>
<td>Huber Hoe, N. Y.</td>
<td>Young &amp; Rubicam, Toronto</td>
</tr>
<tr>
<td>Lobbs Fruit &amp; Preserving Co, Miami</td>
<td>Gift baskets</td>
<td>Seymour Kamen, N. Y.</td>
<td>Robert F. Dennis, L. A.</td>
</tr>
<tr>
<td>Coca-Cola of Canada Ltd, Toronto</td>
<td>Coca-Cola</td>
<td>Daniels &amp; Frank, N. Y.</td>
<td>Baker, Toronto</td>
</tr>
<tr>
<td>Craig Hill Co of California, L. A.</td>
<td>Petroleum products</td>
<td>Foote, Cone &amp; Belding, Chi.</td>
<td>Foote, Cone &amp; Belding, Chi.</td>
</tr>
<tr>
<td>Druckett Co, Toronto</td>
<td>Drano</td>
<td>MBS</td>
<td>Gabriel Heatter; TTh 9-9:15 pm; Jan 1; 52 wks</td>
</tr>
<tr>
<td>Fierce TV Recording Corp, N. Y.</td>
<td>Musical instruction</td>
<td>McFerren, Toronto</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Furnalbo Clothing Inc, L. A.</td>
<td>Men's clothing chain</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>R. J. T. &amp; D. &amp; Detroit</td>
<td>Shoes</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>General Foods Ltd, Toronto</td>
<td>Maxwell House Coffee</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>General Motors Corp (Deleo Appliance Div)</td>
<td>Household appliances</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Starlight of California, San Jone</td>
<td>Pickwick Bar</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Marnie's of California, San Jone</td>
<td>Intenuational</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Perma-Nail Inc, Burbank, Calif.</td>
<td>Trade assn</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Porta-Blue Co, Burbank, Calif.</td>
<td>Ice cream</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Rotunda Co, Burbank, Calif.</td>
<td>Plywood homes</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>J. B. Co, Burbank, Calif.</td>
<td>Candles</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
<tr>
<td>Kester Co, Burbank, Calif.</td>
<td>Costumes</td>
<td>Simmons &amp; Homay, N. Y.</td>
<td>Simmons &amp; Homay, N. Y.</td>
</tr>
</tbody>
</table>

(please turn to page 72)
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-country 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.
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.

SPONSOR
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 hometown 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.
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 Florshiem, 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 shared 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 "Sens 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 sole—at no extra cost to you.
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 listers who program the station 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.

(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 1947-48. 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.

Costs 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 Pooh-Poohers 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
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 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, ust 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.” Fosete, 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)

FEBRUARY 1948
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
FORJOE & COMPANY

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-phonograph 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."

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!

WKYW has boosted listener levels with Capitol Transcriptions... and so can you! Capitol gives you every imaginable aid: 1. Completely flexible themes and dated 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!

free demonstration transcription

Sunset and Vine
Sunset & Vine
Hollywood 38, 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
Address
City and State

FEBRUARY 1948
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.
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...
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 Gilmans 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 clients 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:

Steve Hannegan 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 rehearsal was a Fred Coll publicity
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
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-agentry (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-pay 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)
WIN The Beautiful Replica of the 'Millionth' Bendix Washer

All Silver and Gold Plated

at YOUR Nearest
BENDIX HOME APPLIANCES

2705 W. Tarrant 3-1922

HERE'S HOW! Read Every Word!

TEST YOUR WIT! SET DOWN AND WRITE
WORDS OR LESS TELLING...

1. Would like to own a Bendix because...
   Your Entry must be written on a single
   sheet of white paper, and must be
   presented to your nearest Bendix Home
   Appliances store, between 1 and 2 p.m.
   on Saturday afternoon, November 1... ...

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

# Advert: Don't send. MG is in print
# By letter to: Tell your name, address and serial number on each
# The Method: In the Mailbag Entry sent directly to:
# Where to mail Letters to: MG. LA.
# Deadline to Mail: October 31
# All Entries Must Be Postmarked by the Date
# All Entries Must Be Received by the Date
# All Entries Must Be Received by the Date
# All Entries Must Be Received by the Date

WINNER will be announced
November 1st. over WBAP

Broadcast Direct From

VERMILLION BOURLAND, Home Appliances

2705 W. Fifth

1-45 UNTIL 2:00

SATURDAY AFTERNOON

WASH ON THE AIR

Tune In for

"Wash on the Air"

YOU'LL GET A BANG OUT OF THE SHOW
AND WHO KNOWS-YOU MAY WIN!

FEBRUARY 1948

Direct sales prove

effectiveness of

broadcasts of Bendix at work

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
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 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)
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 language 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

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

(Please turn to page 30)

* Advertising copy for all three products uses “irritation” in direct home messages.
† Mogul has found that 70 per cent of all contest returns come from regulars who compete in any competition. Through his “broadcast control” he knows the regulars—when he doesn’t he just discounts returns by 20 per cent.
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

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 between 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
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 presented 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

\[A test pattern is a design created before a program to enable the set owner to tune his receiver in preparation for the program.\]

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 newscast to Camels (via Esty Advertising) for $3,500 a week for New York showing.

