

Radio is growing bigger—p. 26

Too y... te, but... —p. 21

C... single click—p. 27

Auto... se histories—p. 30



Bob Hope campaign sends 500,000 cakes of soap to CARE—p. 1

# SPONSOR

*For buyers of broadcast advertising*



NEW YORK 20 N Y  
ROCKEFELLER PLAZA  
NATL BOSTON CO  
WILLIAM S HUBBARD  
10-48 1107C

TODAY'S VALUE  
**SWAN SWAN**  
SOAP FLOATING SOAP  
LARGE SIZE REG. SIZE

# Tradition: One Year Old

Tradition matures slowly in Virginia.

But ask a Virginian about WTVR, the South's first television station and he'll quickly convince you that tradition needn't be 100 years old.

WTVR, by its first birthday, had captured the hearts and eyes of Virginians.

In the Old Dominion State they look to Havens & Martin stations to make history. The WMBG log is studded with "firsts." WCOD was Richmond's pioneer FM outlet. After a year of operation, WTVR is still the only TV station in Virginia.

Linked to the whole world by NBC and NBC-TV, these are your First Stations of Virginia.



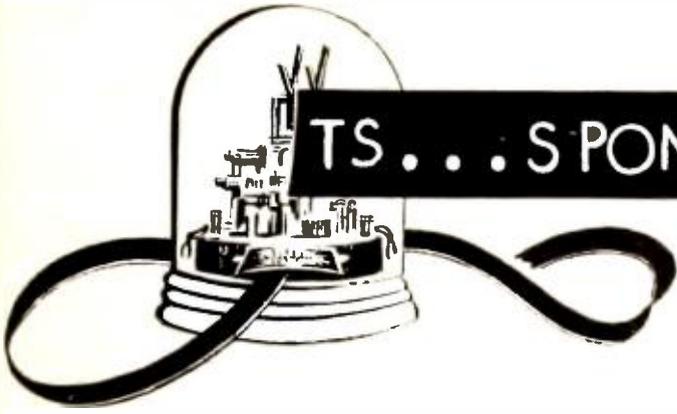
**WMBG** AM

**WTVR** TV

**WCOD** FM

*First Stations of Virginia*

Havens and Martin Stations, Richmond 20, Va.  
John Blair & Company, National Representatives  
Affiliates of National Broadcasting Company



# TS...SPONSOR REPORTS...

## ..SPONSOR REPORT

23 May 1949

**Hope helps  
wash Europe**

Bob Hope's drive to send soap overseas will sell 1,000,000 bars of Swan in four weeks. For each two wrappers Lever Bros. is sending bar of soap to children of continent via CARE.

-SR-

**WJLB returns  
to foreign  
language**

WJLB, Detroit, has switched back to 100% foreign-language programming. Thirteen months of all-English hit station in same manner that Cowles' attempted transformation of WHOM, Jersey City, hit that station—in pocketbook.

-SR-

**Drug chains  
to try TV?**

Regional drug chains are said to be combining with manufacturers to telecast network hour show each Saturday night.

-SR-

**Family expenses  
increasing**

Arno Johnson, J. Walter Thompson v.p., reported to American Marketing Association that family expenditures increased in every important classification since 1941. Formal education, up 35%; auto transportation, up 148%; recreation, up 158%; household operation, up 100%. Johnson asked "why be pessimistic" in face of these facts.

-SR-

**4-month TV  
ad bill totals  
\$7,904,239**

Advertisers spent \$7,904,239 during first four months of 1949 in TV. Networks received \$2,878,448, selective TV \$3,036,576. Retailers spent \$1,989,215. Figures from N. C. Rorabaugh.

-SR-

**Rural media  
advertisers still  
love farm dollar**

Farm magazine and radio advertising continues up while most other specialized advertising shows a downward trend. Although farmers are downgrading their expectations of last few years, subsidies and price floors make farm earnings look good to advertisers for at least another year.

-SR-

**NBC's AM-TV  
joint operation  
to be axed**

Who's boss of NBC-TV is still unsettled, although Ike Showerman, now in Chicago, is supposed to come to New York as topper of NBC's visual department. Integration of TV with regular network operations, which followed Frank Mullen's exit, is on way out. AM and TV operations are due for competitive stance, rather than current unrealistic Damon-and-Pythias setup.

-SR-

**Gruen to buy  
Sunday night  
NBC half-hour**

Gruen watch is buying half-hour Sunday night on NBC. This will be first new NBC sponsor since exodus of big-time programs to CBS, and is first of two network sponsors Niles Trammell is set to sell before reorganizing web.

**Radio bigwigs bypass OSU meeting** Ohio State University's annual radio conclave was non-brass meeting in contrast with previous years' star-studded meetings. Stress currently in radio is on commercial side of broadcasting, which OSU has virtually ignored for many years.

-SR-

**ASCAP NAB—TV battle continues** Battle of grand (production numbers) vs. small rights (music sans production), which everyone expected to complicate license agreements between TV and ASCAP, has caused impasse between National Association of Broadcasters and that music-licensing association. Once again broadcasting is depending on backlog of rights controlled by BMI to protect it until what it feels to be fair license agreement is reached. Ach is that ASCAP doesn't control production rights of many of its composers, and wants "extra" fees for TV production numbers using music.

-SR-

**NARSR tries direct selling to Waltham** Waltham Watch invited National Association of Radio Station Representatives to give its trustees and officials "works" at meeting. Pitch was that radio built certain watch companies and it could reestablish Waltham as great American name in watches. It was NARSR first major presentation direct to advertiser.

-SR-

**Biggest TV qualitative test for "Quiz Kids"** Schwerin-Miles Lab-NBC test of "Quiz Kids" on special TV survey of 13,000 viewers in Midwest is largest ever attempted. New York special test of same visual program used 1,500 studio panel. Results will be reported 15 June.

-SR-

**WRC competitive pitch is against newspapers** WRC latest presentation, prepared by Jim Seiler, is strictly competitive with newspapers. In facts-and-figures study, NBC's O&O station in Capital matches its costs with Washington newspaper advertising.

---

## capsuled highlights

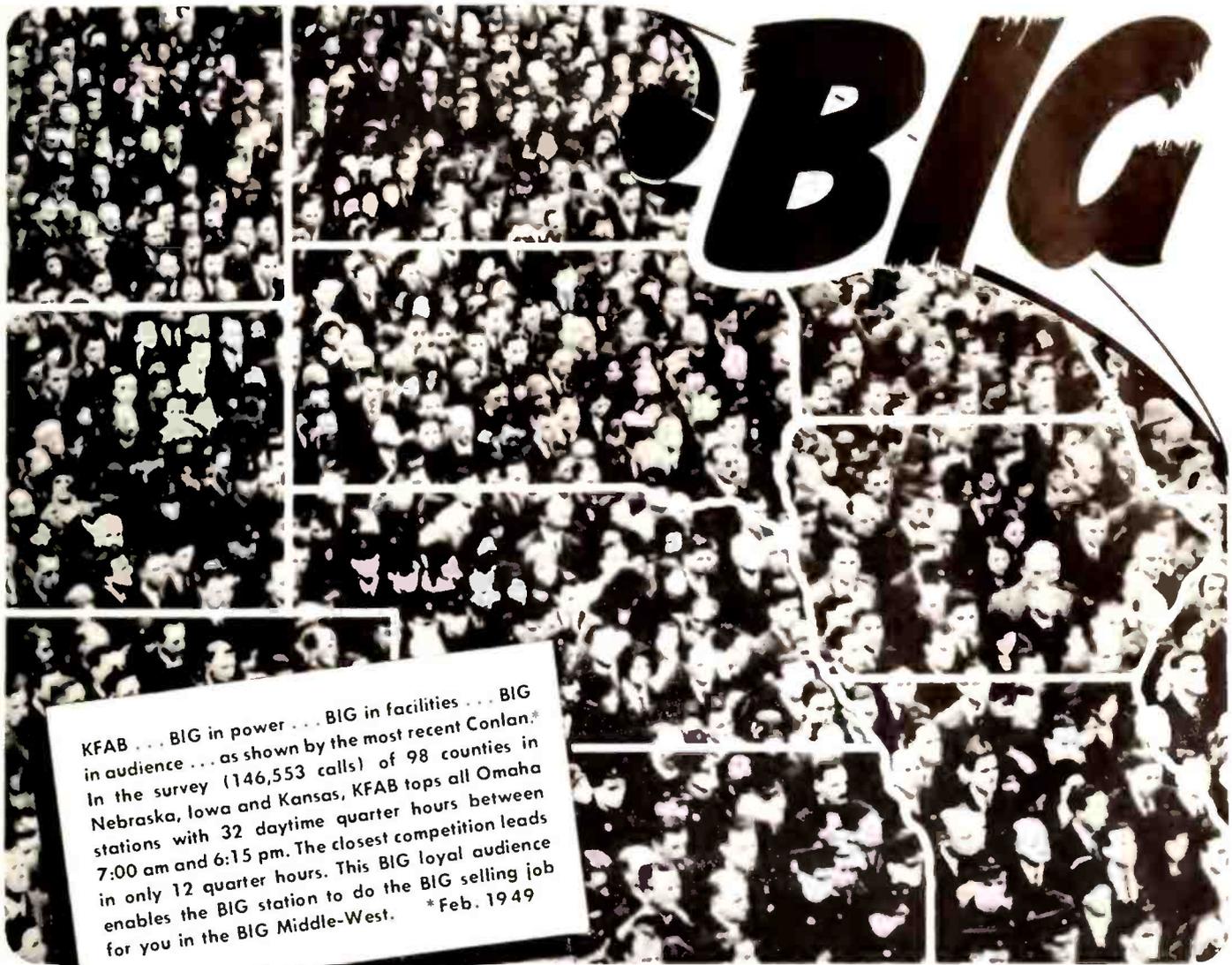
### IN THIS ISSUE

- Youth listens** in a manner far different than adults. It is the great unsurveyed section of the broadcast audience. page 21
- Folk music selling** effectiveness is detailed in another report on "The universal language." page 24
- The broadcast audience** is still very much a question mark in ever so many sponsors' minds. SPONSOR reveals some facts and figures nobody knew 'til now. page 26
- Cuticura hit new hits** when it turned to radio. page 27
- What writers contribute,** and don't contribute, to daytime serial success. page 28

- Auto selling facts** are capsuled to complete SPONSOR's five-part story on this industry. page 30
- TV profits** for dealers are often in accessories, so SPONSOR reports on Polaroid. page 52

### IN FUTURE ISSUES

- How daytime serials sell** 6 June
- America's outpost,** Puerto Rico 6 June
- National ratings—**what's wrong with them 6 June
- Sez and radio** 6 June
- TV Trends** 6 June



KFAB . . . BIG in power . . . BIG in facilities . . . BIG in audience . . . as shown by the most recent Conlan.\* In the survey (146,553 calls) of 98 counties in Nebraska, Iowa and Kansas, KFAB tops all Omaha stations with 32 daytime quarter hours between 7:00 am and 6:15 pm. The closest competition leads in only 12 quarter hours. This BIG loyal audience enables the BIG station to do the BIG selling job for you in the BIG Middle-West. \*Feb. 1949

**50,000 WATTS**

**KFAB**

*Your Columbia Station*

**OMAHA, NEBRASKA**

Represented by **FREE & PETERS, INC.**

General Manager, **HARRY BURKE**

**40 West 52nd**

**SPONSOR REPORTS** 1  
**40 WEST 52ND** 4  
**ON THE HILL** 8  
**NEW AND RENEW** 13  
**MR. SPONSOR: HENRY SCHACHTE** 16  
**P.S.** 18  
**TOO YOUNG TO VOTE, BUT . . .** 21  
**THE UNIVERSAL LANGUAGE** 24  
**RADIO IS GROWING BIGGER** 26  
**CUTICURA CLICK** 27  
**THE SECRET LIFE OF A SOAP OPERA** 28  
**THE AUTOMOTIVE PICTURE** 30  
**MR. SPONSOR ASKS** 34  
**4-NETWORK PROGRAM COMPARAGRAPH** 47  
**POLAROID PARADISE** 52  
**SPONSOR SPEAKS** 62  
**APPLAUSE** 62



Published biweekly by SPONSOR PUBLICATIONS INC., Executive, Editorial and Advertising Offices: 40 West 52 Street, New York 19, N. Y.; Telephone: Plaza 3-2116. Chicago Office: 340 N. Michigan Avenue; Telephone: Financial 1-76. Publication Offices: 32nd and Elm, Baltimore, Md.; Sub. Office: United States 58 a year, Canada \$9. Single copy 15c. Printed in U. S. A. Copyright 1949 SPONSOR PUBLICATIONS INC.

Editor and Publisher: Norman R. Glenn. Secretary: Treasurer: Elmer Cooper. Glenn, Editor: Joseph M. K. Adler. Associate Editor: Frank Bannister. Charles Sinclair. Dan R. Egan. Researcher: Stella Brauner. Art Director: Edward Weil. Advertising Director: Lester J. Blumenthal. Advertising Department: Al H. LeBlanc; Robert Turner. Chicago Manager: Jerry Glynn Jr.; (Los Angeles) Dunham A. Scott & Co., 2978 Wilshire Blvd.; (San Francisco) Dunham A. Scott & Co., Mills Bldg. Circulation Manager: M. Bruce Kaye. Circulation Department: Melvin Chmura. Fulfillment Office: Secretary to Publisher: Virginia Strumlin.

COVER PICTURE: The best of the nation men, women, and children buy Swin up in order to have Lever Bar Soap and L'EAU CAIRE, etc. by a Bob Hope photo.

**NO IMPOSSIBLE DEMANDS**

In your 25 April issue under *Sponsor Reports*, the third item is about our client, Bu-Tay Products, Ltd.

We have not asked any radio stations to put on any contests for Rain Drops and, as far as we know, none have. Also, Rain Drops has a very able sales organization, composed of leading food brokers in various parts of the country.

While we have no compunction about asking, and getting, complete cooperation from media when placing schedules, we do feel that this item is worded in such a way as to indicate that we make impossible demands on radio stations.

Thanks for a swell magazine from which the writer gets a great deal of pleasure.

P. E. GAILEY  
*Glasser-Gailey*  
*Los Angeles*

Food-broker sales organizations are not construed generally as being the sales staffs of manufacturers represented by brokers. SPONSOR did not mean to imply in "Sponsor Reports" that Glasser-Gailey made "impossible demands" upon radio stations.

**SUMMER SELLING**

I'd appreciate your sending us another copy of your *Summer Selling* (9 May) issue, as we have already found very practical use for the material contained therein. Please bill this office accordingly.

BEELL HERMAN  
*Edward Petry & Co.*  
*Dallas, Tex.*

**FOLK MUSIC TEARS**

You grieve us deeply when you say in your article on hillbillies at county and state fairs that the *National Barn Dance* makes only one appearance each year at the Illinois State Fair. Of course, this is true of the show as a whole, but a record of never less than 175 county and state fairs from New Hampshire to Wyoming for ten years still stands as the paramount appearance record for the units featuring groups of stars from the station staff. And WLS will be in there again this year.

LARRY KURTZE  
*Service Unlimited*  
*Chicago*

*The Texas Rangers*  
**"AMERICA'S FINEST WESTERN ACT"!**



The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH Productions  
 KANSAS CITY 6, MISSOURI

**XLing**  
 IN THE  
**Pacific Northwest**

Serving 3,835,800 people

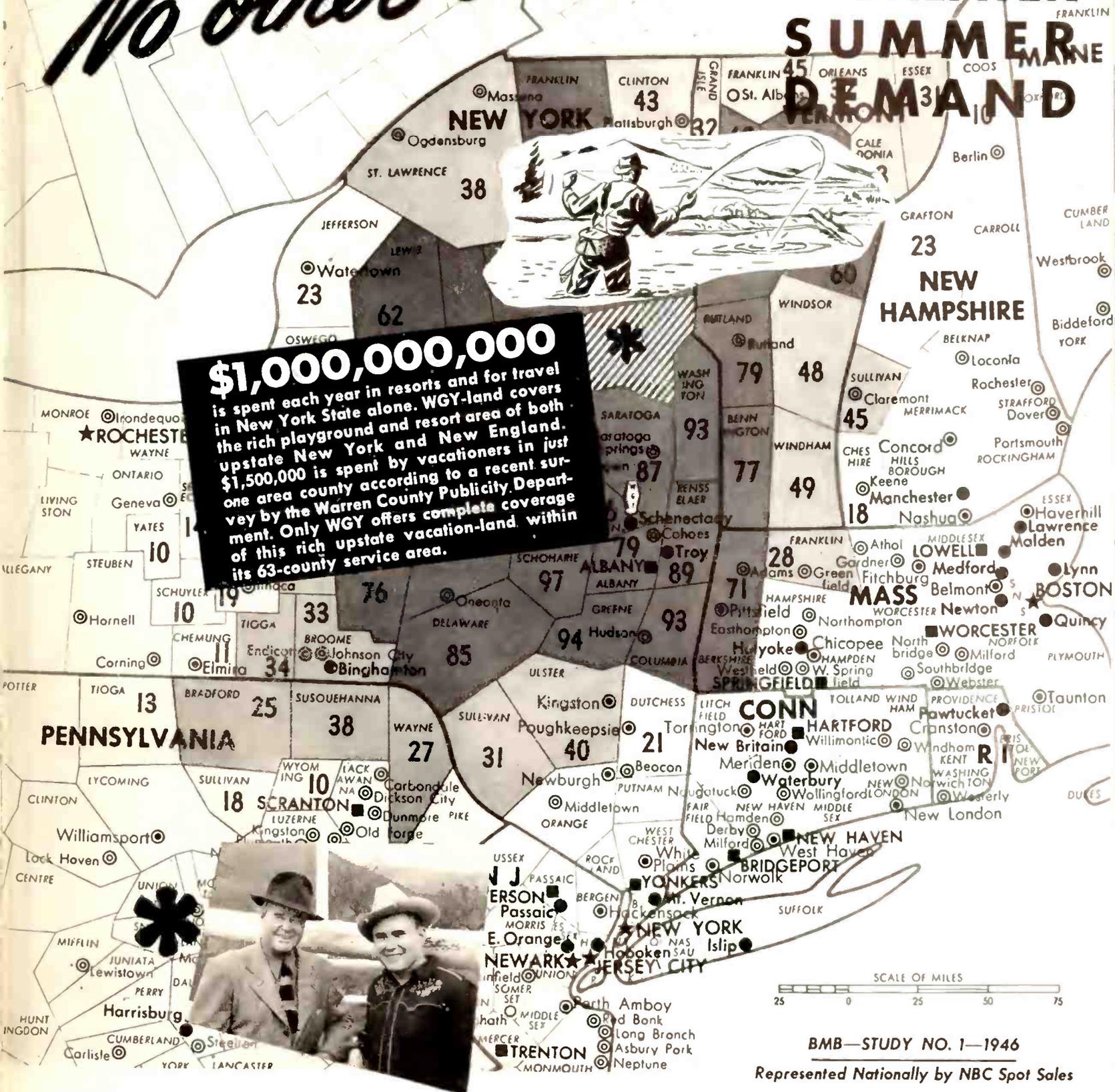
- **WASHINGTON**  
 KING — Seattle  
 KXLE — Ellensburg  
 KXLY — Spokane
- **OREGON**  
 KXL — Portland
- **MONTANA**  
 KXLF — Butte  
 KXLJ — Helena  
 KXLK — Great Falls  
 KXLL — Missoula  
 KXLQ — Bozeman

**Pacific Northwest Broadcasters**

Sales Managers  
**Wythe Walker Tracy Moore**  
 EASTERN WESTERN

# No other station

# SUPPLIES A GREATER SUMMER DEMAND



**\$1,000,000,000** is spent each year in resorts and for travel in New York State alone. WGY-land covers the rich playground and resort area of both upstate New York and New England. \$1,500,000 is spent by vacationers in just one area county according to a recent survey by the Warren County Publicity Department. Only WGY offers complete coverage of this rich upstate vacation-land within its 63-county service area.



BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

"Our name is Garry; there are nine of us in our family. We are one of 12,760 families in Warren County. We own and operate the Raring Braak Dude Ranch, Lake George, N. Y. Every season we have approximately 1,000 guests from as many as 22 states, and as far away as London, England and Canada. From the time our guests prepare for their vacations and enter WGY-land, each one spends an average of \$100 per person, totalling \$100,000. We have four radios and the favorite radio station at the ranch is WGY. It's the only station that our family and guests can hear clearly and consistently all the time. Many of our guests bring their own portable radios, and soon acquire the WGY habit."

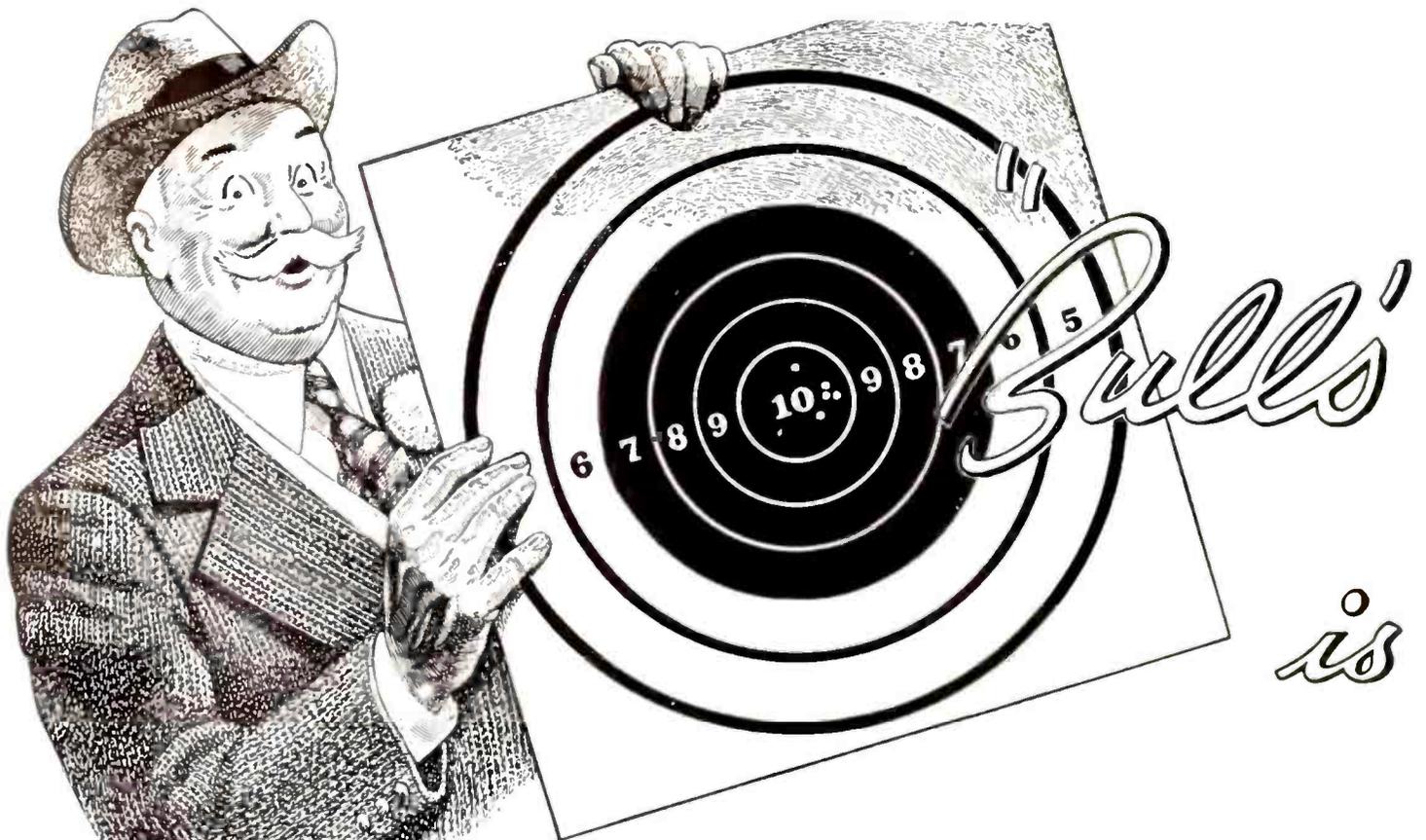
*Joseph Garry*

-810 on your dial  
50,000 Powerful watts  
affiliated with NBC

# WGY

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ○ 25,000—50,000 ◎ 10,000—25,000 ○ Under 10,000



Albuquerque  
 Beaumont  
 Boise  
 Boston-Springfield  
 Buffalo  
 Charleston, S. C.  
 Columbia, S. C.  
 Corpus Christi  
 Davenport  
 Des Moines  
 Denver  
 Duluth  
 Fargo  
 Ft. Wayne  
 Ft. Worth-Dallas  
 Honolulu-Hilo  
 Houston  
 Indianapolis  
 Kansas City  
 Louisville  
 Milwaukee  
 Minneapolis-St. Paul  
 New York  
 Norfolk  
 Omaha  
 Peoria-Tuscola  
 Philadelphia  
 Pittsburgh  
 Portland, Ore.  
 Raleigh  
 Roanoke  
 St. Louis  
 Seattle  
 Syracuse

KOB  
 KFDM  
 KDSH  
 WBZ-WBZA  
 WGR  
 WCSC  
 WIS  
 KRIS  
 WOC  
 WHO  
 KVOO  
 WDSM  
 WDAY  
 WOWO  
 WBAP  
 KGMB-KHBC  
 KXYZ  
 WISH  
 KMBC-KFRM  
 WAVE  
 WMAW  
 WTCN  
 WMCA  
 WGH  
 KFAB  
 WMBD-WDZ  
 KYW  
 KDKA  
 KEX  
 WPTF  
 WDBJ  
 KSD  
 KIRO  
 WFBL

NBC  
 ABC  
 CBS  
 NBC  
 CBS  
 CBS  
 NBC  
 NBC  
 NBC  
 ABC  
 ABC  
 NBC  
 ABC  
 ABC  
 ABC-NBC  
 CBS  
 ABC  
 ABC  
 CBS  
 NBC  
 ABC  
 ABC  
 CBS  
 CBS  
 NBC  
 NBC  
 ABC  
 NBC  
 CBS  
 CBS  
 NBC  
 CBS  
 CBS

Television

Baltimore  
 Ft. Worth-Dallas  
 Louisville  
 Minneapolis-St. Paul  
 New York  
 St. Louis  
 San Francisco

WAAM  
 WBAP-TV  
 WAVE-TV  
 WTCN-TV  
 WPIX  
 KSD-TV  
 KRON-TV

•

*"Eye Radio"*

LOCALIZED

RADIO

This message is being written on March 28, 1949. Yesterday's temperature was 85 in Richmond, 76 in New York, 56 in San Francisco, 83 in Washington, D. C., and 41 in Minneapolis. In some areas, it's time to talk about the "warm-weather advantages" of your products, be they dairy-goods or deodorants. . . . In other areas, ice is still on the ponds.

Whether it's in March, August or December, almost any day of the year is "differ-

ent" in vast America. And with national spot (Bull's-Eye) radio, you can make that difference help you to *sell goods*.

Here at Free & Peters there's nothing we like better than talking to advertising people who want to quit generalizing in their radio selling—who want to capitalize on the fact that sales are made in local stores, and for just such local reasons as the local temperature. How about discussing it with us, *today?*

FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

•



### **Distribution costs for food must be cut**

Distribution costs on food from processor to consumer must be cut if reasonable profit margin is to be maintained, according to recent confidential survey. Minimum services at a retail level and maximum advertising to set demand before consumer goes shopping are objectives set forth in survey. Broadcast advertising is used as example of way to distribute mass products with minimum of waste effort and cash per sale.

### **Pro-business indoctrination of college professors in works**

Every advertising medium will be used to try to sell college professors that "big business" is not all bad and that "big labor" isn't all lily-white. The Foundation for Economic Education in Washington is spearheading the drive. Plans for profs to spend a number of weeks in plants of great corporations this summer is part of project, and indoctrination through commentators and columnists on the air and in print is also part of long-term operation.

### **Savings still waiting to be tapped by ad drive**

There will be no serious attempt to tap the big buying backlog represented by savings, which are three times what they were in 1940, until a new labor bill is passed. Pro-business groups in and out of government feel that tightness of buying will help prevent passing of an all-out pro-labor bill. Once new regulations are set, there'll be a release of rose-colored facts through government sources that will make present broadcast reporting of gloom seem like a bad dream.

### **"Basing point" moratorium will release national ad dollars**

Freight absorption will be permitted with the "basing point" ruling of the Federal Trade Commission being put in moth balls for the next few years. This will permit many companies to resume national advertising plans which were dropped because under FTC ruling many firms with national distribution were placed in a non-competitive position with local firms.

### **FCC "no" won't stop editorializing on the air**

Current decision of Federal Communications Commission to continue its Mayflower decision in effect will not deter stations that desire to editorialize, it's understood. This is because no action will be taken against stations as long as their editorializing avoids the appearance of slander or libel. Judge Miller of the NAB will continue his battling for "freedom of speech on the air," a battle he thought he had already won.

### **Anti-chain-store propaganda starting all over again**

Despite fact that most states have repealed statutes discriminating against chain-store operation and thus forced chains into super-market operations, there will be a number of attempts both on the Hill and in state capitals to figure out way to curtail giant markets, just as the number of stores in individual states has been restricted. Before action becomes too hot, several big chains will take to the air ostensibly to sell private brands, but actually to spread the word that chains are the "poor man's" food-and-merchandise department stores.

### **Give-away programs excite "do-righters" again**

Announcement that NBC will pit a giant give-away program against its once premier star, Jack Benny, has brought letters to the FCC almost in the quantity that reached it following the great anti-give-away drive last year. If simon-pure NBC goes give-away, what is there left to us, is the purport of the letters which seem to many web-men as being more subtly inspired than indignantly spontaneous.

### **Big corporative "idea" selling again attacked in Congress**

Idea selling via advertising is getting a going-over in Congress. Senator Hubert Humphrey's attack on the American Telephone and Telegraph Company for including advertising in its rate-making base is typical of senatorial thinking on advertising in general. While Advertising Council has helped give respectability to all media, it still hasn't converted many congressmen.

### **Diary-survey method may be used by census**

Radio's diary method of survey may be used by U. S. census to cover the farmer who can't be reached through normal census routine of knocking on doors. Director of Census J. C. Capt feels that farmers will cooperate with census even more than they do with radio surveys.

### **War contract trade advertising still being "talked" about**

For the past 13 months the Munitions Board of the armed services has been "trying" to codify a plan so that advertising can be a part of production costs under Army, Navy, or Air Force contracts. Media (mostly trade publications) do not feel in a position to force action, and so have to stand by while nothing happens.

# WOW!

# Again A BETTER BUY!



## LOOK AT THESE *HOOPER* COMPARISONS:

### AVERAGE WOW RATINGS BY TIME PERIOD COMPARED WITH NATIONAL RATINGS

	WOW AVERAGES	NATIONAL AVERAGES (Same Shows)
EVENINGS .....	18.7	14.0
EARLY EVENINGS .....	15.8	7.8
SUNDAY DAYTIME .....	9.7	6.5
SATURDAY DAYTIME .....	6.5	2.7
WEEKDAY A.M.'s .....	6.0	4.2
WEEKDAY AFTERNOONS .....	7.6	6.0

Based on (for WOW) Omaha-Council Bluffs, October 1948 thru February 1949  
—CM Report

(For National Ratings) Fall-Winter 1948-49 (Oct. thru Feb.) Comprehensive Hooper Report

*There is NO Substitute  
for LISTENERS!*

Strong Listener-Loyalty . . . 590 kilocycles  
. . . NBC and top locally-produced shows  
. . . have done it again!

WOW's 5-month Hoopers are far above  
those of the average station.

Ask any WOW salesman or John Blair  
man to show you the breakdowns by indi-  
vidual time segments and programs.

*Comparison Will Prove  
WHEN YOU BUY WOW  
You Buy the Best!*

RADIO STATION  
**WOW** INC.  
OMAHA, NEBRASKA  
590 KC • NBC • 5000 WATTS  
Owner and Operator of  
**KODY AT NORTH PLATTE**

John J. Gillin, Jr., President & Gen'l Mgr.  
John Blair & Co., Representatives

**TWENTY-SIX YEARS OF SERVICE  
IN THE RICH MISSOURI VALLEY**



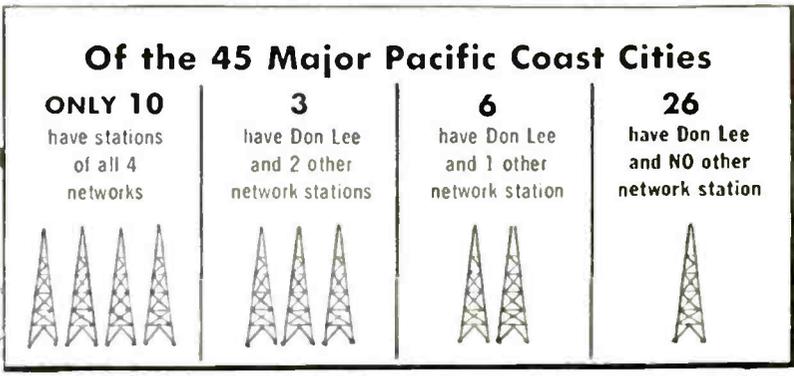
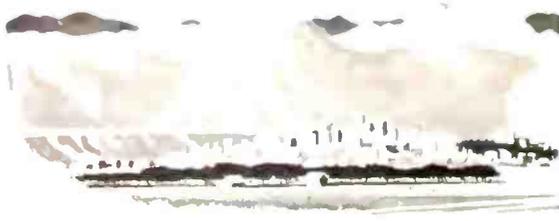
**ARE YOU POURING IT ON  
IN THE RIGHT PLACES  
ON THE PACIFIC COAST?**

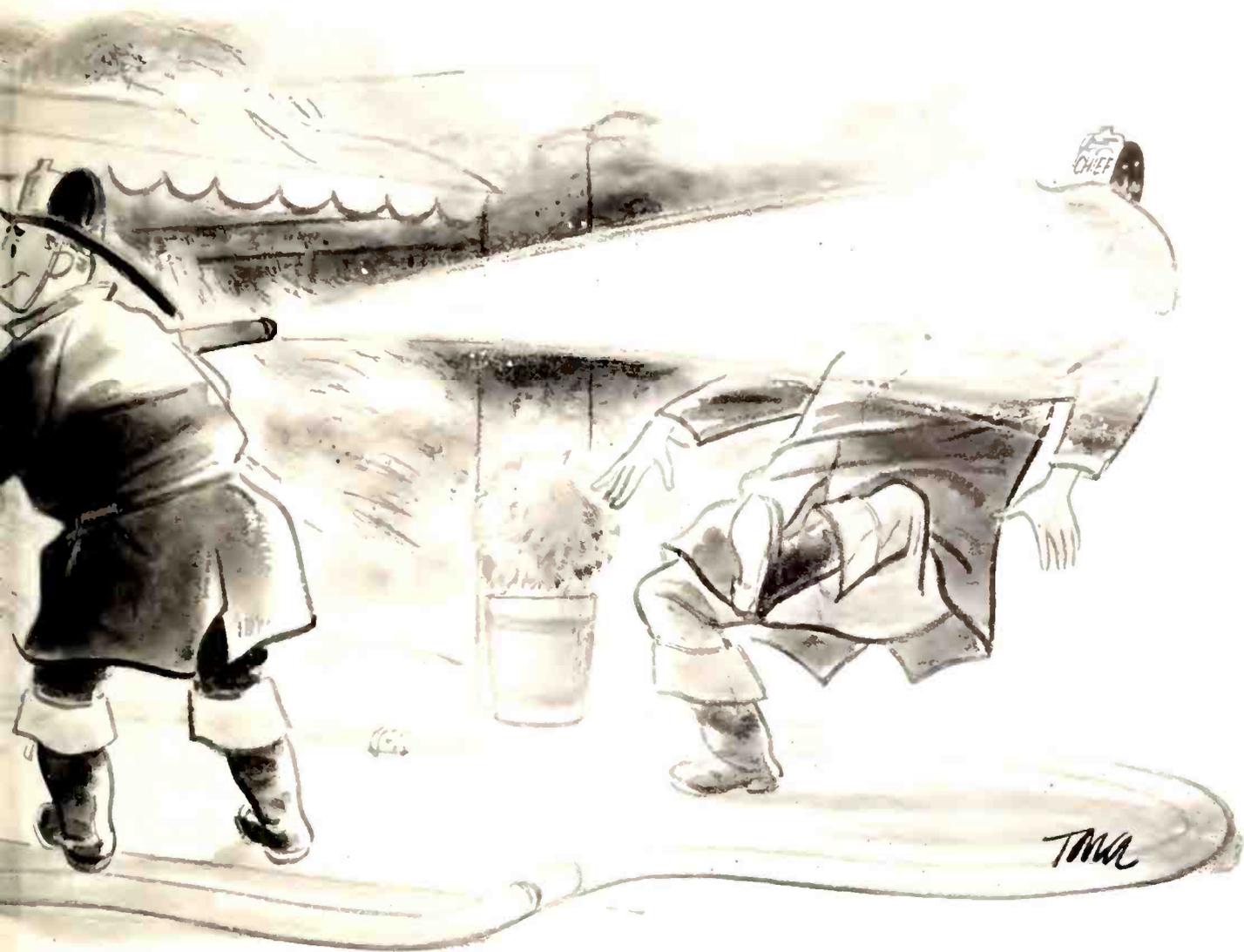
**I**N THE HOTTEST sales territory in the country (the Pacific Coast), be sure you're pouring it on in the right places. Be sure your network is Don Lee, the only network with enough stations to get your sales message across in 45 important markets.

Mountains up to 15,000 feet high surround many Pacific Coast markets and make long-range broadcasting unreliable. Don Lee, with 45 stations, broadcasts *from within* the buying markets, where people listen to their own *local* network station rather than to out-of-town or distant ones.

Advertisers with complete market distribution use the network that gives them complete market penetration to match. One of these is Miles California Company, now in its 16th year on the Don Lee

LEWIS ALLEN WEISS, *Chairman of The Board* • WILLY H. BROWN, *President* • WARD D. INGRIM, *Vice Pres. in charge of Sales*  
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • *Represented Nationally by JOHN BLAIR & COMPANY*





Network with the Alka-Seltzer Newspaper of the Air. Make your Pacific Coast advertising pay off with more sales by pouring it on in the right places: the 45 important markets delivered by Don Lee.

**Don Lee Stations On Parade: KGY—OLYMPIA, WASHINGTON**

*The only network station in Washington's capital city, KGY has a tremendous popularity due to its local features vital to 3,000 state employees and a broad school program in which every school in Thurston County participates. You benefit from such typical localized service and listener loyalty when your advertising is on the 45 stations of the Don Lee Network.*

*The Nation's Greatest Regional Network*

*Mutual*  
**DON LEE**  
BROADCASTING SYSTEM

# NEW FUTURES

There's a great show on KVOO every Saturday evening at 6:15 which brings hope, inspiration and real progress to many fine folk who deserve to and will make use of their latent abilities through this encouraging program! Conducted by Cy Tuma, genial and gifted KVOO staff member (himself a victim of Polio) *NEW FUTURES* makes available an effective channel through which handicapped people find useful, happy lives unfolding before them. Cy originated and developed this fine humanitarian program which is building new and lasting happiness for the handicapped among KVOO's ever growing and staunch listenership. We are proud of *NEW FUTURES* — another KVOO first!