AP has released some experimental newscasts 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’ newscasts have only one telecast underwriter (Gulf) as sponsor goes to press.

The union situation in the TV newscast field is a constant problem for the industry. 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 newscast 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 WBBK (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 newscasts 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 newscast 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 now reach theater screens. TV newscasts will use more footage than theaters so will 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 newscasts’ TV day.

The motion picture companies’ attitude on newscasts 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 BC 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 appeal.

*BC stands for big car quality.

(Please turn to page 74)
CKLW CAN PUT YOUR PRODUCT OVER in the DETROIT Area

you definitely get MORE sales impacts for less

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.

J. E. Campeau, President 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 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.
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

FEBRUARY 1948
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 1918, 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: WNIT, New York; WNBW, Washington; WPTZ, Philadelphia; and WRGB, Schenectady. WRMJ-TV, Baltimore, and WRBZ-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; WMJ-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 1917. 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 1933, 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
- 3½ 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. 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. 1918 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.
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
G. A. RICHARDS
Pres.

Represented by
PETE
FISHER BLDG., DETROIT
HARRY WISMER
Asst. to the Pres.

SPONSOR
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.
throughout Iowa, Nebraska, Kansas, and Missouri stressing the importance of clean plowing to offset the damage caused by the European Corn Borer. Newspapers carry stories on the event all through the time between the first announcement and the final Saturday in April when the plowers prove their mettle.

Eighteen sponsors cooperated with WMT in 1947 in presenting news of the event on their programs and exhibits at the contest field. They ran from seed merchants to tractor manufacturers. Saturday, April 26, contest day, was turned into a farmers' holiday. The program opened at 9 a.m. with an Educational and Commercial Exhibit. At 10 a.m. there was a preliminary event—a farm gadget contest. This was a sleeper and pulled a much larger number of home-built farm gadgets than were expected. They were as instructive and useful as many of the commercial machines which were on display. First prize was $100.

The main event was at 11 a.m. and was followed by a band concert at 11:30 a.m. and a special WMT entertainment broadcast at noon. At 1:30 p.m. there was a farmers' mass meeting, at 2:30 a presentation of the winners over WMT, and at 2:45 an airplane dusting demonstration, showing how planes dust fields with chemicals for corn borer control.

Through this promotion WMT has established itself in the minds of rural Iowa as a station that doesn't just try to sell them things but is part of the state and interested in farmers' prosperity. By helping the farmer raise more corn WMT is increasing the income of its listeners while at the same time increasing listening to the station. These service promotions not only dramatize a station's audience for sponsors but also build audiences. A one-time event can have a 365-day effect.

Station WHO started its bigtime promotion simply as a corn plowing competition. Then a contour plowing event was added. Now these two contests and a number of other events are wrapped up in a soil conservation project, which spotlights this great need of all farm areas.

Although it's service designed for a specific public (more than half of the population served by WHO is rural) this B. J. Palmer station has received national recognition from its promotion. Among the plaques which adorn its walls are the du Pont and the Peabody awards. Life ran a multi-page story on WHO plowing contests. Motion picture the-

(photos) Samples of KVOO’s winning pastures, (second) 50,000 saw WMT’s plowing contest, (third) WHO’s scoreboard, (bottom) Nearly 133 farmers saw to plowing events
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.

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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.
Daytime TV

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 programming 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-
time sustaining programs. NBC had tried to put on programs for participating sponsorship with unhappy results. Several attempts had been made by WNET 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 newspaper 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)
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 underway. 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 "immediate 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.
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 Blau 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-

(Plane turns to page 56)
Here is one of radio’s greatest live-network show values . . . a transcribed series of 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 en
minute show series with wide appeal for the small budget advertiser.

Starring

Hey 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
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.
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!**
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

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.

Programming 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-programming 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 programming 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