CY TUMA, originator of the program *NEW FUTURES*

New Futures is typical of the public service efforts of KVOO which continually seek to make available more and more of the better and important things of life to all of our listeners through intelligent programming.

**RADIO STATION KVOO**  
 EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES  
**50,000 WATTS** **OKLAHOMA'S GREATEST STATION** **TULSA, OKLA.**

SPONSOR

## New and renew

selective

## New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Home Foods, Inc	Duff's Baking Mixes	W. Earl Bothwell (N.Y.)	Indef* (Expanding campaign in natl major mkts)	Partic in women's shows; late Jun; 13 wks
Bristol-Myers Co	Cream Hair Oil, Liquid Deodorant	Doherty, Clifford & Shenfield (N.Y.)	Indef* (Test campaign for new products, Pacific and Rockies) 200-300 (Natl campaign, all major mkts)	E.t. spots, breaks; May-Jun; 13 wks
Chrysler Corp (Dodge Motors Div)	Dodge "Wayfaver" (low-price model)	Ruthrauff & Ryan (N.Y.)	Indef* (Limited campaign, Midwest & Pacific)	E.t. spots, breaks; May 23-Jun 6; 1-4 wks
F. W. Fitch Co	Shampoo, Tonic, Shaving Creams	Campbell-Mithun (Minn.)	Indef* (Test campaign for new product in Midwest) 100-150*	Spots, breaks near sports shows; Jun-Jul; 13 wks
Grove Laboratories, Inc	"Care" Deodorant	Gardner (St. Louis)	Indef* (Limited campaign in South, Southwest)	Spots, breaks; early Jun; 13 wks
Griesedieck Western Brewery Co	"Stag" Beer	Maxou (Chi.)	Indef* (Limited campaign in Southwest, Midwest)	Spots, breaks; early Jun; 6-13 wks
La Primadora Cigar Corp	Cigars	Pedlar & Ryan (N.Y.)	Indef* (Trial run, May expand later)	"Stan Lomax" (WOR); MTWTF 6:45-7 pm; May 5; 13 wks
Lever Brothers (Pepsodent Div)	Rayve Hair Products	J. Walter Thompson (Chi.)	Indef* (Summer campaign, Supplements network radio, magazines)	E.t. spots, breaks; early Jun thru summer
McKesson & Robbins, Inc	Yodoro	J. D. Tarcher (N.Y.)	Indef* (Special summer campaign, Natl)	Partic in women's shows; early Jun thru summer
Vacuum Foods Corp	Minute Maid Orange Juice	Doherty, Clifford & Shenfield (N.Y.)	Indef* (Limited expansion; follows distrib)	"Bing Crosby" e.t. show; Jun-Jul; 13 wks
Welch's Grape Juice Co	Grape Juice	Lenneu & Mitchell (N.Y.)	Indef* (Limited campaign, Seasonal, Major mkts)	E.t. spots, breaks; early Jun thru summer

\*Station list set at present, although more may be added later.  
(Fifty-two 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)



## New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Allied Food Industries (Holiday Macaroon Mix)	A. W. Lewin	WNBW, Wash	Film spots; May 5; 13 wks (r)
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stauffer, Colwell & Bayles	WNBT, net	Film spots; May 1; 13 wks (n)
American Tobacco Co (Lucky Strikes)	N. W. Ayer	WJZ-TV, N.Y.	Film spots; Apr 25; 9 wks (n)
AS Beck Shoe Corp	Dorland	WXYZ, Det	Lady's Charm; Tu 1:30-5:00 pm; May 21; 13 wks (r)
Bulova Watch Co	Biow	WNBW, Wash	Film spots; Feb 2; 52 wks (r)
B.V.D. Corp (Men's Apparel)	Grey	WNBW, Wash	Film spots; June 3; 53 wks (r)
Cameo Curtains Co	Sloane	WNBT, N.Y.	Film spots; Apr 21; 13 wks (n)
Esso Standard Oil Co	Marshall & Pratt	WMAL, Wash	Film spots; June 2; 4 wks (n)
Hoffman Beverage Co	Warwick & Legler	WCBS-TV, N.Y.	Film spots; Apr 11; 26 wks (n)
Ironrite Ironer	Brooke, Smith, French & Dorrance	WJZ-TV, N.Y.	Petticoat Parade; Mon 8-8:05 pm; 13 wks (n)
Lincoln-Mercury Division (Ford Motor Co)	Kenyon & Eckhardt	WXYZ, Det WENR, Chi WMAL, Wash	Weather anncts; May 8; 39 wks (r)
Lord & Taylor	Warren	WJZ-TV, N.Y.	Fashions On Parade; Wed 9-9:30 pm; Apr 27; 10 wks (n)
McCall Corp (McCall Magazine)	Federal	WENR, Chi WXYZ, Det WJZ-TV, N. Y.	Film spots; May 28; 4 wk (n)
New York Central System	BBDO	WABD, N.Y. WCBS-TV, N.Y. WNBT, N.Y.	Film spots; Apr 24; 52 wks (n)
Pabst Sales Co (Beer)	Warwick & Legler	WCBS-TV, N.Y.	Film spots; May 3; 13 wks (n)
Peter Paul Inc (Candy)	Platt-Forbes	WCBS-TV, N.Y.	Film spots; Apr 13; 25 wks (n)

● In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

## New and Renewed Television (Continued)

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Procter & Gamble (Tide)	Benton & Bowles	WNBT, N.Y.	Film spots; Apr 25; 52 wks (n)
Roosevelt Raceway	BBD&O	WCBS-TV, N.Y.	Film anncts; Apr 19; 13 wks (n)
Wildroot Co (Hair Tonic)	BBD&O	WBEN-TV, Buffalo	The Mad Hatters; Wed 7:30-7:45; May 11; 13 wks (n)
Westinghouse Electric Corp (Appliances)	Met ann-Erickson	WCBS-TV, net	Studio One; Wed 10-11:00 pm; May 11; 32 wks (n)
Toni Co (Home Permanent Sets)	Foote, Cone & Belding	WCBS-TV, net	That Wonderful Man; Thurs 9-9:30 pm; June 2; 53 wks (n)
Zaehner Foods Inc (Cheese)	Brismacher, Wheeler & Staff	WNBT, N.Y.	Film spots; Apr 21; 11 wks (n)

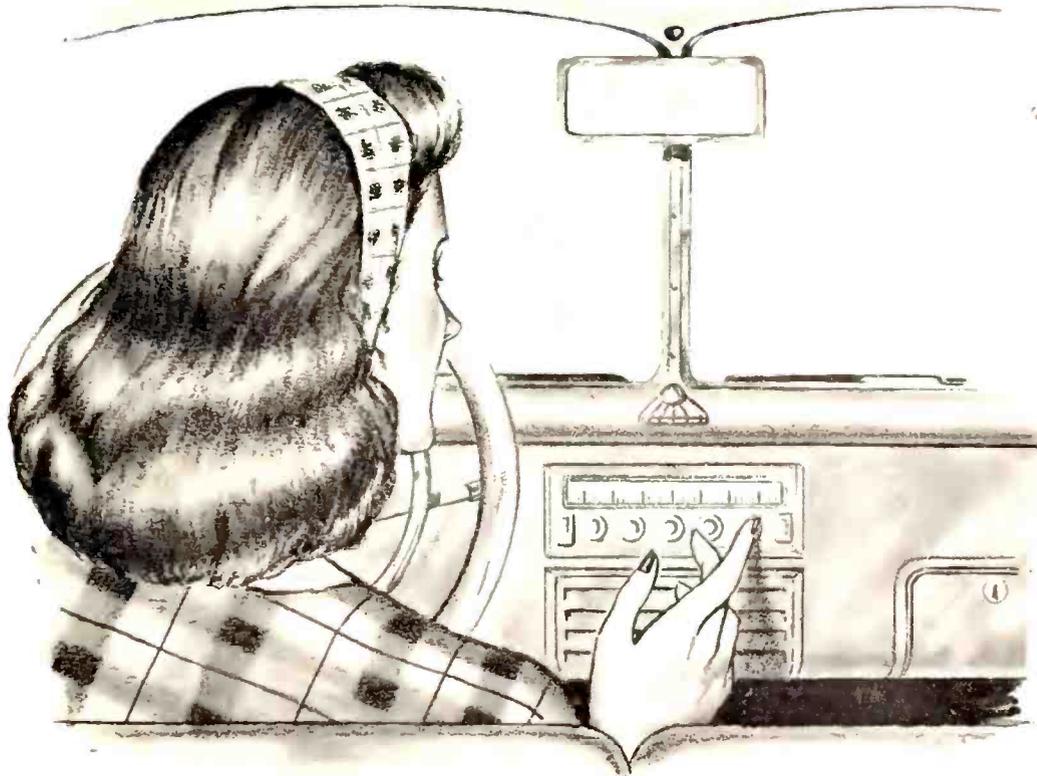
## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Samuel A. Alter	Coca-Cola Corp, N. Y., asst to vp in chge bottling sls	Biow, N. Y., vp
Cliff W. Auhuehon	Gardner, St. L.	Prater, St. L., acct exec
Charles J. Basch III	—	Gibraltar (new), N. Y., pres
Beauveau Beals	—	A. E. Aldridge, Phila., acct exec
James Gordon Bennett	ABC, N. Y., adsg dir	Sheldon, Quick & McElroy, N. Y., radio, TV dir
Leo Berman	—	Gibraltar (new), N. Y., vp
W. L. Bunnagan	Roche, Williams & Cleary, Phila., acct exec, art dir	Van Diver & Carlyle, N. Y., acct exec
Haring Chandor	—	Smith, Smalley & Tester, N. Y., acct exec
Kenneth E. Chernin	William H. Weintraub, N. Y.	Riger, Sheehy & Chernin (new), Binghamton, N. Y., partner
John R. Christie	Buchanan, L. A., vp	Dan B. Miner, L. A., acct exec
Holder Morrow Collier	Holder Morrow Collier, Chi., pres	Roche, Williams & Cleary, Chi., vp
Jerome Dobin	Ellis, N. Y., copy chief, acct exec	Same, vp
F. Clifford Estey	Reineke, Meyer & Finn, Chi.	W. W. Garrison, Chi., vp
Van M. Evans	Deutsch & Shea, N. Y., gen mgr	Same, vp
James A. Forsyth	Santa Barbara Tourist publication, Santa Barbara Calif., publisher	J. Walter Thompson, S. F., acct exec
Joe Gans	—	Thwing & Altman, N. Y., vp in chge radio, TV
Harold W. Gihhs	J. Walter Thompson, Chi.	William S. Bishop, Chi., vp, acct exec
Harry B. Goldsmith Jr.	Russel M. Seeds, Chi., vp	Same, media dir
Walker Graham	Grant, Detroit	Geyer, Newell & Granger, N. Y., Nash Motors acct exec
Marvin L. Grant	—	Mann-Ellis, N. Y., acct exec, radio, TV dir
Wilfred Guenther	WQAM, Miami, Fla.	Huehle, Cinci., radio, TV dir
James Heffernan	Milne-Heffernan, Seattle, partner	Guild, Bascom & Bonfigli, S. F., acct exec
Helene Heinz	J. P. Smith Shoe Co, Chi.	M. M. Fisher, Chi., timebuyer
Lorence M. Hoagland	Fred Gardner, N. Y., sec	Same, media dir
Jack Hood	Davis-Hood, L. A., co-owner	Jordan, L. A., acct exec
Richard Hunter	Fullen & Smith & Ross, Cleve., vp	Arthur Meyerhoff, Chi., acct exec
Noran E. Kersta	William H. Weintraub, N. Y., TV dept	Same, vp, radio, TV dir
Leonard Kovin	—	Norman D. Waters, N. Y., acct exec
Thomas H. Laue	Rexall Drug Co, L. A., vp in chge sls prom, adv	McCann-Erickson, N. Y., vp
Monty Mann	Tracy-Locke, Dallas Tex., vp, media dir	Glenn, Dallas Tex., in chge office
Don Miller	Kenyon & Eckhardt, Detroit, acct exec	Same, vp, mgr
Norman B. Norman	William H. Weintraub, N. Y., acct exec	Same, vp
A. Alan Olshine	Advertising by Modern Age, N. Y.	Seymour Kameny, N. Y., acct exec
Steven Osgood	Laudo, Pittsb., radio prodn, timebuying dept head	James A. Stewart, Pittsb., media dir
Andrew G. Pallag	Roy S. Durrstine, N. Y.	Gordon & Mottern, N. Y., media dir
Murray Popkin	Jasper, Lynch & Field, N. Y.	Gordon & Mottern, N. Y., acct exec
Lloyd Prosser	BBD&O, N. Y., media dept	BBD&O, S. F., media dir
Donald Quinn	Lennen & Mitchell, N. Y.	Ruthrauff & Ryan, N. Y., timebuyer
Arthur A. Radkey	Show Productions Inc, N. Y., exec producer	Sive & Rosenfield, Cinci., radio, TV dir
Frederick R. Riger	Fred Wittner, N. Y.	Riger, Sheehy & Chernin (new), Binghamton N. Y., partner
Jack Robinson	Buckles, Dement, Chi., vp	Canley, Baltzer & Steward, S. F., acct exec
William H. Saul	Arthur Rosenberg, N. Y., acct exec	Arthur Meyerhoff, Milw., acct exec
Carl T. Schmidt	Milwaukee Journal, Milw.	—
Jack R. Schuunk	WEWS, Cleve., sls mgr	Ohio Advertising, Cleve., vp, acct exec
Nelson Seltrader	—	Grey, N. Y., radio, TV exec dir
Ralph W. Sheehy	Columbia Gas & Electric Corp, Binghamton N. Y., adv, pub rel dir	Riger, Sheehy & Chernin (new), Binghamton, N. Y., partner
Joseph Sill Jr.	Davis, L. A., radio, copy dir	—
J. I. Simons	Simons-Michelson, Detroit, acct exec	Erwin, Wasey, L. A., acct exec
Earl Simpson	—	Robins, Newton & Chapman, L. A., acct exec
Connie Tashof	WWDC, Wash.	Edwin Parkin, N. Y., acct exec
Arlene L. Walker	—	Kronstadt, Wash., acct exec
Seymour Walter	Universal Camera Corp, N. Y., adv, sls prom mgr	Gainsborough, N. Y., acct exec
Don M. Weil	Chairol Inc, N. Y., adv mgr	H. W. Hauptman, N. Y., acct exec
Robert Weston	Architectural Forum, N. Y.	Grant & Wadsworth, N. Y., acct exec
Wesley Winning	Richard A. Foley, Phila., asst sec-treasurer, media dir	Lippincott & Margulies, N. Y., acct exec
Jack Wyatt	Cecil & Presbrey, N. Y., radio, TV dir	Same, vp
—	—	Grey, N. Y., acct exec

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WATO, Oak Ridge Tenn.	MBS	Burn-Smith
WGKY, Charleston W. Va.	NBC	Robert Meeker
WLBY, Ladysmith Wis.	Independent	Thomas F. Clark

# SUMMERTIME MEANS ADDED LISTENING IN IOWA!



**T**HE fact that 41% of Iowa car owners have radios in their cars\* is especially significant in the summer.

On long trips, 60.1% of all Iowa car radios are in use "almost all the time" or "quite a bit of the time." On short trips, the remarkably high percentage of 36.6 are in use "almost all the time" or "quite a bit of the time."

These extra ("non-Hooper"!) listeners provide a substantial, year-round bonus audience in Iowa. *In summertime, this bonus audience may very well increase the total number of listeners, even as compared with wintertime figures. . . .*

Up-to-date, factual information on use of car radios is only one of many extremely interesting subjects covered in Iowa Radio

Audience Surveys. They confirm the Survey's 11-year policy of modernizing your old data—"bringing to light new information not previously gathered." Write for your copy today, or ask Free & Peters.

\*The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the eleventh annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interview of 9,224 Iowa families, scientifically selected from cities, towns, villages and farms. It is universally accepted as the most authoritative radio survey available on Iowa.

# W H I O

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

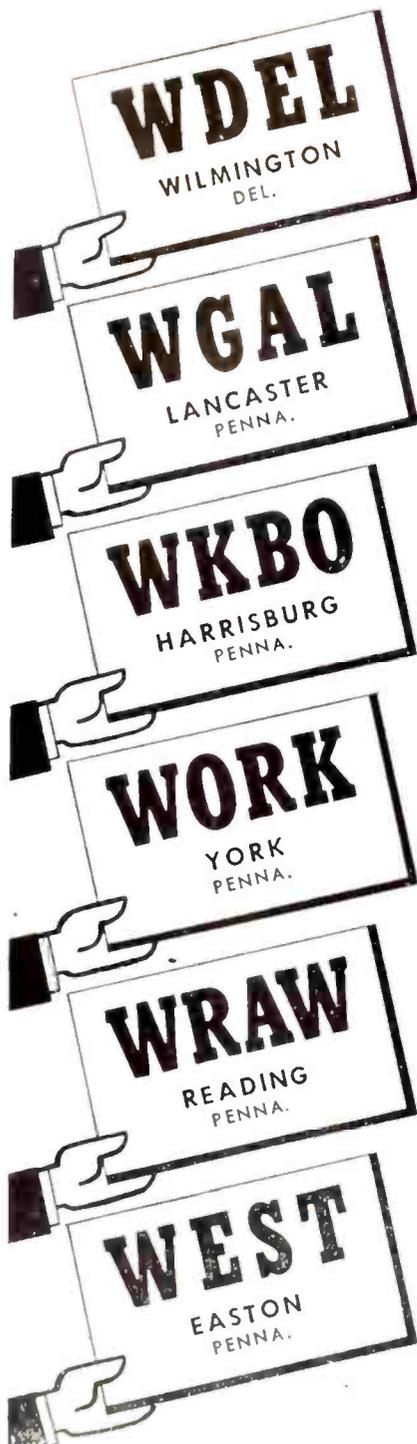
Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

**for profitable  
selling—  
INVESTIGATE**



Represented by



**ROBERT MEEKER**  
ASSOCIATES  
New York • Chicago  
San Francisco • Los Angeles

Clair R. McCollough  
Managing Director  
**STEINMAN STATIONS**



**Mr. Sponsor**

**Henry Schachte**

National Advertising Manager  
The Borden Company, New York

"To move a product," said Borden's Henry Schachte recently, "you have to move a mind." This, in a nutshell, is the thinking that motivates Schachte's advertising decisions for the far-flung Borden organization. Schachte came by this decision, and also the feeling that "new ideas" in advertising are not as important in the long run as one good idea that continues to pay off, in an advertising career that started with some seven years as a copywriter for General Electric, a later hitch of a half-dozen years with Young & Rubicam (one of the Borden agencies), and finally the job with Borden's, which he has filled since 1947.

Schachte inherited a tradition of advertising at Borden's which, so far as broadcast advertising went, ran counter to Schachte's opinion of the value of an idea that continues to deliver. The "Elsie" theme in Borden's printed advertising and promotion is one of America's great trademark successes, but Borden's past case histories of broadcast advertising show a long, long list of programs that ran for a year or so, and then were dropped. Schachte has changed much of this.

Borden's *County Fair* on CBS has built a good rating (latest: 6.0) for itself in its Wednesday night spot as a result of a continuous promotional build-up by Borden and the show's agency, Kenyon & Eckhardt. Schachte has an agencyman's regard for the adaptation of research to practical advertising problems, and the remainder of Borden's air advertising—a 17-station campaign for Starlac in selective radio, and a nine-station campaign for cheese products on TV films is the result of Schachte's determination to find out what forms of advertising influence the public at any given hour of the day or night. All Borden air advertising meshes like well-cut gears with all the other Borden advertising, and accounts for about 20% of a \$6,000,000 ad budget.

Schachte takes his job seriously. Once, when deep in the throes of concentration over an ad project, he rode half-way home (Weston, Conn.) on the commuters' special before he remembered he had a dinner date with his wife in New York.

fourth in a series  
explaining why SPONSOR  
is the best buy

# What are they reading at J. Walter Thompson... or at Erwin, Wasey?

Says Linnea Nelson, head timebuyer, J. Walter Thompson: "SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

Says Ray Simms, chief timebuyer, Erwin, Wasey:

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

There's nothing unique about these quotes. Ask any radio-minded timebuyer, account executive,

or national sponsor and you're likely to hear something equally enthusiastic. Why? Because

SPONSOR is their magazine, published 100%

for them. Because it's a practical buying tool.

Because three out of every four copies

(8,000 guaranteed) go to buyers.\*

\*An average of 10 1/2 paid subscriptions go to readers at each of the 20 top radio-billing agencies.

## Erwin, Wasey

Subscriptions to SPONSOR 8

Home 3 Office 5

Executives 1 Media Dir 1

Radio Dir 1 Radio Dept 2

Timebuyers 2 Others 1

Some Erwin, Wasey clients who subscribe: Albers Milling, Barbasol, Canada Dry Ginger Ale, Carnation Company, S. C. Johnson & Son, Nash Coffee, Railway Express, Seec & Kade.

## J. Walter Thompson

Subscriptions to SPONSOR 20

Home 11 Office 9

Executives 3 Timebuyers 6

Account Execs 3 Radio Dept 3

Radio Dir's 2 Others 3

Some J. Walter Thompson clients who subscribe: Bowman Dairy, Carter Products, Cella Vineyards, Elgin Watch, Ford Motor, Johns-Manville, Nashua Manufacturing, Kraft Foods, Penick & Ford, Pepsodent, RCA, Shell Oil, Ward Baking, J. B. Williams.

You're sure to hit home  
with sponsors and agencies  
when you advertise  
in SPONSOR

# SPONSOR

40 West 52 Street, New York 19

For buyers of Radio and TV advertising

**P.S.**

**See:** "Broadcasting and the broker"

**Issue:** 31 January 1949

**Subject:** Can broadcast advertising do an effective job for a brokerage firm?

The commission brokerage firm on Manhattan's narrow, bustling Wall Street that will break through the established "traditions" of brokerage advertising is indeed rare. Broadcast advertising, because it is often badly used by financial advertisers whose knowledge of the medium is limited, is usually at the bottom of the media list for advertising designed to sell investment counseling. However, the air medium continues to do an effective job for several financial advertisers who understand what its limitations (for them) are and what produces results.

The latest firm to prove this point is the 54-year-old investment-and-commission brokerage house of Harris, Upham & Company, a venerable power in the financial world with 25 branches and membership in 18 of the leading stock and commodity exchanges. Until June, 1948, Harris, Upham had used the bulk of its advertising budget in various financial journals and in the financial sections of the leading "conservative" newspapers. From time to time, many New York stations had pitched the idea of broadcast advertising to the firm, but without success. The first station to crack the ice was WOR, which lauded Harris, Upham as a Tuesday-Thursday advertiser for the Mutual co-op, *Fulton Lewis, Jr.*

Commercials, aimed at the highly-selective audience that Lewis attracts, did not stress the free booklets that brokerage houses generally offer. Rather, the advertising was based first upon an educational job regarding investments. Then, it continued with a pitch to visit the

Harris, Upham office for further information. So good were the results of this campaign that the staff of the investors'-service department had to be increased twice. No other advertising was used in the New York market. Said senior partner H. U. Harris, in what for conservative financial circles is virtually a war whoop of excitement: "We are very pleased with the reactions we have had to our sponsorship of this program."

By aiming "vertically" at the market to which they were selling, the Harris, Upham firm (it is continuing with *Fulton Lewis, Jr.*, as SPONSOR goes to press) is following in the footsteps of such pioneer brokerage advertisers as Philadelphia's Reynolds & Company, who sponsored the Philip Klein-produced *Leaders of Industry* on WPTZ last year, and Merrill Lynch, Pierce, Fenner & Beane, whose nine-week test with *America Speaks* on CBS-TV proved that network TV could do an effective promotion job for a financial advertiser.

**P.S.**

**See:** "FM's point-of-sale audience". P.S.

**Issue:** August 1948, October 1948

**Subject:** Current status of storecasting

Storecasting with the help of FM is a constantly expanding point-of-sale advertising medium. Not only are more and more stations and operators coming into the field of broadcast point-of-sale advertising, but Storecast Corporation of America (Stanley Joseloff) is opening the Pittsburgh area serving three chains: Thorofare Markets, Grant Eagle Markets, and Sparkle Markets through WKJS. Equipment for the supermarkets in Pittsburgh will be more involved than any installation thus far made for point-of-sale broadcast advertising. Different com-

(Please turn to page 42)



**RESULTS** *is the Buy-Word*

Audited Audiences, a WOV exclusive, gives you the dope you need to get you the results you want.

Get the facts... known, proven, tested facts on each of 5 Audited Audiences. You too, can take the guess out of buying.

Wake Up New York  
1280 Club  
Band Parade  
Prairie Stars

Italian language market  
2,100,000 individuals  
(larger than Pittsburgh).

Originators of  
*Audited Audiences*  
RALPH N. WEIL, Gen. Mgr.  
The Balling Company,  
National Representatives

**WOV**  
**NEW YORK**

Power...  
 + programming  
 + promotion  
 + public acceptance  
 = POPULARITY!

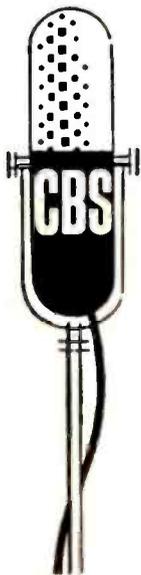
**power** ... 50,000 watts ... power to deliver the strongest signal of any Cleveland station in Cleveland, in Akron and in Canton ... power to cover a six billion dollar market area.

**programming** ... a balance of top CBS shows, local WGAR-created programs and public service features that has more Clevelanders listening to WGAR than any other station. (Fall-Winter '48-'49 Hooper Survey.)

**promotion** ... WGAR's promotion wins awards. (CCNY award for 1949.)

**public acceptance** ... makes WGAR the station with more than three million friends in northeastern Ohio ... truly "Cleveland's Friendly Station".

**popularity** ... the result of a wide-awake radio station operation ... the kind of radio service that helps bring people into stores to buy the products advertised on WGAR.



**WGAR**

**50,000 WATTS • Cleveland**

Represented Nationally by Edward Petry & Co.

**NORTH CAROLINA  
IS THE SOUTH'S  
No. 1 STATE**

**AND  
NORTH  
CAROLINA'S**

**No. 1  
SALESMAN  
IS**

**50,000  
WATTS  
680 Kc.**

**WPTF NBC  
AFFILIATE**

**RALEIGH, North Carolina**

**National Representative FREE & PETERS INC.**



WHEN TEENAGER INTERVIEWS TEENAGER ON BUYING AND LISTENING HABITS, NEW AND LITTLE RECOGNIZED FACTS ARE REVEALED

# Too young to vote, but . . .

**Don't underrate the 13-19 year old buying group**

**over-all** Youth listens more than adults—as high as 7.1 times as much in the case of a popular musical program and on an average of 2.4 times as much on all programs surveyed for NBC by the Gilbert Youth Research organization.

The under-13 year olds haven't received the thorough going-over that the 13-19 group received in this survey—but there is plenty of evidence that they also listen more than anyone has ever given them credit for. Programs like *Rumple Bumble* take their places with beloved characters of a previous generation like the Wizard of Oz. Unlike the Wizard, Rumple not

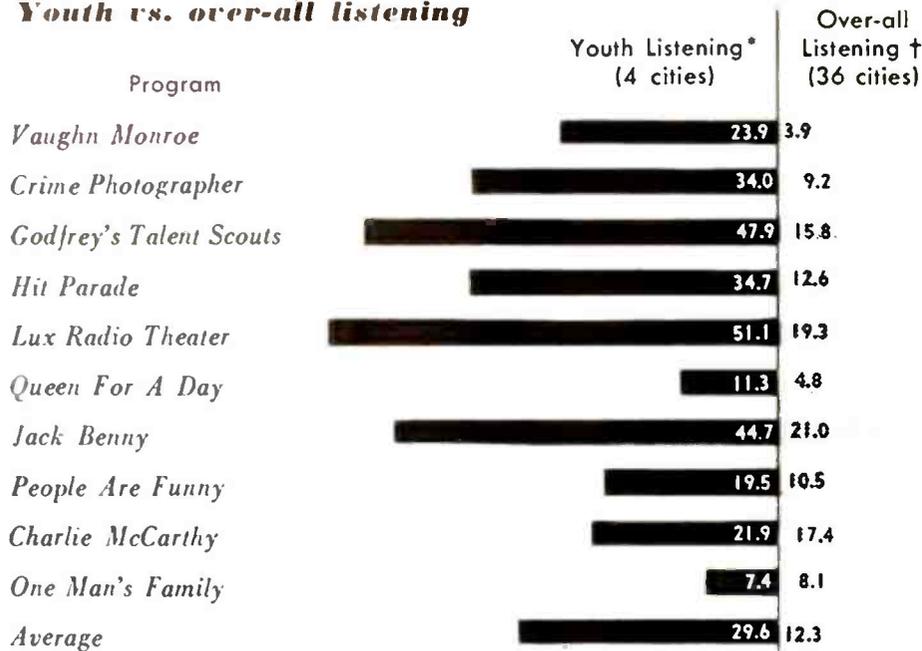
only entertains the wee ones but he makes them take their mothers by the hand to the department store sponsor and have her buy everything from records to clothes. The effective program addressed to the pre-school age doesn't blush at the fact that it's commercial. It frankly sells the kids—not the parents—and the kids make the parents buy.

While this report is devoted primarily to the 13-19 year olds and the multi-billion-dollar market they represent, it doesn't by-pass the market which the youngsters who have no money of their own to spend also represent. It's possible to lose millions

of dollars in sales, if the pre-school age youngsters are neglected.

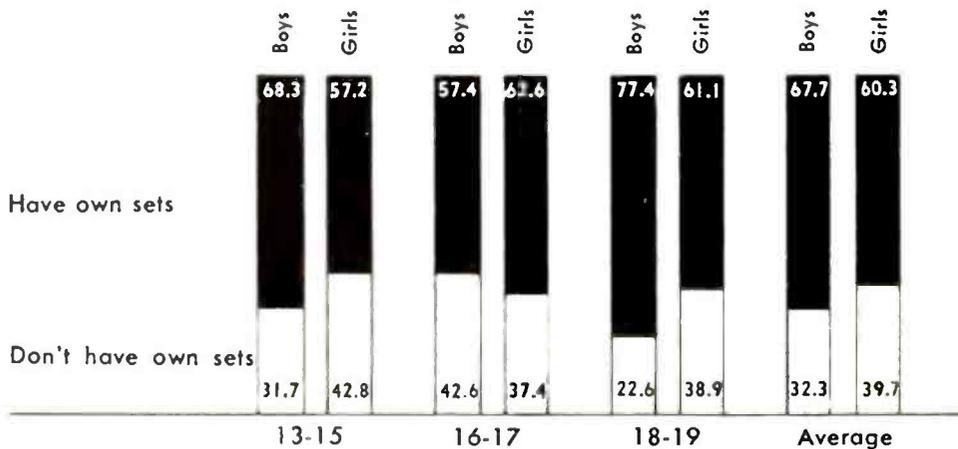
Teenagers do 33% of their listening on their own receivers and 64% of the respondents in the Gilbert survey had their own radio sets. It is this listening that is seldom reported by any current rating service, and except in special surveys, is not represented in Hooperatings. Only twenty-six percent of the youth sample checked by the survey in the four cities covered (Chicago, Philadelphia, Pittsburgh, and New York) testified to listening over the family radio. Significant also was the fact that over 25% of youth listening is not done at home at all but

### Youth vs. over-all listening



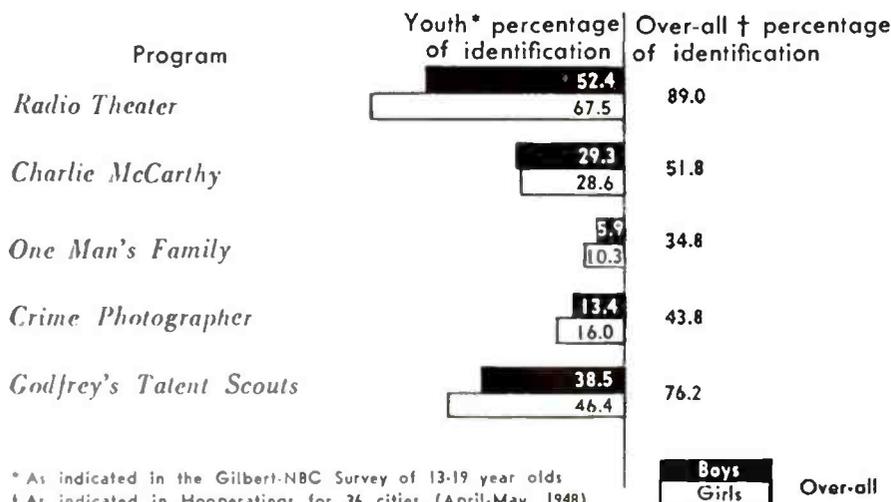
\* Percentage of interviewers listening as indicated in Gilbert-NBC Survey of 13-19 year olds  
 † Hooperating in telephone homes 15-21 May

### Juvenile set ownership\*—(13-19 year olds)



\* As indicated in the Gilbert-NBC Survey

### Youth vs. over-all sponsor identification



\* As indicated in the Gilbert-NBC Survey of 13-19 year olds  
 † As indicated in Hooperatings for 36 cities (April-May, 1948)

in friends' homes, in automobiles and other non-fireside spots. This latter listening also never appears on any radio circulation report.

This higher-than-adult listening isn't done by an audience without buying power. The purchase-impact of America's 13-19 year olds will reach \$9,798.-139,000 during 1950 according to *America's Needs and Resources* a study of the Twentieth Century Fund. This purchasing power is based on the spending power of urban youngsters (61% of all U. S. youth) and some research men feel that it should be adjusted downward to compensate for the 39% non-urban youth which doesn't have the buying power of the boys and girls living in metropolitan areas. However the adjustment only reduces this buying potential to a minimum of \$3,000,000,000. Most economists feel that America's 13-19 year old market represents between eight and ten billion dollars.

Youth also affects buying by their families which is not included in these figures. Homes, cars, and even ma and dad's clothing are forced to meet the critical appraisal of teenagers. While advertising directed at the under 13-year olds cannot in most cases be weighed in direct purchases, the over-13 have direct buying power. Starting at 13-year old girls who have \$2.97 a week each to spend to 19-year old boys who have an average of \$14.65, it is real money. Of the \$12.71 the 13-19 year olds have to spend, \$2.68 comes from allowances and \$10.03 comes from the sweat of young brows.

Since this is true, it is not surprising that many have definite brand preferences. In soft drinks it's Coke first and Pepsi-Cola second. In coffee it's Maxwell House first, with Chase and Sanborn second. With tea it's Lipton and Tenderleaf, one-two. In fruit juices, fresh fruit dominates but canned brands run Dole first, Sunkist second, with Libby right behind.

While Colgate is preferred by this age group two to one against the second brand toothpaste Pepsodent, and Ipana are also strong contenders for the juvenile dentrifice market. Toothpastes rank:

Colgate	38.8
Pepsodent	17.4
Ipana	13.4

Ninety-four and three-tenths of the 13-19 year old girls surveyed in the four cities report that they use lipstick. It breaks down (in age groups)

Age Group	Percentage
13-15	88.3%
16-17	97.3%
18-19	97.4%
average	94.3%

Boys AND Girls

BE SURE TO HEAR



Mr. Rumples Bumble

He will come to tell you stories every Saturday morning at 8-15 on WCAF... beginning next Saturday, September 15. Be sure to listen to his thrilling stories about his Woodland Friends.

HORNE'S

The Adventures of WALLIE the WALRUS

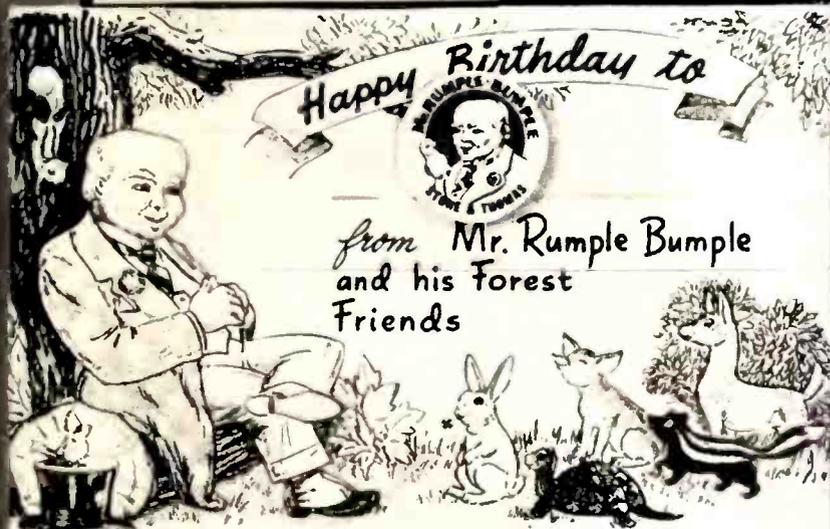


Mr. RUMPLE BUMBLE

Happy Birthday to



from Mr. Rumples Bumble and his Forest Friends



Stone & Thomas - Wheeling, W. Va.

THE "UNCLE DONS" OF RADIO HAVE BEEN REPLACED BY STORY TELLERS LIKE RUMPLE BUMBLE, MERCHANDISED TO HILT

The lipstick which appears to be number one among the teenagers is Revlon with an average acceptance of 50.7% by the girls. Jergens leads the youngsters hand lotion preferences with a ranking of 53.7%.

Use of nail polish is reported by 60% (it runs as high as 74% with the 18-19 year olds and as low as 45% with the 13-15 year old group). However, the old line Cutex firm has a rating of only 2 and the aggressive Revlon is used by 73.4%.

It's not surprising to find 22.7% reporting the use of home permanent waves, with Toni ranking first (91.1% of the buying). In the shampoo field,

leadership is not as clear cut as it is in other beauty products. Halo ranks first with 20.7%, Prell is second with 16.7%, and Drene with 15.9%. Luster Creme isn't far behind with 13.1%.

Nearly 55% of the boys use hair tonics of one kind or another with the well-aired Wildroot Cream Oil leading the slick-look parade with 48.8% of the buyers. Vaseline is second with 20.6%. Both Wildroot and Vaseline are major broadcast advertisers.

Teenagers are not only people but they are important economic factors. Not only are the buying habits which they develop during the 13-19 year old span important, but they continue to

follow their teenage buying habits to a substantial degree during their later years.

Reaching and selling the teenager through advertising must be judged in two lights—the immediate sale and the establishment of lifetime buying habits. Unfortunately, during most of the period during which broadcasting has existed as an advertising medium, there has been no finite information about teenage listening habits. Most surveys have been conducted in the form of checks on individual programs. Hooper has reported at regular intervals on the composition of the 36-City

(Please turn to page 32)

**BAILEY'S SUPREME COFFEE** It's Sliced!  
AT YOUR GROCERS



Dominion Barn Dance (WRVA) gets down to bare feet, selling coffee

**KFAB**



Mugging is part of show when KFAB's hillbillies start on Staley Feeds

# The universal language

Folk music

frequently produces when other program types fail

**PART THREE**  
OF A SERIES

The picture of folk-program sponsorship on local stations throughout the country is so studded with success stories for both local and national advertisers that it is amazing so little attention is paid to this field of programming at the network level. If the undeniable but necessarily indigenous aura of corn surrounding folk music is the reason for this neglect in web program planning, then a strong puller of sponsor sales revenue is also being neglected only because of hypersensitive Rockefeller Center ad-agency ears.