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN OIL CO</td>
<td>Case and towel</td>
<td>Professor Quiz</td>
<td>Saturday 10-10:30 pm</td>
<td>$50 cash</td>
<td>Complete in up to 25 words sentences about Amoco product (different weekly). Winner get $25 plus $25 if he included 5 acceptable questions and answers for use on program.</td>
<td>ABC</td>
</tr>
<tr>
<td>BEIDEK HUDSON DEPT. STORE</td>
<td>Clothing</td>
<td>1340 Club (as scheduled)</td>
<td>NYW</td>
<td>Feather-Kurt Sweater</td>
<td>Identify &quot;mystery tone&quot; to station. Send correct reply wins.</td>
<td>W-FEB, Raleigh, N.C.</td>
</tr>
<tr>
<td>COLESATE-PALMOSIVE-Peet CO</td>
<td>Colgate Toothpaste</td>
<td>Can You Top This?</td>
<td>Saturday 8-8:30 pm</td>
<td>Cash prizes and &quot;Can You Top This&quot; gag book</td>
<td>Prizes if joke sent to program is used</td>
<td>NBC</td>
</tr>
<tr>
<td>CONTINENTAL BAKING CO</td>
<td>Wonder Bread, Hostess Cakes</td>
<td>Grand Slam</td>
<td>MITWY 11-11:45 pm</td>
<td>Various merchandise prizes; chance at Grand Slam Bonus</td>
<td>Send group of 5 quiz questions to program, New York</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL GROCERY CO</td>
<td>Manhattan Coffee</td>
<td>Man on the Street</td>
<td>MITWY 3-3:45 pm</td>
<td>Prize of $5, if interviewee names, additional $5</td>
<td>Send topical question to program with product label</td>
<td>KNOX, St. Louis</td>
</tr>
<tr>
<td>KAIER-FRAZER CORP</td>
<td>Cars</td>
<td>Newscape</td>
<td>TTSa 7:30-7:15 pm Sunday</td>
<td>1,300 prizes, new cars, cash, merchandise, etc., totaling $333,000 value</td>
<td>Send product testimonial completed on 25 words to program</td>
<td>MBS</td>
</tr>
<tr>
<td>KOONS JEWELRY CO</td>
<td>Jewelry</td>
<td>Lucky Money</td>
<td>MITWY 7-7:15 pm</td>
<td>$2 or more per telephone call, to jackpot if missed</td>
<td>Listener repeats sentence heard on program, 3 calls made during program</td>
<td>W-FPG, Atlantic City</td>
</tr>
<tr>
<td>LEVY BROS CO (THOMAS J. LIPOM, INC. IV)</td>
<td>Tea</td>
<td>Arthur Godfrey's Talent Shows</td>
<td>Monday 8:30-9:35 pm</td>
<td>First prize $10,000; others totaling $15,000</td>
<td>Send last line to product lineper with cartoon top-to-sponsor, N.Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>LUDENS INC</td>
<td>Coughdrops</td>
<td>Strike It Rich</td>
<td>Sunday 10:40-11 pm</td>
<td>Tickets to broadcast, chance for listener to appear on show offering prizes</td>
<td>Best letters why listener would like to &quot;Strike It Rich&quot; win why</td>
<td>CBS</td>
</tr>
<tr>
<td>MARS INC</td>
<td>Candy</td>
<td>Dr. I. Q.</td>
<td>Monday 9-10 pm</td>
<td>$200 weekly award for true-false question; $500 for biographical sketch</td>
<td>Best set of 5 questions plus 2 wrappers, best sketch plus 4 wrappers, to program, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>METROPOLITAN LIFE</td>
<td>Insurance</td>
<td>Fert-Service, News</td>
<td>MITWY 6-6:15 pm</td>
<td>Health booklets</td>
<td>Free on request to program, c/o local station</td>
<td>Kapec, L.A.</td>
</tr>
<tr>
<td>INSURANCE CO</td>
<td>Various</td>
<td>These Alums</td>
<td>MITWY 2-2:15 pm</td>
<td>Money and merchandise prizes; grand prize every 13 weeks</td>
<td>Contestants write station what time during program alarm clock will ring</td>
<td>CBS</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Deef</td>
<td>Joyce Jordan</td>
<td>MITWY 10:45-11 am</td>
<td>25 daily contests, first prize $1,000, other merchandise prizes</td>
<td>Send product testimonial completed in 25 words to boxtop to program, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>PROCTER AND GAMBLE CO</td>
<td>Dur</td>
<td>Truth or Consequences</td>
<td>Saturday 8-8:30 pm</td>
<td>Cumulative stockpile of prrizes such as $100 laundry, jewelry, home laundry, etc.</td>
<td>Send testimonial from Heartland Home/A &quot;Walking Man, II&quot; wood. 3 lucky winners phoned during program to identify &quot;Walking Man&quot;</td>
<td>NBC</td>
</tr>
<tr>
<td>PRUDENTIAL INSURANCE CO</td>
<td>Insurance</td>
<td>Family Hour</td>
<td>Saturday 5-5:30 pm</td>
<td>Copies of talks by various distinguished events</td>
<td>Request to sponsor, Newark, N.J.</td>
<td>CBS</td>
</tr>
<tr>
<td>OF AMERICA</td>
<td>Aunty Jenina Ready Mix</td>
<td>Ladies &amp; Seated</td>
<td>MITWY 2-2:15 pm</td>
<td>Steel combination butter spoon and can opener</td>
<td>Send 10c and boxtop to Aunty Jenina, Chi.</td>
<td>ABC</td>
</tr>
<tr>
<td>QUAKER OATS CO</td>
<td>Himalayan Acorns</td>
<td>Tom Mix</td>
<td>MITWY 5:45-6 pm</td>
<td>Tom Mix fingerprint set and identification bracelet</td>
<td>Send 15c and boxtop to program, St. Louis</td>
<td>MBS</td>
</tr>
<tr>
<td>KALSTON PURINA CO</td>
<td>Jewelery</td>
<td>Morning in Maryland</td>
<td>MITWY 9:30 am</td>
<td>Ring given daily for first listener sending in announcement of baby's first birthday</td>
<td>Ring given daily for first listener sending in announcement of baby's first birthday</td>
<td>W-FBR, Baton.</td>
</tr>
<tr>
<td>RODEBEA JEWELRY CO</td>
<td>Jewelry</td>
<td>Morning in Maryland</td>
<td>MITWY 9:30 am</td>
<td>Baby ring</td>
<td>Ring given daily for first listener sending in announcement of baby's first birthday</td>
<td>W-FBR, Baton.</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 3-3:30 pm</td>
<td>Lighter to sender of subject used; if studio contests stamped, grand prize of silver table lighter, matching cigarette case, tray</td>
<td>Send subject about which 20 questions may be asked, to program</td>
<td>MBS</td>
</tr>
<tr>
<td>TEXAS CO</td>
<td>Institutional</td>
<td>Metropolitan Opera</td>
<td>Saturday 2 pm to close</td>
<td>National membership in Metropolitan Opera Guild, subscription to &quot;Opera News&quot;</td>
<td>Send $1 to Met. Opera Guild, N.Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>TONI CO INC</td>
<td>Home Permanent</td>
<td>Guys and Take</td>
<td>Saturday 2-2:30 pm</td>
<td>(1) Various prizes. (2) Toni Home Permanent to one of pair of girl twins, chance at being featured in Toni ads</td>
<td>(1) Write correct answers to questions missed by studio audiences. (2) Toni set given for prize-winning photo of twins plus testimonial letter</td>
<td>CBS</td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>Oh Honey</td>
<td>Detective Mysteries</td>
<td>Sunday 4:30-5 pm</td>
<td>$100 reward from &quot;True Detective Mysteries&quot; Magazine</td>
<td>Notify FBI and magazine of information leading to arrest of criminal named on broadcast</td>
<td>MBS</td>
</tr>
</tbody>
</table>
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.
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. & C. 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 WBMM radio artists filled show tent at IH Centennial
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. Fleishmann'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)
**Hit Tunes for February**