Not even the local and national success stories of the high-rated *National Barn Dance* and *Grand Ole Opry* seem able to convince most agency men and their clients of the sales impact of folk music and its down-to-earth, friendly appeal to radio dialers. *National Barn Dance* has been maintained by WLS, Chicago, for 25 years; for a quarter of a century the station's non-network programming has been built mainly around folk musicians and singers. On *Barn Dance*, Keystone Steel and Wire Company, Peroria, Ill., has been a

30-minute sponsor regularly each Saturday night since 1932, with commercials featuring farm fencing and fence posts.

Murphy Products Company, Burlington, Wisc., manufacturers of mineral feeds for livestock and poultry, is another *Barn Dance* veteran. The company began using WLS in 1930, and began sponsoring the *Murphy Barnyard Jamboree* portion of the *National Barn Dance* six years later. Murphy has held the program continuously since that time.

It might be argued in Madison Avenue agency ateliers that folk-music shows obviously tie in with such products as farm fences and poultry feeds, and that's where the affinity ends. Miles Laboratories' (Elkhart, Ind.) sponsorship of a *Barn Dance* segment for its Alka-Seltzer—a national drug product with no RFD limitations—would seem to prove differently. Although Miles discontinued its NBC *National Barn Dance* sponsorship in 1946, the company credits much of the great growth of Alka-Seltzer sales to the program. In 1933,

when the headache-and-stomach-relief tablets were first being introduced to the country, Miles sponsored one hour of *Barn Dance* on a local basis, then extended the show to three stations, and finally gave the program national network coverage over a span of 11 years.

Somewhat over three years ago, Phillips Petroleum Company bought 30 minutes of *Barn Dance*, and found it



Purina "talking calf" joins WSM's Cowboy Copas (right)

so successful in the area covered by WLS that a couple of months ago the oil company expanded its coverage to nearly 100 ABC stations in the Midwest, West, and South.

Since 1932, WLS has received an average of 1,000,000 pieces of mail from listeners yearly, due to the pull of folk music's friendliness and warmth. In addition to the mail contact between the station and its audience, WLS since 1930 has published the *WLS Family Album*, featuring pictures of its folk entertainers. The book has sold in the neighborhood of 40,000 copies a year at 50 cents each, another indication of the hold of hillbilly personalities on dialers.

*Grand Ole Opry*, WSM's (Nashville, Tenn.) top-rated folk-music program, has a 24-year-old success story to tell. Typical of the job it has done for advertisers using its folksong dispensers is the Ralston Purina Company's experience. When the firm first went on *Opry* in 1943, an offer was made on the show asking listeners to write in for a photograph of the cast. After only one broadcast of the offer, 263,000 people sent in letters requesting the picture.

Sales-wise, Ralston learned emphatically in 1947 just how great is the impact of folk programs. Figures on sales of Purina Chick Startena for the country as a whole showed that the Eastern division suffered a 5% loss over the year before, while the Midwest and Western divisions had held their own. But in the Southern sales division—covered by WSM and *Opry*—the company found a 45% increase.

During the six-month period of October through March, 1947-'48, (Please turn to page 56)



Folk programs pull mail for KWTO's farm organ, "The Dial"

KOMA's Chic-O-Line Millers pictures do a direct selling job ▶

# Free Picture OF THE CHIC-O-LINE MILLERS for You!



CHUCK DAVIS

JACK BEASLEY

LEXIE LOU

RAY

## Also Free PAMPHLETS on latest profitable feeding methods

SEND IN THE COUPON BELOW . . . and we will send you a big glossy picture of one of the most popular radio, farm singing groups in the Southwest . . . *The Chic-O-Line Millers*—heard Monday through Friday, every week, at 12:15 on KOMA, Oklahoma City.

You will also be invited to attend the Chic-O-Line Party when the "Millers" make a personal appearance at your nearby Chic-O-Line Dealer's store.

What's more—You will be put on our mailing list to receive bulletins and pamphlets containing the most modern, scientific feeding information to help you make more money on your livestock and poultry.

**SO—send in the coupon below—NOW!** . . . The supply of pictures is limited. Meantime—call on your Chic-O-Line Feed Dealer. Ask him when the Chic-O-Line Millers will be at his store.

CHIC-O-LINE FEED MILLS ARE A DIVISION OF THE FAMOUS  
CHICKASHA COTTON OIL CO.— Nearly Fifty Years of Service to Farmers and Feeders

# Radio is getting bigger

Herein the latest facts and figures on the listening and viewing audiences

**over-all** Increase in number of radio homes (5,276,000) between January, 1946, and January, 1949, is three times the total homes TV-equipped at present. The increase in radio homes between 1 January, 1948, and 1 January, 1949, (1,651,000) is also more than the total TV homes today. Translated in terms of broadcast audience this means that even if there were no listening at all in TV homes, which is obviously not so,\* advertisers are still receiving bigger audiences for their dollar than they did a year ago.

Total number of radio homes at the outset of 1949 was 39,274,712. This does not take into account the number of multiple-receiver homes, the millions of portable and automotive sets, listening in public places, and at-work radio dialing. It does not take into consideration FM homes, which in New York, according to Pulse, are 13.3 of all homes in the area that Pulse of New York surveys via its "roster-recall" program-rating service.

TV is growing, but Hooper's March *Radio-TV Audience Trends* gives an

accurate picture of just what share of the audience the visual medium has at present in a cross-section of cities throughout the nation. The nighttime figures, which give TV the best of it, show:

City	Share of Audience	
	Radio	TV
Atlanta	95.6	4.4
Baltimore	78.9	21.1
Boston	88.4	11.6
Buffalo	94.6	5.4
Cincinnati	96.8	3.2
Cleveland	93.0	7.0
Columbus	99.9	0.1
Dayton	97.4	2.6
Detroit	91.3	8.7
Eric	98.5	1.5
Ft. Worth-Dallas	96.4	3.6
Houston	98.4	1.6
Louisville	97.8	2.2
Memphis	96.7	3.3
Miami	99.8	0.2
Milwaukee	90.1	9.9
Minneapolis-St. Paul	98.0	2.0
New Orleans	97.4	2.6
Pittsburgh	97.6	2.4
Richmond	94.9	5.1
St. Louis	93.9	6.1
Salt Lake City	98.7	1.3
San Francisco-Oakland	98.6	1.4
Schenectady-Troy-Albany	91.4	8.6
Seattle	98.3	1.7
Syracuse	98.5	1.5
Toledo	90.2	9.8

In this tabulation the big-city areas (New York, Chicago, Washington, Philadelphia) have been left out because they are not representative of the country at large. New York has approximately one-third of all the nation's TV receivers and it has enjoyed television for a longer period than any other town except perhaps Schenectady, yet the share-of-audience figures (Please turn to page 54)

\* Hooper's TV ratings indicate that in New York, while Jack Benny is on the air, TV homes were listening to radio to the extent of 8.5%.

**Radio audience is giant of 39,274,712 homes while TV is a growing baby**

39,274,712 radio homes



1,620,000 TV homes

64.2% of the U. S. listens with an amazing regularity

Television is a sales rather than an ad tool



**C-U-T-I-C-U-R-A**

**It's fragrant and purer  
It's mildly medicated, too  
It's grand for you and you**

A CHAMBER MUSIC QUINTET, SUCH AS THIS, PLAYS ORIGINAL MUSIC TO BACK THE COMMERCIAL JINGLIZING OF CUTICURA

# The Cuticura click

**Singing commercials with  
original music boost medicated soap sales**

**selective** Long use will dull the keenest blade—and the same thing will happen to a successful advertising formula. And of all the events that can finally take the edge off the keenest selling effort, the most relentless is the change in people's living habits.

Officials of the Potter Drug & Chemical Corporation found that out in the latter half of 1939—in time to do something about it, Cuticura Soap and Ointment, leading Potter items, had

been top sellers in the field of medicated skin preparations for many years. There was no surface evidence that their dominant position might be disturbed.

But up from New York one day came Atherton & Currier's J. William Atherton. He had handled the Cuticura account for Morse International for years before taking it with him to his own agency around 1927. He had helped build Cuticura from a relatively obscure name among many

struggling medicated toiletries brands to practically a household word.

He had a pocketful of facts and figures that startled the conservative New England management of Potter Drug and Chemical. His proposal made the directors (or so the story goes) wonder whether the astute pilot of their advertising hadn't deliberately timed his visit to coincide with the absence of ultra-conservative president Samuel M. Best, who was on a Euro-

*(Please turn to page 58)*

*Plot sequence of a daytime serial.  
Pictures courtesy of Radio Mirror*



# The secret

Writers complain that

**PART FOUR**  
OF A SERIES

**1-it starts** when Junior meets stranger learns about "easy money" **2-aggravated** as Junior listens to parents quarrel about "Keeping up with Joneses"

**3-Ma hears** about the stranger in town from her friend Shuffle Shober. She hears that Junior and the stranger have been talking about "easy money." Ma has invited stranger home for tea



# Life of a soap opera

restrictions of plot and characterizations

severely limit program effectiveness

**Daytime** serial writers are specialists in creating emotions that keep 20,000,000 housewives coming back for more. The fact that they aren't inclined to experiment with new ways of luring more housewives to listen to more episodes is seldom their fault.

The writer thinks of the housewife as a prospect to be entertained; sponsor and agency executives think of her first as a customer. This scrambling of the housewife in a dual role is a major reason so many go "psychologically deaf" when the commercial comes on.

Most writers instinctively recognize that the emotional effect is the most important element of their story, the appeal that keeps radios warm and waiting. Their ability to create this appeal brings ears within range of a commercial.

But paradoxically, the very appeal that lures housewives to tune a serial may act as a block to selling her. This problem Attitudes, Inc., researchers undertook to solve by making the writer help sell the housewife. They worked out ways to use the emotions he manufactures to dissolve "commercial deafness."

Daytime serial writers are not in the same position as writers of important nighttime dramatic or comedy-variety shows. A Hope or a Benny, for example, may be as good—or as bad—as his material. That means his writers. But to investigate listeners, or to listen to a few episodes of a few serials, might tell a researcher little about how soap operas get "that way." Without further insight he would be in much the same position as the Columbus, Ohio, woman in charge of a committee to investigate the price of

milk. She thought the producers were the cows.

Despite the fact that the writer is immediately responsible for the story-experiences that attract listeners, there are important reasons why he seldom has the final say, why he isn't allowed to experiment. Other writers must produce scripts that stand up on their own merit, apart from acting, directing, and other production values. But once soap-opera characters and themes become set, they tend to become more or less "real" to listeners, to live independent lives in the imaginations of serial followers. The writer isn't supposed to tamper with the stereotyped impressions listeners have of these lives. Neither is he supposed to present new views of life, or attempt to deal with old situations with a fresh approach.

Thus, the serial writer's task of inventing action appropriate to the established "family" of characters is generally considered less creative and therefore less important than the work of many other writers.

There is some evidence that so restrictive a policy misses the boat with many available daytime listeners. On the other hand, a serial strip is regarded as a piece of corporate property too valuable to risk losing its hold on a known following through experiments that deviate from the formula.

Sponsors and agencies frequently go further than merely seeing that a storyline stays "in the groove." The extent to which they make story suggestions and decisions depends upon a number of factors, such as the current popularity of the show, the reputation of the writer, ownership of  
(Please turn to page 42)



**4-trust** is displayed in stranger by Ma who asks him to bring the cashbox down to bank



**5-the test** comes when stranger fights with his inner self, wins against temptation to steal box



**6-the moral** is explained by Ma. "Keeping up with Joneses" might have led Junior astray

# The automotive story

**Real case histories of  
down-to-earth  
air advertising effectiveness**

The automakers, competing heavily this year for a share of the estimated \$5,000,000,000 market in U.S. passenger-car sales, list hardly a major firm in their ranks that is not using radio or TV in one form or another. Chevrolet, industry sales leader, is busy spending a \$15-18,000,000 budget, much of it concentrated in wide-selective announcement campaigns in radio and TV, network AM one-shots, and the TV *Chevrolet On Broadway*. Ford, Kaiser-Frazer, Buick, Chrysler, Nash, Oldsmobile, as well as the national dealer organizations of DeSoto-Plymouth and Lincoln-Mercury, are regular AM network or TV network advertisers. Almost all auto firms are heavy selective advertisers, using for the most part c.t. announcements and TV films. One large selective user, Kaiser-Frazer, found that a year of broadcasting announcements (in addition to network selling) brought sales increases of 10-20%.

A growing list, too, of auto dealers, among the more than 13,000 in the nation, are turning to broadcasting to maintain their sales rates in new cars and to build up business in repair facilities and auto accessories. Dealer failures in radio are few, and those occur mostly because of a lack of understanding of the medium and a refusal to promote broadcast advertising effectively. More and more dealers are going on the air with co-op support from the manufacturers from whom they buy their cars and trucks, and a growing list of automakers is including radio and TV material in their prepared ad kits sent to dealers. The "dealer group" type of advertising on the air, particularly among the various Chevrolet and Lincoln-Mercury dealer groups, is growing, and now accounts for nearly a quarter of all current dealer TV advertising.

There is real competition these days in auto accessories and the billion-dollar tire-and-tube market. Virtually every major manufacturer has radio or TV in his selling plans.

## Ford Truck Dealer

**SPONSOR: Hamco Trucks, Inc.**

**AGENCY: Direct**

**CAPSULE CASE HISTORY:** April, 1949, proved to be the greatest month for truck sales in Hamco's history. As a result of a series of low-cost participations (live copy, plus visual cards) on WLW-T's "Peter Grant News" on Thursday nights, April orders from customers in the WLW-T area totalled 57 trucks, all traceable to the firm's directly-placed TV advertising. The visual advertising also stressed service for Ford trucks, and Hamco's repair business is now booming, according to Hamco's delighted president, Paul Westendorf.

**WLW-T, Cincinnati**

**PROGRAM: "Peter Grant News"**

## Auto-Lite Products

**SPONSOR: Electric Auto-Lite Co. AGENCY: Newell-Emmett**

**CAPSULE CASE HISTORY:** Auto-Lite, a consistent advertiser in radio for years, switched recently to a CBS-built show, "Suspense." The whodunit thriller is being aired now both in radio, and, in a slightly different form, in TV. Says Auto-Lite: "We think 'Suspense' on radio is doing an excellent job of raising the visibility of our name and the understanding of our products and services. It is also helping us to extend our distribution, which is the primary answer to sales in the automotive parts business." Firm also increased dealer co-op radio.

**CBS and CBS-TV NETWORKS**

**PROGRAM: "Suspense"**

## Windshield Wipers

**SPONSOR: Anderson Co.**

**AGENCY: Schwab & Beatty**

**CAPSULE CASE HISTORY:** A few years ago, Anderson was anxious to introduce "Sleetmaster" windshield-wiper blades in the N.Y. area, hitherto weak in sales for the firm. Dealer acceptance also had to be gained. Firm bought a Sunday-night WOR newscast, and after 13 weeks found that radio had brought all company sales in N.Y. up to par (only "Sleetmaster" was mentioned), had convinced two leading N.Y. retail auto chains to stock the item, and had produced introductory sales for "Sleetmaster" beyond all hopes of firm and agency.

**WOR, New York**

**PROGRAM: "Frank Singiser News"**

## Pontiac Dealer

**SPONSOR: Jameson Motor Co.**

**AGENCY: Direct**

**CAPSULE CASE HISTORY:** This Pontiac dealer, particularly anxious to reach rural listeners 75-80 miles from town, bought ABC co-op, "Headline Edition," with this result: Last six months of 1948, after radio campaign began, showed an increase of 305% in the firm's used-car business, always an important side-line to any new-car dealer. Jameson was able to prove that 54% of the used-car sales came from areas outside Alexandria, and most of the customers asked for a specific car they had heard about on the air. Jameson renewed for a second year.

**KALB, Alexandria, La.**

**PROGRAM: "Headline Edition"**

## De Soto-Plymouth Dealer

**SPONSOR:** Bruce Perry Motor Co.

**AGENCY:** Direct

**CAPSULE CASE HISTORY:** After a few broadcasts with the ABC co-op show, "Mr. President," it was decided to test the pulling power of the show with a give-away offer in the commercial. An \$8.95 spring tune-up was offered to the first 25 car owners who called in after the announcement and correctly identified the name of "Mr. President" being portrayed by Edward Arnold. In the half-hour that followed, Perry answered 137 calls on a jammed switchboard. Says Perry: "We are convinced that Edward Arnold and WSAZ are top salesmen for us."

**WSAZ, Huntington, W. Va.**

**PROGRAM:** "Mr. President"

## General Tire Dealer

**SPONSOR:** Empire Tire Co.

**AGENCY:** Direct

**CAPSULE CASE HISTORY:** An independent tire dealer in a rural area, Empire decided radio was answer to problem of reaching rural buyers. Firm sponsors the Mutual co-op, "Fulton Lewis, Jr." Says Empire's manager, J. M. Paris: "Lewis . . . has increased our 'drop-in' trade by at least 300%. In addition, it has served as an introduction for our salesmen in their calls." So successful has Lewis sponsorship been, that Empire has upped radio budget 200% to include sponsorship of regional high school and college basketball, feels it's paid off.

**KBMY, Billings, Mont.**

**PROGRAM:** "Fulton Lewis, Jr."

## Pontiac Dealer

**SPONSOR:** Wiebel Pontiac Service

**AGENCY:** Direct

**CAPSULE CASE HISTORY:** The problem of how best to spend a limited ad budget was solved successfully by this auto dealer who bought a six-announcement-daily schedule on Bridgeport's WICC. The object was to step up the firm's repair business, and to plug the 1949 Pontiac line. After the first three days of broadcasting, 500 people came in to the Wiebel showroom and placed orders for 50 new cars. The firm's service trade, backbone of the business, was increased to capacity, with results directly traceable to broadcast advertising.

**WICC, Bridgeport**

**PROGRAM:** Announcements

## Ford Motor Co.

**SPONSOR:** Ford Motor Co.

**AGENCY:** J. Wolter Thompson

**CAPSULE CASE HISTORY:** Ford, in recent years, has been particularly anxious to build up the sale of Ford trucks. During Dodger baseball telecasts, some awe-inspiring road test films of Fords at proving grounds were shown. The president of Adam Groll & Son, N.Y. truckers, was so impressed he ordered his first Ford truck without any further sales effort. Groll, who has withstood many attempts by local Ford dealers to make a fleet sale, said: "I purchased my first Ford because your programs convinced me you made a good product."

**WCBS-TV, New York**

**PROGRAM:** "Dodger Telecasts"

## Texaco Products

**SPONSOR:** Texaco Company

**AGENCY:** Kudner

**CAPSULE CASE HISTORY:** Texas' TV expenditures, via the Kudner Agency, have brought terrific returns in all TV areas carrying "Texaco Star Theatre." Not only is it the highest-rated show on the TV air as regards popularity, but the integrated commercials and the "pitchman" routine of Sid Stone have made the Berle opus attain top heights in sponsor identification—98.5. Program has a terrific mail pull running into thousands weekly, and three out of four respondents say they're switching to Texaco products.

**NBC-TV NETWORK**

**PROGRAM:** "Texaco Star Theatre"

## Chain Filling Stations

**SPONSOR:** Bonded Gasoline & Oil System

**AGENCY:** Various

**CAPSULE CASE HISTORY:** Firm, long a non-radio user, turned to radio in 1948 and a Fred Ziv transcribed thriller, "Boston Blackie," to boost gas and oil sales for a large chain of independent filling stations. Show is now in its 18th straight month for Bonded, and gets high ratings in its Sunday evening spot, due to vigorous firm promotion. Says Bonded: "Since 'Boston Blackie' started sleuthing for us, we have traced a solid increase in our gasoline and oil gallonage. The teamwork is unbeatable." Show has upped sales 30-50%.

**WIRE, Indianopolis**

**PROGRAM:** "Boston Blackie"

## Chevrolet Dealer

**SPONSOR:** City Chevrolet Co.

**AGENCY:** Patten-Holloway

**CAPSULE CASE HISTORY:** In late 1948, City's agency, Patten-Holloway, recommended using transcribed "Safety Spots" series of Harry Goodman. City put nearly all its ad budget into series. The agency reports: "Quotas set in the first third of the campaign were \$41,000 for repair service; they reached \$58,000. Again, \$78,000 was the goal set for auto parts; they hit \$83,000." Both client and agency feel that the "Safety Spots" did an outstanding job in selling vital service and auto-parts portion of City Chevrolet's business.

**STATIONS:** Various

**PROGRAM:** "Safety Spots"

## Phillips Gas & Oil

**SPONSOR:** Phillips Petroleum

**AGENCY:** Lambert & Feasley

**CAPSULE CASE HISTORY:** This large regional oil firm has used selective newscasts and other programming, through Lambert & Feasley, for years with increasing success. Results were so good, Phillips recently increased its radio budget almost double to include sponsorship of high-rated "National Barn Dance" on 100 ABC stations in Phillips marketing area. However, much of Phillips' selective selling remains. An unbroken 10-year run with KMBC's nightly "Erle Smith News" gets the credit for making Phillips petroleum sales leader in Kansas City.

**KMBC, Kansas City, Mo.**

**PROGRAM:** "Erle Smith News"

**TOO YOUNG TO VOTE**  
(Continued from page 23)

telephone-home listening audience per program. Since he seldom has reported multiple set listening habits\* per respondent, his audience composition figures have been restricted to the listening to the family receiver rather than the receiver in the rooms of the teenagers. Since only 26.0% of the respondents in this typical youth sur-

\* Hooperatings do not cover "second set" listening

vey reported hearing their programs over the "family" set, and since 38% reported hearing their favorite programs on their own sets, it's obvious that teenage program preferences haven't been known—just guessed at from mail and premium offers response. Since the latter form of check-up is unsatisfactory because youth listening swings frequently to the biggest premium, only spontaneous mail pull has meant anything. This means that girls have been catered to far more than the boys. It also means that the under-13 year olds, who aren't

given to writing fan-stuff, have been a great question mark—and still are. Of late, because of TV which is catering to the exhibitionists among the youngsters and their mothers, there has been more concrete evidence of 3-13 year viewing group. This group doesn't spend its own money but it's outspoken about what it wants to eat and what parents have to buy for them. (Next fall, current reports indicate that parents will have to costume their offspring as cowboys, Howdy Doodly, or a Shmoos. Authority for this is the Boys Apparel & Accessories Manufacturers Association, which points to department stores over the nation installing juvenile western departments.)

Although it might be supposed that comedians or popular music would lead in program preferences, *Lux Radio Theater*, because of the strong feminine interest, leads the combined boy-girl 13-19 year rating. Baseball is second, and that's because of the strong position which play-by-play broadcasts hold.

The teenage "Top Twenty" in the 4-city survey (actually 21 shows are reported due to a tie) are:

**TEENAGE TOP TWENTY**

Program	Percentage*
Lux Radio Theater	21.2
Baseball	14.2
Bob Hope	13.1
Hit Parade	12.8
Jack Benny	10.5
Arthur Godfrey	9.1
950 Club (Philadelphia)	7.0
Henry Morgan	6.3
Red Skelton	6.0
Bing Crosby	5.8
Sam Spade	5.4
Studio One	4.8
Stop the Music	4.7
Dance Land (Philadelphia)	4.6
Chesterfield Supper Club	3.8
Escape	3.7
Horace Heidt	3.3
My Friend Irma	3.3
Fred Allen	3.1
Make Believe Ballroom (N.Y.)	3.0
Vaughn Monroe	3.0

\*Percentage of respondents (1,232) who selected each program as "favorite."

In the younger-boy group in this Gilbert Survey (13-15) there was much less evidence of the popular music yen than in the average. The girls on the other hand in the same three-year span already have developed the disk-jockey listening habit. The short-dress contingent listed Philadelphia's *950 Club* second which means that practically all the Quaker City sample must have voted for it, since the report covered all four cities. They listed *Hit Parade* third and *Dance Land* (Philadelphia), *Make Believe Ballroom* hit their lists.

Sponsor identification among the youth (13-19) sample was nothing to write home about, as the chart used with this report indicates. In no case (Please turn to page 41)

**"GOTTA GET MORE TRACTORS!"**



When it comes to big-money farmin', our Red River Valley is mighty hard to beat!

Last year alone, us North Dakota hayseeds in the rich Red River Valley harvested \$311,350,000 worth of farm products—spent \$100,741,000 in retail stores—had an Average Effective Buying Income 29.9% above the national average!

WDAY, Fargo, is the one, Grade-A radio approach to all this extra dough, because Red River Valley farmers and city folk alike have rated it their top-favorite station for 26 years—prefer WDAY, 5 to 1!

Get all the facts today! Write us or ask any Old Colonel at Free & Peters.



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

# THE GREATEST SHOWS ON THE AIRWAYS

*"Free-senting!...  
a Lang-Worth  
FEATURE Program"*



**wnew** 565 fifth avenue new york 17. n. y.

*Office of the Director  
Programs and Operations*

March 22 1949

Mr Cy Langlois Sr  
Lang-Worth Feature Programs Inc  
113 West 57th Street  
New York 19 New York

Dear Cy:

I think you will be pleased to know that "CAVALCADE OF MUSIC" (two P.M. Sundays), has just been reported, in the January-February Hooperatings, tied for first place amongst all New York stations. When you consider that WNEW operates on ten-thousand watts against six fifty-thousand watt outlets, I think you will see the significance of this result.

Your devotion to better programming and your willingness to incorporate production values into your service is something everyone in radio must applaud. In these days of increasing competition, programs such as "CAVALCADE OF MUSIC" are the best rating-bait we know.

Please accept our compliments and best wishes for more programs of this kind. Programs are always the payoff.

Cordially yours,

*Ted Cott*

Ted Cott  
Vice President and  
Director of Programs

1130 on your dial  
24 hours a day

TC:v1j



*Captures listeners with  
the greatest of ease!*

*Better showmanship  
gets higher  
Hoop-ers!*



*"Hurree! Hurree! Hurree!  
the line is forming  
to Lang-Worth!"*



Network Calibre Programs at Local Station Cost

## LANG-WORTH

feature programs, inc.

STEINWAY HALL, 113 WEST 57TH ST.  
NEW YORK 19, N. Y.



## Mr. Sponsor asks...

"Why aren't more daytime serials sponsored on a local-retail basis?"

**Bernard Rosenberg**

Vice President in charge of sales  
Cameo Curtains, Inc., N. Y.

### The Picked Panel answers Mr. Rosenberg



As a very practical matter, the national selective or local-retail sponsor looks to two sources for programs: (1) local production, (2) transcribed programs. There are very few locally produced daytime serials. The problems of good scripts, good casts, good production are much too difficult at the local level, and their cost on a five-per-week, single-city basis becomes staggering for the sponsor or the station. Of course, transcribing the program can answer both of these difficulties. However, there are few transcribed daytime serials which can measure up script-wise, cast-wise and production-wise. Furthermore, one of the secrets of the successful daytime serial is "long-run." Leading network serials usually have been on the air over a lengthy period, sometimes as long as ten to 20 years. There are very few transcribed daytime serials available on such a basis.

If a national selective or local-retail advertiser came to us for a daytime show to reach the housewife, we would be in position to offer him several daytime serials, as well as musical, variety, or comedy shows. But my guess is that such an advertiser would turn them down in favor of our husband-and-wife show, *Meet the Menjous*, with Adolphe Menjou and his wife, Verree Teasdale. Why?

1. Sponsors usually like "names." Daytime serials usually do not include big-name talent.

2. Sponsors usually like to promote their shows in order to whip up enthusiasm on the part of their salesmen and dealers. Obviously, it is easier to promote enthusiasm with a "name" personality.

3. National selective sponsors usually plan radio-page newspaper ads, publicity, and store displays. Local-retail sponsors usually like to plan promotion, including window displays, elevator cards, envelope stuffers, etc. Names like Menjou attract more attention in window displays, elevator cards, etc., than is usually possible with the promotion of a soap opera.

4. Daytime serials seem to do best when slotted in with other daytime serials. The local outlet for the networks which carry most serials usually have no such time availabilities, whereas, the other networks carry practically no daytime serials among which to slot yours. A Mr. & Mrs. program, or a musical, can be successful in almost any time slot.

5. Another practical reason becomes apparent at the time of the all-important audition of a daytime serial, which audition doesn't always impress a prospective sponsor. He can appreciate a musical, or realize the value of a name show and if he looks at the Hooperating of Mr. & Mrs. shows which win markets where they are running, he finds that they invariably

pull higher ratings than the leading soap operas on the same stations.

So, regarding daytime serials: we have them, and they're good. But sponsors seem to prefer shows like *Meet the Menjous*. They get name values, quicker action, and they seem to get better results.

FREDERIC W. ZIV  
President

Ziv Company, N. Y.



I am glad to answer your question for it is an important one which we keep asking ourselves. The answer we believes lies in a combination of factors which slowly, perhaps,

but steadily are being overcome.

It is generally accepted that daytime serials are best programed in the block system. At the local-station level this is possible only on the network outlets being fed daytime serials on the line and, of course, where this condition is favorable, the difficult problem of adjacent time availabilities asserts itself.

The second factor lies in the vehicle itself. To realize fully the returns possible through this type of programing, the local or selective advertiser must be prepared to embark on a long-term schedule. The daytime-serial audience is not built overnight. It does take time to establish the show and to develop a loyal listenership. Network advertisers and their agencies seem to understand this, for they continue to schedule serials with effectiveness.

As a third point, it occurs to us that the national network advertiser is more objective in the selection of his program vehicle than is the average local radio sponsor. The national advertiser places his problem in the hands of the experts, the people who analyze his market, know the medium, and shape the program accordingly.

In the final analysis, it rests with us as producers and distributors of transcribed daytime serials available for national selective and local sponsorship to do a more thorough and effective job in winning over these advertisers who are not yet aware of the great potential this long-established program type holds for them. Certainly we have enough sales ammunition to borrow from the networks' bulging files of successful case histories. So strongly do we believe in the daytime serial for this field that the most recent addition to our syndicated program catalog is the five-a-week serial drama *Aunt Mary*. We are glad to report it is already doing a fine job in a great many cities.

DONALD J. MERCER  
 Director  
 NBC Radio Recording Div.  
 New York



There are several reasons why relatively few local retailers or regional operators have taken advantage of the most popular form of daytime radio — serial dramas.

The reasons can be traced back to the early days of radio. No single station could support the writing and production cost for five programs a week. And transcriptions in those early days lacked high fidelity and uniform quality. As a result, radio editors of newspapers were vehement in their criticism of transcriptions.

In this atmosphere, many agencies were hesitant to recommend serial dramas to their retail or regional clients. Others, eager to put this popular and effective form of radio to work for the products they advertised, found their clients were allergic to transcribed programs.

Later, of course, techniques were improved to such an extent that quality

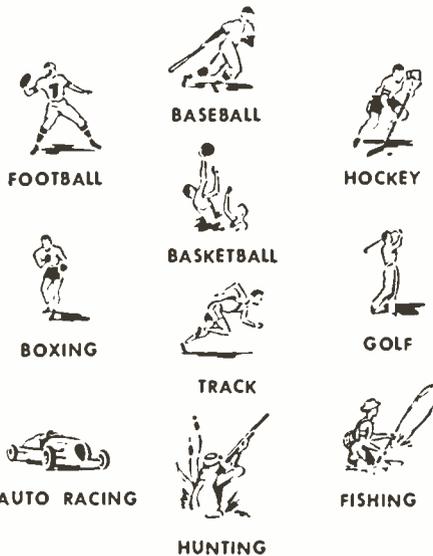
# BIGGER... BETTER... Stronger than Ever



"Ernie" Webber, president of Webber Motors, Omaha, sponsor of the "Sportlog."



Bob Steelman, KOIL's Sports Director, featured on Webber Motors' "Sportlog."



## 2nd Year of the Midwest's Biggest Sports Package

### WEBBER MOTORS' "Sportlog"

Tremendous results the first year! Now, Webber Motors' "Sportlog" starts its second year greater than ever. Two new features have been added—Football and a Hunting and Fishing series.

A combination of all KOIL's sports programs—"Sportlog" is 100% sponsored by Webber Motors, Omaha, distributor and dealer of Dodge and Plymouth cars and trucks. Webber Motors is just one of the many local advertisers who buy local shows on KOIL IN A BIG WAY year after year.



**KOIL Builds Programming That Pays Off!**

105 advertisers use KOIL today . . . 30 have received continuous service for over 5 years. KOIL is TOP ABC station in the nation in morning and afternoon audience . . . it's second at night. (Jan.-Febr., '49 Hooper). Ask about KOIL shows that will pay off for you in the Omaha area.

# KOIL

OMAHA & COUNCIL BLUFFS      BASIC ABC      5000 WATTS  
 Represented by Edward Petry & Co.

of transcriptions was equal to and often better than that of local and even network programs. Although the prejudice still remained in the minds of many advertising men, a few progressive agencies and advertisers decided that the advantages of using serial dramas would no longer be denied them simply because they were local advertisers. Shows such as *Linda's First Love* and *Judy & Jane* proved what could be done. Almost immediately transcribed serial dramas were offered to agencies and advertisers by syndicates. However, most of these

programs were over-priced and inadequately financed, and the agencies, realizing that continuity and long life were prerequisites, refused to sponsor the programs without the assurance that 260 or 520 episodes were available.

A few, of course, were sponsored and proved to be just as successful as the network serials. But the success of serials and their increasing use on the networks produced a new problem for the local or regional advertiser—"network preemption." The local advertiser no sooner got himself set in a

good time spot than he was forced to move to another spot which disrupted his continuity—a fundamental of successful serial drama usage.

The foregoing are, it seems to me, the chief hurdles that have deterred many local and regional advertisers from use of this type program. Only a few agencies and selective advertisers have the experience and determination necessary to overcome these handicaps and thus obtain the advantages accruing to the large network advertisers.

KATHRYN M. HARDIG  
The Ralph H. Jones Company  
Columbus, Ohio



You don't have to break through a shell of sales resistance when you use WIBW to sell the Kansas farm audience. When you used WIBW, you're already on the inside!

Because we've been a farm station for 25 years, we have the loyalty and confidence of these big-buying farm families. You'll understand why WIBW advertisers get more sales, faster distribution and greater profits when you let us sell your product . . .

from . . . the . . . INSIDE

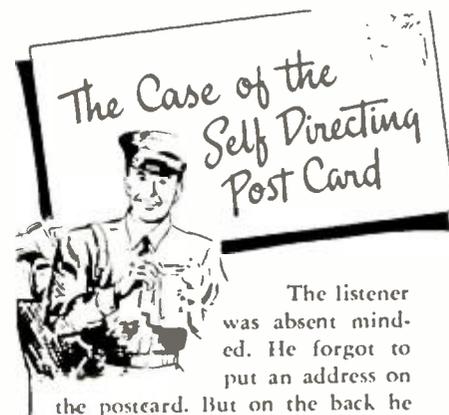
**W I B W**

SERVING AND SELLING  
"THE MAGIC CIRCLE"  
WIBW • TOPEKA, KANSAS • WIBW-FM

Rep. CAPPEL PUBLICATIONS, Inc • BEN LUDY, Gen. Mgr • WIBW • KCKN • KCKN-FM



Many retailers spend nearly 100% of their appropriations to move about 5% of items carried in stock, at allegedly reduced prices. The consumer acceptance on these items has, in many instances, already been (Please turn to page 40)



The listener was absent minded. He forgot to put an address on the postcard. But on the back he had written: "Dear Will: Please send me the flower bulbs you have been advertising." That's all he wrote, but it was enough.

The postoffice sent the card right to "The Old Corral" in care of KDYL—right where it belonged.

That's just one example of the acceptance of KDYL in the rich Utah market.

KDYL-TV, now in its second year, does the same sort of smart selling job in television, too.

**KDYL**  
UTAH'S NBC STATION  
AM - FM - TELEVISION

National Representative:  
John Blair & Co.

**ONLY  
THE  
LEADER  
CAN BE**

**First!**

*Michigan's Greatest Advertising Medium*

Call or write  
your nearest  
PETRY office

**WJR**

<sup>CBS</sup>  
**50,000 WATTS**

**FREE SPEECH MIKE**



**THE GOODWILL STATION, INC.—Fisher Bldg., Detroit**

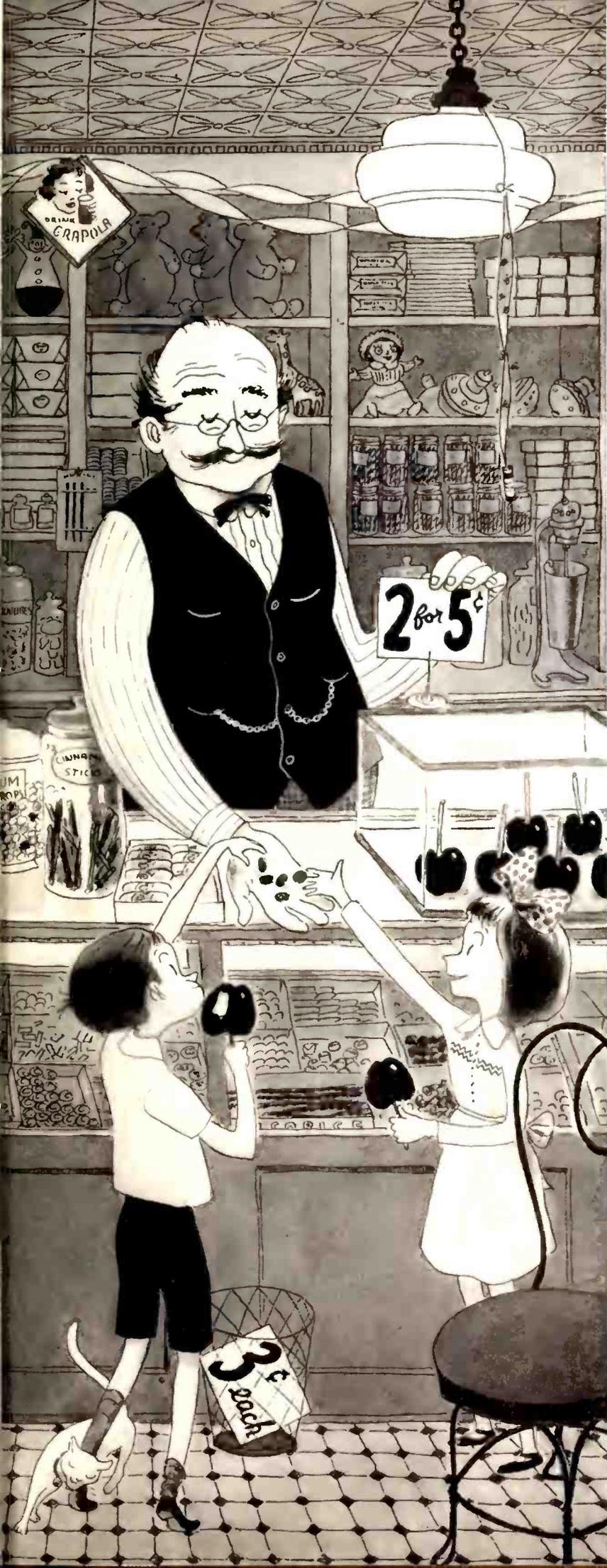
G. A. RICHARDS  
*Chairman of the Board*

FRANK E. MULLEN  
*President*

HARRY WISMER  
*Asst. to the Pres.*

IT TAKES  
A LOT  
TO COST  
SO LITTLE!