*(On Record)*

**ALL DRESSED UP WITH A BROKEN HEART** *(Marks)*
- Peggy Lee—Cap. 15099
- Buddy Clark—Cap. 37995

Bob Montana—MGM 10119, Alvin Gerad—Mem. 7019
- John Laurenti—Mercury 5093
- Alan Dale—Sig. 15174

The Five Bos—Bullet 1099, Jack Quinn—Tune 1903
- The Vanguard—Universal 314, Bill Johnson—Vic. 970, Brooks Brothers—Dec.*
- Eddie Howard—Mal.* 8, Jenny Cooper—Diamond*.

**AS SWEET AS YOU** *(Repeat)*
- Art Lund—MGM 10195
- Freddy Stewart—Cap. 470

Bill Miller—United Artist*.

**FOOL THAT I AM** *(Hill & Range)*
- Dinah Shore—Col. 37952
- Sammy Kaye—Vic. 80-9601
- Billy Eckstine—MGM 10097
- Enkhine Hawkins—Vic. 90-9470
- Dinah Washington—MGM 8050
- Gladys Palmer—Hit 104
- Georgia Gibbs—Mal. 19013
- Brooks Brothers—Dec. 41049

**LET'S BE SWEETHEARTS AGAIN** *(Carmen-Porgie)*
- Margaret Whiting—Cap. 15010
- Victor Lombardo—Mal. 7699
- Blue Bono—MGM 10121
- Shop Field—Musirol 595
- Guy Lombardo—Monica Lewis—Dec. 94899
- Bill Johnson—Vic. 90-8591
- Billy Leach—Mec.*

**LOVE IS SO TERRIFIC** *(Melde)*
- Lyle Byas—Col. 36000
- Helen Carroll & Satisfair—Vic. 80-8872
- Ernie Felice Quartet—Cap. 486
- Vixy Damone—M Mercury*

**MADE FOR EACH OTHER** *(Pean)*
- Buddy Clark—Xavier Crogg—Col. 37959
- Monica Lewis—Sig. 15105
- Ernie Meddison—Mal. 9283
- Mambo—Cont. 9003
- Rene Cohen—Dec. 50006
- Dick Janny—Mal. 7373
- Desi Arnaz—Vic. 80-9550
- Maris Lisa Landin—Vic. 70-7346
- Ethel Smith—Bob Eberly—Dec. 94799

**MY RANCHO RIO GRANDE** *(Harwell-Criterion)*
- Jack Smith—Cap. 473
- Ken Carson—Vic. 90-8597
- Ken Carson—Variety*
- Victor Lombardo—Mal.

- Exauce Trio—United Artist 114
- Murphy Sisters—Apollo*

**PASSING FANCY** *(BMI)*
- Vaughn Monroe—Vic. 80-9573
- Ray Doray—Mal. 1186
- Johnny Johnson—MGM 10197
- Frances Langford—Mercury*
- Ray Anthony—Tune-Disk*

**TERESA** *(Dobbs)*
- Dick Hayward—Andrews Sisters—Dec. 94350
- Kay Kyan—Col. 38067
- Jack Smith—Cap. 484
- Vic Damone—Mercury 5099
- Willelmae Gary—Click*
- Jack Smith—Mal. 8077
- The Blazes—Exclusive*

**WHY DOES IT HAVE TO RAIN ON SUNDAY** *(Johnstone)*
- Freddy Martin—Vic. 80-8587
- Snooky Lerman—Mer. 5088
- Mel Hieth—T. o. Dec.*
- Beale St. Boys—MGM*, Denny Day—Vic. 90-9377

**YOU'RE GONNA GET MY LETTER IN THE MORNING** *(London)*
- Guy Lombardo—M. Osborne—Dec.*
- Adrien Rollini—Bullet*

**ZU-BI** *(Republic)*
- Sammy Kaye—Vic. 90-8480
- Vic. Lombardo—Mal. 7863
- Tommy Tucker—Col.*

*Soon to be released.*

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**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 & Echardt, 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 own; 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 test 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
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.