**Y**ou get more from WBBM for your Chicago advertising allowance. Because "Chicago's Showmanship Station" has what it takes to deliver *many more* of your customers than any other Chicago station.

**A LOT**—WBBM commands the highest rating during 205 of the 260 quarter-hours between 6:00 AM and 7:00 PM, across the board. About four times as many quarter-hour wins as all of Chicago's other major stations combined!\*

**FOR LESS**—Because so many more people listen to WBBM so much more of the time, *a daytime sales message on WBBM reaches each of your prospective Chicago customers at far less cost than a similar message on any other major station.*

To get a lot more for a lot less, buy WBBM—Chicago's most sponsored station for 23 consecutive years.

# WBBM

CHICAGO'S SHOWMANSHIP STATION  
COLUMBIA OWNED 50,000 WATTS  
REPRESENTED BY RADIO SALES

created by the manufacturer's national advertising. Some retailers have the sales background or vision to see a long-time promotion such as a daytime radio serial. These are usually leaders in their field.

Daytime serials are projected on a basis of accumulative results, constantly and steadily building by repetition to largely the same group. Such serials are tremendously effective because they get a portion of the buying public intensely sold, instead of the whole population half-heartedly sold.

A dramatic serial demands that the listener either give rapt attention or turn it off. His mind is washed of all

competing distractions. The commercial announcement falls on a completely receptive mind, and is absorbed so thoroughly that sponsor loyalty and buying urge are far greater than with other promotions.

This "favoring wind" usually attains greatest results only when supported by a definite merchandising plan. Here is where so many "spot" programs, or network co-ops, for that matter, fall short. They are the brainchildren of an entertainment mind, instead of a selling mind.

The true selling mind creates the merchandising plan upon which the whole program rides—merchandising

first—entertainment to fit. The show-business mind usually performs in an opposite manner.

One department store, for example, bought a serial juvenile-appeal program for a one-year run. The program with its merchandising plan, was intended to accelerate sales in their juvenile department. At the start, annual sales from this department were \$200,000. One year later, figures indicated a \$700,000 annual volume. This was done by no special bargains, merely using a whole merchandising plan, not just a program with commercials "tacked on."

Entertainment value, which produces high popularity ratings, is of course vital. You can't sell to a vacuum. But, let the program ride a beam—a basic idea which wraps around a whole merchandising plan, and let the radio-station salesman study his subject more thoroughly, and, inevitably, more daytime serials will be sold, not only to retailers, but other local or sectional advertisers.

RUSSELL C. COMER  
Russell C. Comer Co.  
Kansas City, Mo.



**First Award—**  
**19TH INSTITUTE FOR EDUCATION BY RADIO**

Again WBNS gains another "First." This time for its holiday production of "Santa Claus Land" written and produced by Park Blanton and Chet Lang. It was cited as being an original and effective approach to the idea of Santa and his elves in Toyland. A production that was so different and typical of WBNS that it won the award "hands down."

**52% OF COLUMBUS FOLKS OWN THEIR HOMES**

When families move to Columbus they come to stay. They enjoy the city with its metropolitan hustle and close-by rural area. 163,550 of these families are loyal WBNS listeners. Their buying power has proved again and again that WBNS time pays dividends.

**ON WBNS SINCE '41**



A recent survey shows that Hanna Paint is the first choice in the WBNS listening area. Consistent announcements on this station have helped put this company in its top position.

**IN COLUMBUS IT'S**



**WBNS**

POWER 5000 D-1000 • N CBS  
ASK JOHN BLAIR

The Swing is to WHB in Kansas City



**10,000 WATTS IN KANSAS CITY**

**WHB AM FM**

Represented by **JOHN BLAIR & CO.**

DON DAVIS, President  
JOHN T. SCHILLING, Gen. Mgr.  
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

## TOO YOUNG TO VOTE

(Continued from page 32)

did the 13-19 year group approach the levels of sponsor-identification ratings as reported by the Hooper organization. However, one factor must be taken into consideration. In the case of Hooper, the question is asked while the listener is tuned to the program. In the case of the Gilbert-NBC survey the respondents were asked to identify the sponsor of the program they had listened to last week. It's one thing to name a sponsor of a program to which the respondent is listening at the time, and another to recall the name of the advertiser after recalling a program as a "favorite." Sponsor-identification recall will always be lower than coincidental. Nevertheless, the discrepancy between responses in this "recall" youth survey and those of the Hooper coincidental sample is surprising.

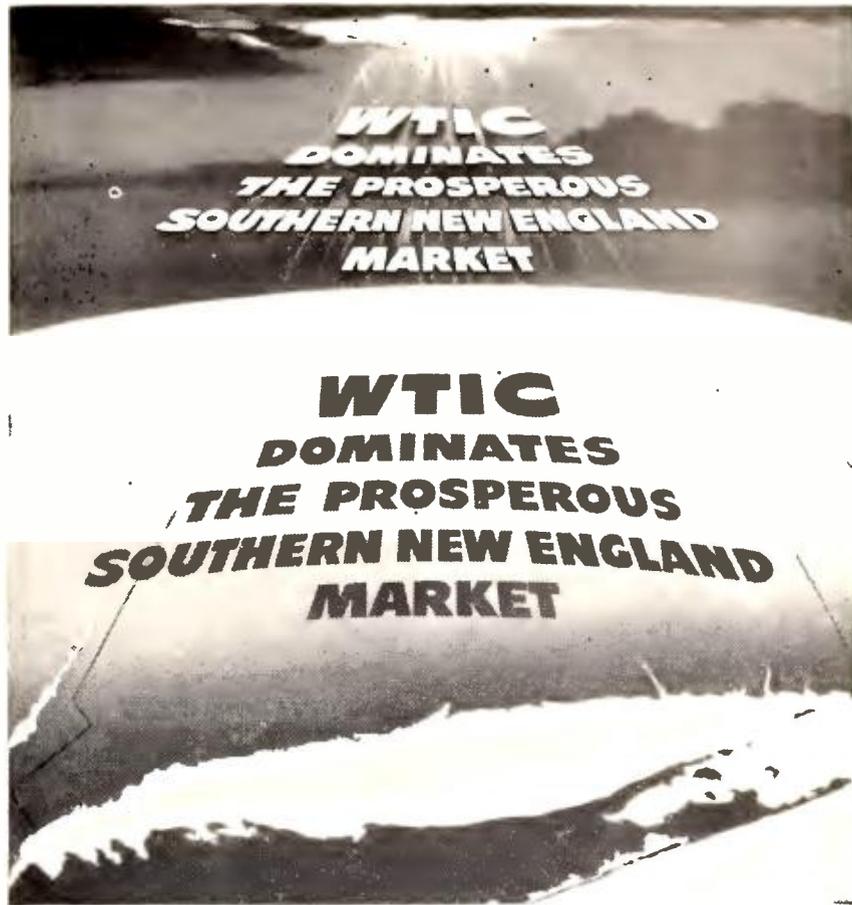
If this survey can be accepted at its face value, there is a great need to increase the brand-name consciousness of men. To quote from the soft-drink section of the report, "As boys grow older they lose some brand consciousness, whereas girls increase in brand consciousness. The effect is that about one-third of all boys and girls in each group have no favorite soft-drink."

Since soft-drink consumption is greatest during 18 and 19, advertising is failing to do its job when one out of every third teenager has no favorite brand.

Program desires for the under-13 year group have been changing rapidly. The old *Uncle Don* may be replaced by *Howdy Doody* but the concept is different. Uncle Don talked down to the kids. Howdy Doody and his mentor Bob Smith treat the moppets as equals. That is not only indicative of Bob Smith but it's true of most high-rating programs addressed to children of all ages.

In a forthcoming issue, SPONSOR will report on juvenile disk jockeys from five to 15 year olds. It will report on what makes the *Rumple Bumbles* of broadcasting get out and do selling jobs that outstrip their predecessors. Broadcast advertising continues to grow up. Every generation wants something different than its forebears. Even if it doesn't know what the previous generation listened to.

Most of those in broadcast advertising today don't know either. \* \* \*

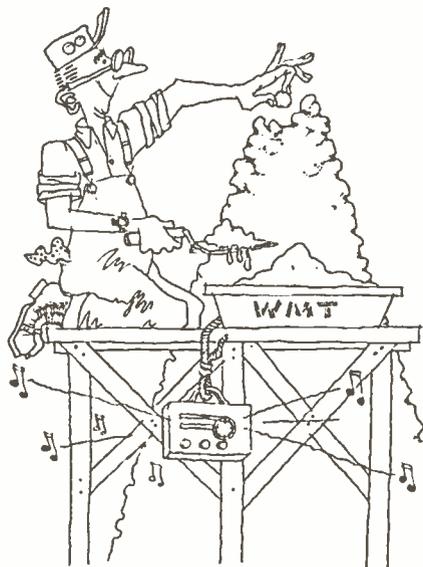


Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

## WMT makes big ones out of little ones in Marble Rock

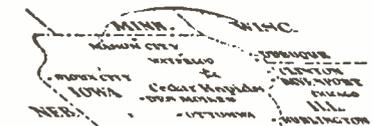
(IOWA)



Making mountains out of mole-hills is a desirable condition . . . when the mountains are markets and the mole-hills their relatively small components.

In Eastern Iowa, WMTland is a mountain of a market, made up of more than a thousand communities whose aggregate population is well over a million. Marble Rock is typical of these communities, small but significant, rich in buying power and loyal to WMT's exclusive CBS programming.

When you want to reach all the Marble Rocks in Eastern Iowa, tell WMT's prosperous audience and start your sales curve mountain-climbing. Ask the Katz man for full details.



**WMT**  
CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK

mercials may be fed to each chain, although all commercials will be heard on the air.

Current status of acceptance of point-of-sale aural advertising is indicated by actual business being placed in New England, the original storecast area, where 57 of the available commercial time is now sold.

A number of independent operators of supermarket broadcast advertising have run into difficulties, making, in many cases, the same errors that Storecast Corporation did at the outset. Most new operations are owned by local stations and investors, with pioneer point-of-sale groups acting as national representatives for the installations and as management consultants for the actual operators.

Speakers in markets are, in most cases, installed in ceiling rather than below bins as in Norwalk (Conn.) giant market. Usual store has around 20 such speakers to cover the entire merchandising areas. FM transmission, rather than telephone linking of stores is proving satisfactory, and expansion to giant-market national coverage waits only upon the organization of sufficient local groups and stations. Many FM stations that have desired to add supermarket advertising to their services have not surveyed the supermarkets in their areas and the grocery retail volume done in their supermarkets. Just wanting to operate a point-of-sale broadcast service isn't enough. Storecasting is merchandising as well as advertising. Its payoff is in direct sales. It isn't enough to have a good signal, excellent program, and a good chain of markets in which to operate. It takes merchandising plus, plus, and plus.

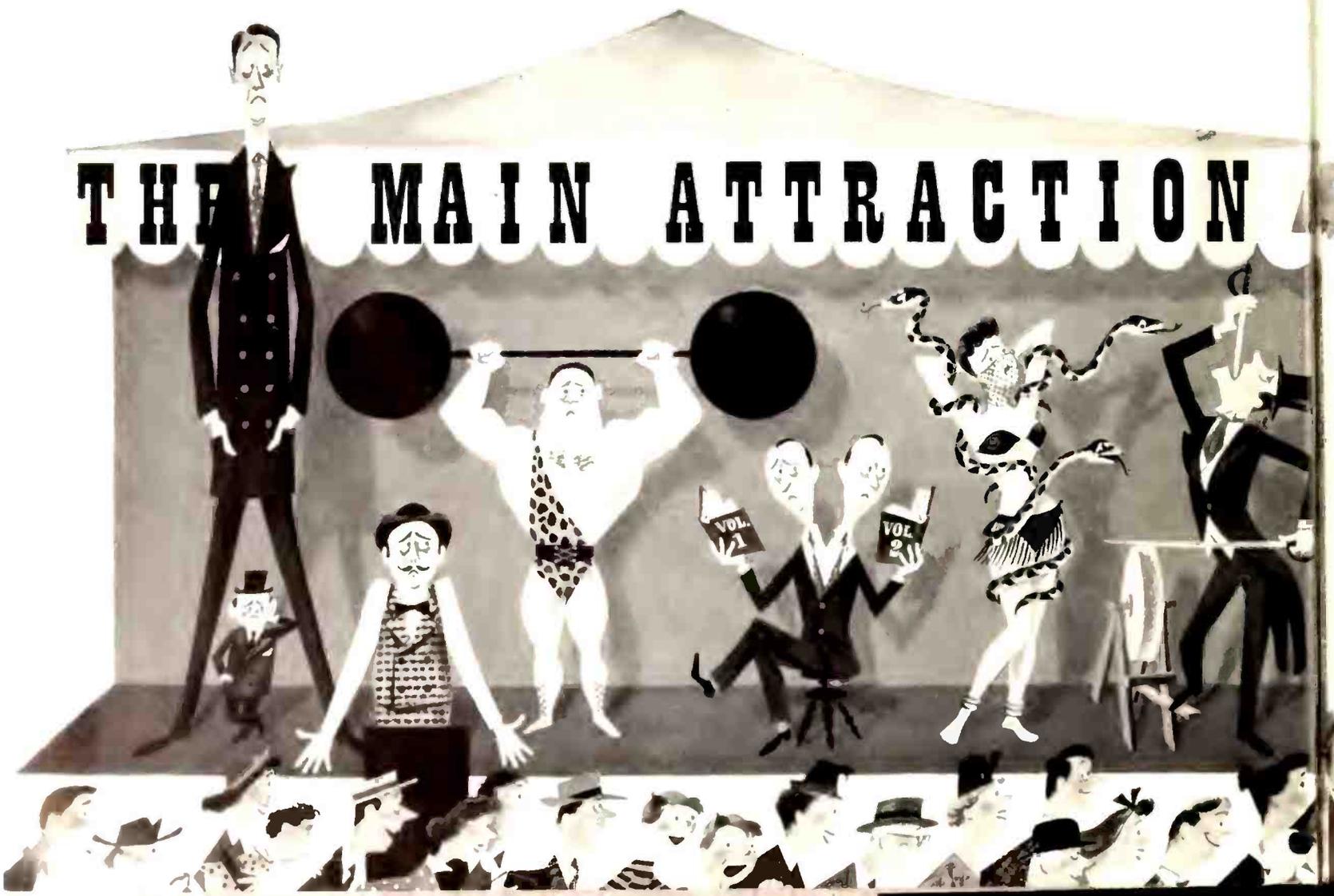
## DAYTIME SERIALS

(Continued from page 29)

the show, etc. The mere fact that an executive fancies himself as a literary man may account for a change or decision.

Package as well as agency producers often rule their writers with an iron hand. They are naturally concerned with keeping their property sold. To some producers that means filling a script with excitement with a capital E from the opening strains of the theme music. For years the favorite beginning of one package producer for a new story sequence was a rock with a note attached crashing through a window.

That this and similar clichés never seemed to dent the ratings of his shows appears only to emphasize the importance of the symbolic content of the program. In fact, Professor C. H. Sandage in a study of daytime listening in two Illinois counties found that "program content seems more important than style of presentation in attracting listeners from a specific education, community, or age group." Sandage is Professor of Advertising



at the University of Illinois, which has just published results of this study in a bulletin called *Qualitative Analysis of Radio Listening in Two Illinois Counties*.

Something about owning a show, or being responsible for keeping it sold, seems to inspire a producer to something slightly more than paternal interest in what a writer does with the story. Ed Wolf of Wolf Associates, a successful package producer for many years, once conceived an idea for a serial about young twin orphans. He hired Addie Richton and Lynn Stone in 1936 to work out the idea in detail, and they "founded" a home for children, *Hilltop House*, at Glendale, U.S.A., and built a story around the people in it. Wolf, who is no one to hang onto an idea just because it's his own, promptly abandoned his twins, adopted *Hilltop House* with Selena Royle as matron, and eventually sold the show to Benton & Bowles for Palmolive soap.

Miss Royle had auditioned the show, which won out in competition with two others in final audience tests. But Palmolive had already bought Bess Johnson (the voice that built four

plants for Lady Esther). Miss Johnson took over the kiddies at a salary of \$1,500 a week.

She ran *Hilltop* with an unshaken touch even through an amazing sequence, cooked up and seasoned by Wolf, about a baby heiress foundling kidnapped by gypsies. He continuously admonished the writers to "keep it down in the cellar, girls." But Wolf, being a man of integrity, did insist that the cellar be clean and the people in it decent.

One day at an agency meeting it was decided that *Hilltop* could easily top the *David Harum* give-away of a horse a week. *Hilltop*, for three soap bands and a prize letter, could give a *baby* a week!

Everybody was enthusiastic—everybody, that is, but the writers. They were horrified. They were commanded to interview a child-care organization in Manhattan, which represented agencies in nearly every state. The organization threatened to fight the project state by state. The agency and Wolf settled for an imitation jade pin.

The program went off the air in 1941 when the Palmolive account moved to the Ward Wheelock agency.

They demanded a cut in the budget (around \$2,400 a week, minus Bess Johnson) which Wolf wouldn't make. Ward Wheelock hired Miss Johnson for another show, and *Hilltop House* couldn't be sold soon thereafter because it was identified too closely with her. It was off the air until May, 1948. Miles Laboratories began sponsoring it in September of that year for Alka-Seltzer, and has held the program since then.

A qualitative test of the show by the Schwerin Research Corporation has revealed that listeners have a positive liking for the leading male character, Mike Paterno. Mike is a lawyer who is in love with Julie Ericksen, the angel of Hilltop House. But Mike is no ordinary soapland lawyer. Addie Richton and Lynn Stone are developing him as a man with a personality of his own, a man not only capable but also willing to make decisions on his own and stick by them.

This, being contrary to the traditional treatment of men in soap opera, is an indication that not every story must necessarily make an appeal through the device of spineless males. The same Scherwin tests revealed that



As always, the new Charlotte Hooper\* shows WBT is the biggest attraction in town. With ratings soaring as high as 20.6 by day and 31.1 by night!

No freak peaks these. *Day and night, all through the week, WBT gets the lion's share of the listeners. A 38.7% bigger average audience than ALL other stations combined. Way bigger than the next station by a rip-roaring 152.9%!*

(Outside Charlotte, in 94 other high-income Carolina counties, 50,000-watt WBT has virtually no competition from other Charlotte stations!)

Want to make your product the center of attraction in the Carolinas? Sign up with us or Radio Sales.

\*Oct. 1948 - Feb. 1949

Jefferson Standard **WBT**  
Broadcasting Company

50,000 watts • Charlotte, N. C. • Represented by Radio Sales

Hilltop listeners are much more interested in the *problems with children* (the principal slant of the program) than in romantic or other complications introduced as sub-plots.

This further suggests that subject matter for daytime serials need not be limited to stereotyped inventions in the traditional style. If this were merely a question of producing a greater variety of subject matter and a "better" literary product, the notion could be discarded instantly.

It becomes important to sponsors in the possibilities it suggests for increas-

ing daytime audiences. The Warner and Henry investigation referred to earlier in this series indicates that non-listeners in the group above the Common-Man level could be interested in sounder dramatic treatment of the very same subject matter.

For example, a wife learns that her husband, a doctor of unquestionable integrity, is about to be accused of malpractice. Instead of letting him in on the matter, which involves his professional standing and perhaps their whole future, she "handles it herself." without mentioning it to him.