Richardson and Norfolk, Va.
Represented by Radio Sales
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!
Radio set owners who don’t turn their sets on regularly should be educated on what they’re missing.

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-

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**Reasons for Non-Listening**

### Waking to 9 a.m.

<table>
<thead>
<tr>
<th>Why?</th>
<th>Quarter-hours for which reason was mentioned</th>
<th>Per cent of non-listening (awake time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too busy, work interferes, radio distracts from work, etc.</td>
<td>915</td>
<td>53.7</td>
</tr>
<tr>
<td>Resting, somebody sleeping or ill, noises interfere, etc.</td>
<td>352</td>
<td>20.6</td>
</tr>
<tr>
<td>Too early</td>
<td>125</td>
<td>7.3</td>
</tr>
<tr>
<td>Don’t like available programs, not interested, or don’t know about programs available</td>
<td>301</td>
<td>17.7</td>
</tr>
<tr>
<td>General dislike of radio</td>
<td>35</td>
<td>2.1</td>
</tr>
<tr>
<td>Don’t like commercials</td>
<td>38</td>
<td>2.2</td>
</tr>
<tr>
<td>No radio available</td>
<td>164</td>
<td>9.6</td>
</tr>
<tr>
<td>Not at home</td>
<td>117</td>
<td>6.9</td>
</tr>
<tr>
<td>Don’t think about it—never listen</td>
<td>71</td>
<td>4.2</td>
</tr>
<tr>
<td>Miscellaneous environmental reasons</td>
<td>43</td>
<td>2.5</td>
</tr>
<tr>
<td>Usually listen, but not today</td>
<td>19</td>
<td>1.1</td>
</tr>
<tr>
<td>Not in mood</td>
<td>12</td>
<td>0.7</td>
</tr>
<tr>
<td>Don’t bother—too lazy</td>
<td>4</td>
<td>0.2</td>
</tr>
<tr>
<td>Poor quality reception</td>
<td>2</td>
<td>0.1</td>
</tr>
</tbody>
</table>

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

*This correlates with the 6 and 11 p.m. listening.
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 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:

<table>
<thead>
<tr>
<th>Serial Listeners</th>
<th>29%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Listeners</td>
<td>34%</td>
</tr>
<tr>
<td>A.M. non-listeners</td>
<td>37%</td>
</tr>
</tbody>
</table>

*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.

*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 programmed 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)

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**Location of activity and concurrent radio listening**

<table>
<thead>
<tr>
<th>Location</th>
<th>Time Spent in Room % of Time Awake</th>
<th>Radio Listening % of Time in Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>KITCHEN</td>
<td>62 0%</td>
<td>29 7%</td>
</tr>
<tr>
<td>BEDROOM</td>
<td>21 1</td>
<td>24 7</td>
</tr>
<tr>
<td>LIVING ROOM</td>
<td>3 5</td>
<td>46 3</td>
</tr>
<tr>
<td>DINING ROOM</td>
<td>2 1</td>
<td>42 9</td>
</tr>
<tr>
<td>OTHER ROOMS</td>
<td>6 6</td>
<td>17 5</td>
</tr>
<tr>
<td>AWAY FROM HOME</td>
<td>5 3</td>
<td>5 7</td>
</tr>
</tbody>
</table>

**Percent time in rooms with and without radios**

<table>
<thead>
<tr>
<th>Location</th>
<th>Listening</th>
<th>Non-Listening</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROOM WITH RADIO</td>
<td>15 4%</td>
<td>23 3%</td>
<td>38 7%</td>
</tr>
<tr>
<td>ROOM WITHOUT RADIO</td>
<td>11 5%</td>
<td>42 1</td>
<td>53 6%</td>
</tr>
<tr>
<td>NOT INDICATED</td>
<td></td>
<td></td>
<td>7 7</td>
</tr>
<tr>
<td>TOTAL</td>
<td>26 9%</td>
<td>65 4%</td>
<td>100 0%</td>
</tr>
</tbody>
</table>

**SPONSOR**
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.
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 stations 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 Launten, 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
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.
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 billion 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.


WTIC's 50,000 watts represented nationally by Weed & Co.
because 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 distract's 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.
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 53d 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:

<table>
<thead>
<tr>
<th>State</th>
<th>Average Cash Farm Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUTH DAKOTA</td>
<td>$7,213</td>
</tr>
<tr>
<td>IOWA</td>
<td>$8,122</td>
</tr>
<tr>
<td>NEBRASKA</td>
<td>$7,571</td>
</tr>
<tr>
<td>NORTH DAKOTA</td>
<td>$7,060</td>
</tr>
<tr>
<td>MINNESOTA</td>
<td>$4,918</td>
</tr>
</tbody>
</table>

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.
**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)
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, 1.6% 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 loses 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.

K TOK, 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). K TOK’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.
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!

REPRESENTATIVES:
UNITED STATES
Adam J. Young Jr. Incorporated
CANADA
All-Canada Radio Facilities Limited

TORONTO

Looking forward to the next twenty years!
### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward A. Altshuler</td>
<td>Ross, Gardner &amp; White, L. A., publ. radio dir</td>
<td>Same, asst TV dir</td>
</tr>
<tr>
<td>Ted Byron</td>
<td>N. W. Ayer, H. wood</td>
<td>Same, TV, motion picture consultant</td>
</tr>
<tr>
<td>George J. Glastied</td>
<td>Kenyon &amp; Eckhardt, N. Y.</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Richard Dann</td>
<td>Fonte, Cone &amp; Belding, N. Y., radio dept</td>
<td>Roy de Graaf Consultants, N. Y., radio script consultant</td>
</tr>
<tr>
<td>F. G. Ewolmer</td>
<td>Danger-Fitzgerald-Sample, Chi.,</td>
<td>Swannay, Drake &amp; Bennett, :hi., radio dir</td>
</tr>
<tr>
<td>Sherman K. Ellis</td>
<td>LaRoche &amp; Ellis, N. Y., special consultant</td>
<td>D'Orzima Corp of America, N. Y., sIs, mule dir</td>
</tr>
<tr>
<td>James Emmett</td>
<td>McKim, Toronto</td>
<td>Swannay, Drake &amp; Bennett, N. Y.</td>
</tr>
<tr>
<td>Frank Flint</td>
<td>Craven &amp; Hedrick, N. Y., vp</td>
<td>Same, radio dir</td>
</tr>
<tr>
<td>Mitchell Grayson</td>
<td>Montgomery Ward &amp; Co., Chi., ass media dir</td>
<td>Kenyon &amp; Eckhardt, N. Y., TV producer</td>
</tr>
<tr>
<td>Paul H. Gainer</td>
<td>William B. Remington, Springfield, Mass., vp</td>
<td>Same, media dir</td>
</tr>
<tr>
<td>Dale Josephson</td>
<td>Mayera, L. A., acct exc</td>
<td>McNulty &amp; Josephson (new), Portland, Ore., partner</td>
</tr>
<tr>
<td>Herbert F. King</td>
<td>Danger-Fitzgerald-Sample, Chi., media dept</td>
<td>Same, partner, exec vp</td>
</tr>
<tr>
<td>M. L. Lieberman</td>
<td>Grant, N. Y.</td>
<td>Peck, N. Y., media dir</td>
</tr>
<tr>
<td>R. C. Littlston</td>
<td>Xoth &amp; Hedrick, Dallas</td>
<td>J. Walter Thompson, H. wood, TV producer</td>
</tr>
<tr>
<td>Robert A. MacCartney</td>
<td>Frank Quarant, L. A.</td>
<td>McNulty &amp; Josephson (new), Portland, Ore., partner</td>
</tr>
<tr>
<td>Sture R. Nelson</td>
<td>Ross, Gardner &amp; White, L. A.</td>
<td>Same, partner, head</td>
</tr>
<tr>
<td>Paul Olafson</td>
<td>Swaney, Drake &amp; Bennett, Chi.</td>
<td>John W. Shaw, Chi., media dir</td>
</tr>
<tr>
<td>Rudolph Pecorini</td>
<td>Ceyer, Neuwol &amp; Ganger, N. Y., acct exec</td>
<td>Same, media dir</td>
</tr>
<tr>
<td>Gerald F. Perry</td>
<td>McLaughlin, Jordan, Phila.</td>
<td>Perry Advertising (new), Dallas, head</td>
</tr>
<tr>
<td>John H. Pugh</td>
<td>MacLaren, Vancouver, mg</td>
<td>Marketers, L. A., media, research dir</td>
</tr>
<tr>
<td>Frank Rybicke</td>
<td>Booth, Vickery &amp; Schwinn, N. Y., pres</td>
<td>Same, TV head</td>
</tr>
<tr>
<td>Bernard L. Sackett</td>
<td>Lennen &amp; Mitchell, H. wood, radio mgr</td>
<td>Bernard L. Sackett (new), Phila., head</td>
</tr>
<tr>
<td>Grecmen Sharp</td>
<td>LeValley, Chi., media dir</td>
<td>Lenoity, Chi., media dir</td>
</tr>
<tr>
<td>John Sheldon</td>
<td>Same, acct group dir</td>
<td>Same, vp in chge new business</td>
</tr>
<tr>
<td>B. Vermon Stelle</td>
<td>Same, vp in chge new business</td>
<td>Harold F. Standish, Montreal, acct exec</td>
</tr>
<tr>
<td>Thaddeus T. Tolle</td>
<td>Danger-Fitzgerald-Sample, N. Y., Standard Brands acct exec</td>
<td>Danger-Fitzgerald-Sample, N. Y., Standard Brands acct exec</td>
</tr>
<tr>
<td>Henry Turnbll</td>
<td>Brissacher, Van Norden, L. A., acct exec</td>
<td></td>
</tr>
<tr>
<td>Travis Wells</td>
<td></td>
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### Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storrs J. Case</td>
<td>Tire distributor, Van Nuys, Calif.</td>
<td>Sun Oil Co, Phila., adv mgr</td>
</tr>
<tr>
<td>Donald Lauter</td>
<td>Quaker Oats Co, Chi., acct vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Marvin L. Leider</td>
<td>Sears, Roebuck &amp; Co, Chi.</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>William K. Shaugnessy</td>
<td>Chicago Daily Times, chief copy writer</td>
<td>No-Enamel Corp, Chi., adv mgr</td>
</tr>
<tr>
<td>Fredric J. Trump</td>
<td>Royal Pharmaceutical Corp, N. Y., pres</td>
<td>McCann-Erickson, N. Y., Revlon Products acct exec</td>
</tr>
</tbody>
</table>

### New Agency Appointments (Continued from page 10)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quaker Oats Co, Peterborough, Ont.</td>
<td>Garden supplies</td>
<td>Spitzer &amp; Mills, Toronto</td>
</tr>
<tr>
<td>Quaker Oats Co, Lafayette, Calif.</td>
<td>Garden supplies</td>
<td>Ad Fried, Oakland</td>
</tr>
<tr>
<td>Peter Reeves Inc, N. Y.</td>
<td>Garden supplies</td>
<td>Wiley, France &amp; Haverport, N. Y.</td>
</tr>
<tr>
<td>Regan Bros, Mpls.</td>
<td>Garden supplies</td>
<td>Olinsted &amp; Foley, Mpls</td>
</tr>
<tr>
<td>Robinson Lloyds Ltd, N. Y.</td>
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<td>Wiley, France &amp; Haverport, N. Y.</td>
</tr>
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<td>John Schlimm &amp; Co, Alhambra, Calif.</td>
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<td>William Kester, H. wood</td>
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<tr>
<td>Southern California State Dental Assn, L. A.</td>
<td>Garden supplies</td>
<td>Bishop, L. A.</td>
</tr>
<tr>
<td>Taylor B. Coan, N. Y.</td>
<td>Garden supplies</td>
<td>St. Georges &amp; Keys, N. Y.</td>
</tr>
<tr>
<td>Tillamook County Creamery Assn, Tillamook, Ore.</td>
<td>Garden supplies</td>
<td>Butstore, Constance &amp; Gardner, Portland</td>
</tr>
<tr>
<td>Tri-State Atlantic Airlines, N. Y.</td>
<td>Garden supplies</td>
<td>J. R. Kuplick, N. Y.</td>
</tr>
<tr>
<td>Vernon Building Supply Co, L. A.</td>
<td>Garden supplies</td>
<td>M. M. Young, L. A.</td>
</tr>
<tr>
<td>Western Alps Lines, L. A.</td>
<td>Garden supplies</td>
<td>Buchanan, L. A.</td>
</tr>
<tr>
<td>Wire Recording Corp of America, N. Y.</td>
<td>Garden supplies</td>
<td>Berland, N. Y.</td>
</tr>
<tr>
<td>Wisconsin Liquor Co, Milw.</td>
<td>Garden supplies</td>
<td>Schoenfeld, Hube &amp; Green, Chi.</td>
</tr>
</tbody>
</table>
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 181/2 million dollars, 31/2 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.
TV FILM

(Continued from page 32)

The 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 audience 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, Last 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
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 assignment 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 equipment, $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

---

**EXTRA REACH**

**GETS EXTRA RESULTS**

**KXOK ALONE DELIVERS**

**OVER "22.1% OF THE LISTENING AUDIENCE "MORNING - NOON - NIGHT" IN THE THIRTY COUNTRIES 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 RMB 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 co-institutional survey in thirty counties surrounding St. Louis. Over 109,000 calls were completed by Edward G. Downes and Co. Ask your John Blair man about this advertising service. Offices conveniently located in New York, Chicago, Detroit, St. Louis, Los Angeles and San Francisco.

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**FEBRUARY 1948**

---

**ST. LOUIS 1, MO. • CHESTNUT 3700**

**630 KC • 5000 WATTS • FULL TIME**

Owned and operated by the St. Louis Star-Telegram
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.

NIBC 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.

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

WKAX

BIRMINGHAM, ALA.

1000 Watts   900 KC.

Ganus C. Scarborough
Gen. Mgr.

SPONSOR
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, WTTTh, WMLA-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 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 been allowed 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.

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 with newspapers via the air. The rivalry is natural, since the stations are owned by competing papers which have never been 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 length 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.

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
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!
CHECKING SPOTS
(Continued from page 29)

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 hypoing sales. Mogul's generally only check audiences.

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.

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

Paul H. Raymer Co., National Representative

Sponsor

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—can you afford to let your competitors buy customers at less cost than you do?
<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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<td>9</td>
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**Note:** The above table represents a typical TV schedule for February 1948, with programs listed for each network (ABC, CBS, MBS, NBC). The exact content and titles of the programs are not specified in the document.
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
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<th>FRIDAY</th>
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February 1948
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 '47)
WHEC 44.4
PROOF OF THE PULLING!*

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>NATIONAL HOOPER</th>
<th>WHEC</th>
</tr>
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<tbody>
<tr>
<td>American Melody Hour</td>
<td>9.9</td>
<td>16.4</td>
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<tr>
<td>Baby Snooks</td>
<td>13.4</td>
<td>27.0</td>
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<tr>
<td>Big Sister</td>
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<td>Big Town</td>
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</tr>
<tr>
<td>Durante &amp; Moore</td>
<td>12.4</td>
<td>18.1</td>
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<td>Ellery Queen</td>
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<td>19.8</td>
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<tr>
<td>Family Hour</td>
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<td>11.4</td>
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<tr>
<td>Frank Sinatra</td>
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<td>18.2</td>
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<td>Ginny Simms</td>
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<td>18.5</td>
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<td>Grand Slam</td>
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<td>12.9</td>
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<td>Hour of Charm</td>
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<th>WHEC</th>
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<td>House Party</td>
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<tr>
<td>Inner Sanctum</td>
<td>12.9</td>
<td>26.9</td>
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<tr>
<td>Jack Carson</td>
<td>10.1</td>
<td>16.9</td>
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<tr>
<td>Joan Davis</td>
<td>13.7</td>
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<td>Lux Theater</td>
<td>23.8</td>
<td>38.1</td>
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<td>Mayor of the Town</td>
<td>9.1</td>
<td>19.6</td>
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<tr>
<td>Meredith Willson</td>
<td>6.5</td>
<td>17.5</td>
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<tr>
<td>Mr. Keen</td>
<td>10.8</td>
<td>22.4</td>
</tr>
<tr>
<td>Our Gal Sunday</td>
<td>6.8</td>
<td>13.1</td>
</tr>
<tr>
<td>Ozzie &amp; Harriet</td>
<td>11.5</td>
<td>25.0</td>
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<tr>
<td>Romance of Helen Trent</td>
<td>6.9</td>
<td>11.5</td>
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<tr>
<td>The Thin Man</td>
<td>10.8</td>
<td>22.6</td>
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<td>Vaughn Monroe</td>
<td>8.6</td>
<td>16.4</td>
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<tr>
<td>Vix Pop</td>
<td>8.7</td>
<td>19.9</td>
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<tr>
<td>Your Hit Parade</td>
<td>12.3</td>
<td>24.2</td>
</tr>
</tbody>
</table>

*From Fall-Winter Hooper Survey, 1946-1947*

GOOD Morning!
GOOD Afternoon!
GOOD Evening!

WHEC of Rochester
N. Y.
5,000 WATTS

FEBRUARY 1948
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
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. Postcards, 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.
PRESS AGENTS
(Continued from page 26)

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 men 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 boat ride 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

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
WBOS 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
KXWW St. Louis
KONO San Antonio
KNUS San Diego
KEEN San Jose
KFMI 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

IT’S THE
Audience
THAT MAKES A
STATION GREAT

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

SPONSOR
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...
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**

<table>
<thead>
<tr>
<th></th>
<th>First Year</th>
<th>Second Year</th>
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</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$135,000</td>
<td>$155,000</td>
</tr>
<tr>
<td>Newspaper Lineage</td>
<td>342,000 lines</td>
<td>280,000 lines</td>
</tr>
<tr>
<td>Programs Ratings</td>
<td>+0.5*</td>
<td>-1.0*</td>
</tr>
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**INDEPENDENT P. A.**

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<th>First Year</th>
<th>Second Year</th>
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</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$85,000</td>
<td>$105,000</td>
</tr>
<tr>
<td>Newspaper Lineage</td>
<td>438,000 lines</td>
<td>488,000 lines</td>
</tr>
<tr>
<td>Programs Ratings</td>
<td>+1.3*</td>
<td>+0.9*</td>
</tr>
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</table>

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

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

Atlantic City's Hotel of Distinction

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
Bob Hawk
Woody Herman
Jackie Selig
Dinah Shore*
Rudy Vallee
Mark Warne||
Ala Young

*Alber couldn't hold both Kate Smith and Dinah Shore. It was either Smith or Shore.
(Alber represented Warnoe 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).

60.4
Average for entire survey

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<th>A</th>
<th>B</th>
<th>C</th>
<th>Others</th>
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<tr>
<td>WHIZ</td>
<td>17.2</td>
<td>9.0</td>
<td>5.8</td>
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<tr>
<td>MORNING, NOON AND NIGHT . . . WHIZ dominates in Southeastern Ohio.</td>
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</tbody>
</table>

• 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 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 confusion. 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. Laudemilk, The McCormick-Armstrong Co., Wichita, votes for "area advertising" or "pinpoint 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 ashen 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 signaled 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 "hoof er" 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 glamour 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

Name..............................................................
Company..............................................................
Address..............................................................
City.............................................................. Postal Zone ...... State
Your Position..............................................................

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

PUBLICATIONS INC. • 40 WEST 52 STREET, NEW YORK 19 • PLAZA 3-6216
In four weeks WLW reaches 81.2% of the 3 1/4 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 3 1/4 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 3 1/4 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.
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.

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

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

BILL O'NEIL, President