The argument for this kind of characterization, of course, is that it is necessary in order to show how the good wife can successfully meet any threat to her security. This overlooks the fact that sounder dramatic handling of character would provide for the husband's taking his proper share in the action, while still allowing the wife to swell housewifely hearts with pride in her courage and intelligence. The effect might be even more impressive if the wife's peculiar ability to help her husband in such a situation were shown triumphing side by side with his own energetic, but unsuccessful effort to save his reputation.

When Sandra Michael's serial, *Against The Storm*, went on the air in the mid-thirties opposite *Big Sister*, it built from a 2 to a 7 without taking any measurable part of *Big Sister's* audience. This seemed to indicate the program drew a substantial portion of its audience from new as well as regular serial listeners who added it to their lineup despite its break with traditional daytime serial formulas.

## HOW TO "ALTER" A BRAND!



When sales figures of your brand need to be altered UPWARD in South Texas... legally, of course... better heat up a campaign over



Brands Reproduced  
C. C. DABNEY, Fredericksburg, Texas



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

## WANNA MAKE A SPLASH IN CANOE (Ky.)?

No matter how hard you "peddle" in Canoe (Ky.), you'll never make a sales ripple! Bow, stern or mid-ship, there just ain't enough folks there to make a stir!

In Kentucky, the super-dread-naught is the Louisville Trading Area. WAVE broadcasts exclusively to this Area, which has the State's most important concentration of people and business, plus an Effective Buying Income of \$4454 per family — 60.9% higher than the Kentucky \$2769 average outside the Area!

So how about it, Skipper? Let us show you what WAVE can do — without Canoe!



No investigation, unfortunately, has ever been made of the degree to which the distinguished writing of *Against The Storm* was a factor in its popularity. The fact that critics have called it a literate, beautiful job of craftsmanship, and that it won a Peabody Award in 1941, is not necessary evidence that listeners appreciated the same qualities the critics did. Many thousands of letters from listeners, however, did express sincere gratification for both the writing and content of the show.

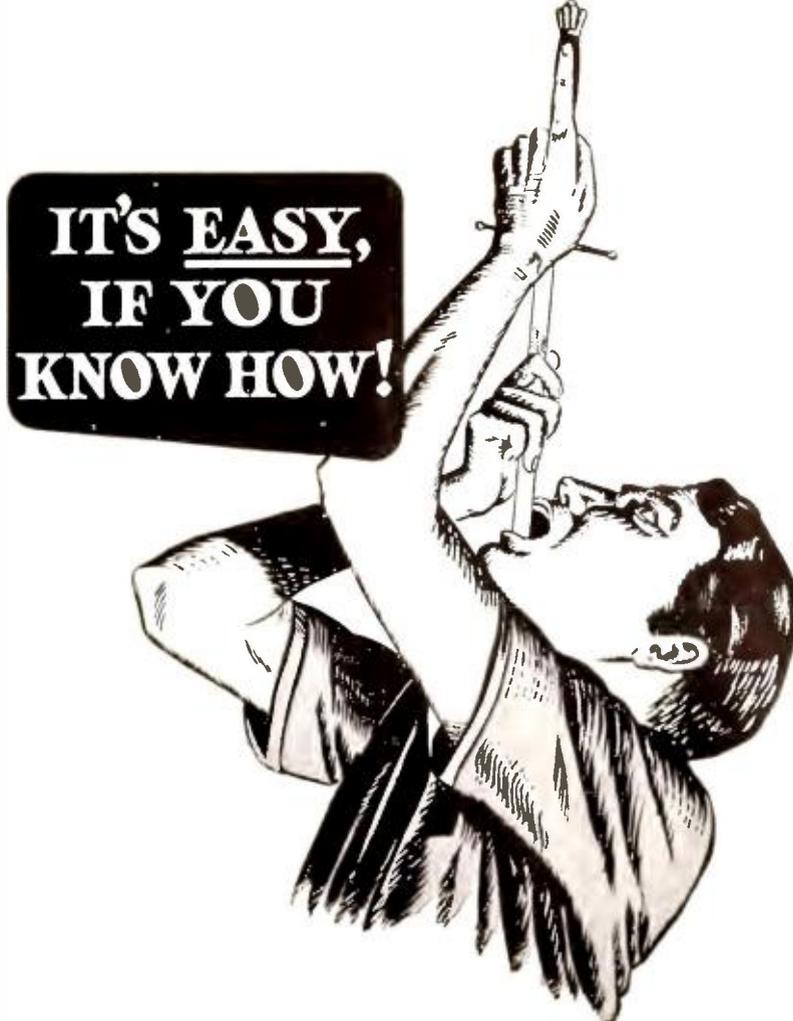
The new *Against The Storm* series that Philip Morris started sponsoring on Mutual last April features half-hour instead of quarter-hour episodes. In recommending the series to Philip Morris, the agency, Cecil & Presbrey, Inc., was very conscious of the increase of women high-school graduates by more than 300% since 1920.

A writer's owning a program, as Miss Michael does *Against The Storm*, is no guarantee of easy sailing in developing the story. Attempts of agency people to influence her treatment of the story, according to Miss Michael, caused her to ask for cancellation of the original program in 1942, although it had consistently held a place among the first ten serials.

The impact of the war led writers to attempt, with the blessing of agency and sponsor, a bit more realism. For one thing, psychological and scientific theories that bear on the daily lives of people in the serials have been introduced.

Warner and Henry found, however, that merely to talk about such theories was on the whole distracting and unsatisfactory to most soap-opera listeners. For example, making doctors chat with patients about new medical discoveries, Freud's theories, etc., may give a story an air of enriching the listener's life. But earlier tests at the University of Chicago by Sherman Dryer indicated conclusively that material handled in such manner isn't well remembered and doesn't compare in entertainment punch with the same material used dramatically as part of the story action.

Not all writers are free to construct their own storylines, even under supervision. Writers on the ten serials now produced by the Hummert organization are provided with story outlines for which they simply do the dialogue. The Hummerts themselves keep all  
(Please turn to page 58)



SOME people will swallow anything, we know—but how did anybody ever swallow the old misconception that "all radio stations are pretty much alike"?

*KWKH is very different from any other station in its area.* In our 23 years, we of KWKH have built this difference by studying our audience, by testing our programming, and then by spending the time and money required to give our people *what they want.* Proof? Well, during its 4 performances in March, *the Louisiana Hayride*, KWKH's Saturday night feature, drew more than 12,000 paid admissions!

KWKH is different. Among all the CBS stations rated by the Hooper Station Audience Index, KWKH consistently ranks near the top, morning, afternoon and evening! May we tell you what this can mean to you in the important Shreveport area?

# KWKH

Texas

SHREVEPORT

LOUISIANA

Arkansas  
Mississippi

50,000 Watts

• CBS

The Branham Company, Representatives  
Henry Clay, General Manager



sales curve!

As a sales-producer CBS today holds the high altitude record among all networks. For today you find on CBS the greatest aggregation of stars and the most powerful facilities combining to sell billions of dollars worth of goods to the largest number of listeners at the lowest cost of any network in radio.

The Columbia Broadcasting System

CBS





June 1949  
TV Compara-graph in next issue

PROGRAMS  
ABC CBS NBC  
6:00-6:15  
6:15-6:30  
6:30-6:45  
6:45-7:00  
7:00-7:15  
7:15-7:30  
7:30-7:45  
7:45-8:00  
8:00-8:15  
8:15-8:30  
8:30-8:45  
8:45-9:00  
9:00-9:15  
9:15-9:30  
9:30-9:45  
9:45-10:00  
10:00-10:15  
10:15-10:30  
10:30-10:45  
10:45-11:00  
11:00-11:15  
11:15-11:30  
11:30-11:45  
11:45-12:00

Table with 12 columns (days of the week) and 12 rows (time slots). Each cell contains a list of TV programs and their respective networks (ABC, CBS, NBC).

**SUNDAY MONDAY NIGHT TUESDAY WEDNESDAY THURSDAY NIGHT FRIDAY SATURDAY**

Main grid of TV programs for each day of the week. Columns are labeled with days and time slots. Each cell contains program titles and network abbreviations (ABC, CBS, NBC).



Posed by professional model

# Jim McLane In The Olympics — Station WHEC In Rochester....

## ....FIRST BY LENGTHS!

\* In the spectacular 1,500 meter free style Olympic swimming race in England this past year, James McLane, U. S. A., outswam the best the world offered,—winning in remarkable time of 19m. 18.5s.—our ahead of all competition by lengths!

In Rochester, WHEC, too is well out ahead,—sweeping all three Hoopers—morning, afternoon and night by lengths!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 A.M. Monday through Fri.	41.0	23.9	7.6	4.5	15.4	5.9
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	36.2	27.1	8.1	11.6	12.2	4.3
<b>EVENING</b> 6:00-10:00 P.M. Sunday through Sat.	37.2	32.7	6.5	8.2	14.0	Station Broadcasts till Sunset Only

OCTOBER 1948 thru FEBRUARY 1949  
HOOPERATING

**BUY WHERE THEY'RE LISTENING: —**

MEMBER GANNETT RADIO GROUP

**WHEC** of Rochester N. Y. 5,000 WATTS

Representatives: EVERETT & McKINNEY, New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco



Andre Baruch, for 13 weeks, stooged for a different magician every week to sell the "magic" of Polaroid TV lens for all sets

# Polaroid paradise

Nobody thought that  
TV accessories could be big business over the air

**selective** Bring out almost any major mechanical product from cars to cameras and it won't be long before some enterprising manufacturer is marketing a dashboard compass or an exposure meter as an independent accessory. The manufacture of all types of accessory products in the U. S. has become big business, and frequently a profitable one. With television-set manufacturing booming as the newest major industry in this country, it was only

natural that an overnight rush would develop to bring out TV accessories as well.

Special "television tables," along with special TV chairs, TV bar sets, swivel-top attachments to mount TV sets, as well as other gadgets, are being sold in furniture and department stores in TV areas. Architects have designed living-rooms around TV viewing, and magazines like *House Beautiful* and *Better Homes and Gardens* have tackled the task of decorat-

ing a living-room where the center of attraction is a TV set.

But nowhere has the field of TV-accessory selling been so green as in the manufacture and sale of various attachments for the TV set itself. These have divided roughly into three major types: lenses, antennas, and filters. Every TV-set owner is a potential customer, and every TV dealer a potential outlet. Furthermore, the best advertising medium for such selling is TV itself, since there is little or

**PROTECTION!**  
**PICTURES!**  
**MAXIMUM PLEASURE!**

**POLAROID**  
  
**TELEVISION**  
**FILTER**

**AND TELEVISION FILTER HERE NOW!**

**Look! It's Magic!**

**THE PIONEER-POLAROID MAGIC SHOW**

Featuring the world's greatest...  
...with...  
...with...

**WNHC-TV — 7:45-8:00 P.M.**

TV dealers, who don't make too much on receivers, use Polaroid window streamers to tie into every Polaroid-sponsored announcement or program

no waste circulation, and the market exists only in areas where TV stations are operating now.

Many a small electrical or optical business that grew up during the war years through manufacturing radar antennas or Plexiglass bomber noses received a "revivifying "shot-in-the-arm" when TV came into its own. Several such plants, whose equipment was out-moded when V-J day put an end to many war contracts, have switched over in a matter of weeks to making a TV product.

TV has done some phenomenal selling jobs, even when the retail price of the TV accessory being sold is quite sizable. When Aerosweep Motors, makers of an electric TV antenna rota-

tor, wanted to introduce its new product, it was done via a series of TV spots (one-minute films) on Newark's (N.J.) WATV. The spots were scanned nightly, on a Wednesday - through - Sunday schedule. In the middle of the third week, more than 1,250 replies had come in (a total of nearly \$50,000 in potential sales) at a total cost of about \$1 per inquiry. The biggest surprise lay in the price of the item: \$39.95.

Again, when Los Angeles TV dealer Jerry Costigan bought a single one-minute spot on L.A.'s KTLA to advertise Walco TV Lenses, he was nearly caught flat-footed by the response. He had only 100 lenses at \$70 each in the store. Over 2,000 calls regarding the

lenses came in during the next 48 hours. The \$7,000 worth of lenses sold out as quickly as a nylon shipment in wartime. A week later Costigan's phones were still jingling as calls came in at the rate of 150 a day. The cost: \$50; the take: \$7,000. And new lenses were selling as fast as Costigan could order the plastic, liquid-filled TV accessory from his supplier.

Leading makers of TV accessories, such as the E. L. Courmand Co. (Walco lenses and filters), Richard's Life-Size Screen (TV lenses), Celomat Co. (TV filters), the Zolar Optic Co. (TV lenses), Aerosweep Motors (antennas), and others have found that the pull of TV advertising and the accept-



A lens is a good gift for "your television host"



"Howdy Doody" pictures were effective give-aways



Groan-and-grunters produced Polaroid sales

ance of TV accessories have combined to form a growing business. But no firm has gone as far and as fast in the field of TV-accessory selling as the Pioneer Scientific Corporation, makers of "Polaroid" Television Filters.

Like Topsy, the Pioneer firm "just grew." It is pretty much a war-baby firm, having been chartered in New York just two weeks after the day the Japanese struck at Pearl Harbor in 1941. Howard W. Seiter and George R. Hinman, alumni of an office-supply jobbing firm known as Markay Products, activated the firm in March of

1942 as a licensee of the then-five-year-old Polaroid Corporation to manufacture or assemble various Polaroid optical gadgets, most of them for military use. When the war ended, Pioneer Scientific turned to the manufacture or assembly of various peacetime products that called for the application of the principles of "light polarizing" developed by Polaroid as early as 1932. Pioneer became a sales organization, too, handling Polaroid sunglasses for export, Polaroid kits for science classes, Polaroid laboratory and photographic supplies, and a com-

bination sun-hat-and-sun-visor known as a "Pola Cap." Annual sales ran about \$500,000 a year.

In late 1947, Pioneer began work on a new product, one destined to become the firm's sales leader. The company was well aware, in the latter part of 1947, that television was making its bid as the newest entertainment medium. With nothing to lose, Pioneer began a research project to see what, if any, applications could be found for Polaroid equipment in TV. They discovered rather quickly that one of the drawbacks to owning a TV set was the fact that several hours of constant viewing left some viewers with the same kind of mild eyestrain obtained from gazing into a fluorescent light fixture for any considerable length of time. The TV direct-view tube had a high glare factor. Polaroid was a means of glare control. Thus, reasoned Pioneer, if you put a piece of Polaroid film over the business end of a TV tube, stray light and glare would be greatly reduced. They tried it: it worked. Pioneer had a new product

"POLAROID PARADISE" PART TWO  
WILL APPEAR IN 6 JUNE ISSUE

# FRONT PAGE TV NEWS

For years we've been making 1-Minute Film Commercials for National Advertisers to screen in theatres . . . This know-how is now available to you for your TV Film Commercials.

We combine creative artistry (both script and camera) with the sort of sales substance that impells action.

We've found out much about how to compensate for the TV limitations so that your films telecast brilliantly.

May we screen some of these films for you . . . with no obligation on your part.

## Reid H. Ray Film Industries

2269 Fard Parkway  
St. Paul, Minn.

208 So. LaSalle St.  
Chicago, Illinois

### LOOK AT

#### THE RECORD !!!

We've made 1 - minute film spots for such companies as:

Beich Candy  
Carey Salt  
Fitch Shampoo  
Flarsheim Shoes  
Draft  
Wheaties  
Pillsbury Flour  
Beloved Diamonds  
Matarala  
Speed Queen Washers  
International Harvester  
John Deere  
Phillips 66  
Nutrena Feeds  
Quaker Oats Co.

## THE BROADCAST AUDIENCE

(Continued from page 26)

at night during March show up in the following manner:

Town	Share of Audience	
	Radio	TV
New York	76.5	23.5

A rating for TV viewing is included in Hooper semi-monthly *Program Hooperatings*. In 25 out of the 36 cities used in the Hooperating there was one or more TV stations during March (since most of the figures used in this broadcast-audience report cover March, March figures are being used throughout to keep the data comparable.) Eighty-nine percent of all sets installed were located in these 25 cities (NBC *Television Data Chart*). The comparative use of radio and TV sets at the time when the visual medium gives the aural medium its greatest competition\* should be illuminating. Figures from *Program Hooperatings* week of 1-7 March are used.

Day	Time	Rating	
		Radio	TV
Sunday	8:30-9 p.m.	39.8	4.6
Monday	8:30-9 p.m.	35.9	3.7
Tuesday	8-9 p.m.	30.6	4.0
Wednesday	8:30-9 p.m.	34.1	3.5
Thursday	9:30-10 p.m.	29.8	5.2
Friday	8:30-9 p.m.	31.8	3.9

\* The period during which TV gets its greatest audience.

**BMI**

**BROADCAST MUSIC, INC.**

580 FIFTH AVE., NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

**AM**

**FM**

**TV**

**SINCE 1940**

These are not necessarily the hours during which radio reaches its greatest audiences, but hours during which, according to all TV reports, the visual medium is hitting on all tubes.

The Nielsen Radio Index, which has recently extended its service to be representative of the entire nation, as the Nielsen organization sees it, currently reports further increases in radio listening. According to NRI, in January, 1947, the average hours of listening per home per day were 1.3. In January, 1949, reports Nielsen, listening in the same homes rose to 5.1 hours per day.

Because of the increase in the number of radio homes, this increase in number of hours spent with radio means (according to NRI figures adjusted to the current number of radio homes) that the broadcast advertiser is "the beneficiary of an increase of 24% in the total home hours of radio listening."

NRI's figure for cost-per-thousand homes reached by the average network broadcast has dropped from \$1.39 in January, 1947, to \$1.68 in January, 1949. Nielsen also stresses, in the current report he is making to advertising agencies, the fact that radio, unlike most other advertising media, is not static—that the audience an advertiser reaches this week is not 100% the same as the audience he reaches with his next broadcast.

For a specific program, he reports a single broadcast reached an audience of 12.5% which heard 2.5 commercials. This 30-minute evening program however reached 27.3% of the radio homes during a four-week period. The cumulative audience heard on an average of 4.9 commercials during the four-week period. This audience-turnover factor is not present with black-and-white advertising, which reaches for the most part the same audience week after week, even though the publication is one that is sold primarily on the newsstands.

One of the reasons why daytime serials are so effective is also the audience turnover. Nielsen reports that one soap opera which he rates as 3.1 for a single broadcast reached 31.2% of the radio homes during a month (20 broadcasts). On the one airing, the average listener heard 1.3 commercials. On the 20-broadcast basis, the average housewife heard 9.7 commercials.

Practically all radio research on the broadcast audience is home research.

It is also generally (except for Nielsen) one-set-per-home research.

This underestimates actual listening. A recent survey conducted by Pulse of New York for WNEW produced the first set of figures indicative of out-of-the-home listening. The sample was small, and neither Dr. Roslow, head of Pulse, nor WNEW makes any world-shattering claims for the study.

Out of a sample of 1,000, Pulse reported that 237, 23.7%, stated that they listened to radio away from home.

#### Away-from-home listening

Where	Percent
Visiting	32.0
Auto	29.8
Working	26.4
Outdoor (portable radios)	1.0
Restaurants, bars	9.7
Retail stores	7.3
Clubs, schools	1.4

The number of outdoor listeners is low because this survey was made during a month (March, 1949) in which warm days were at a minimum. A further study will be made during the summer which will no doubt confirm the findings of WOR and other studies which were reported in SPONSOR's *Summer Selling* (9 May) issue.

The figures of "at work" audience are interesting. The listen-while-you-work audience has not been checked previously. WNEW's interest in "away from-home listening" is like the interest of all independent stations in this audience, based upon the fact that non-network station programming of music and news is tailored for the vagrant ear. It's a vital audience, an earning and spending audience.

The FM audience is also bigger than indicated in most surveys. Over 55% of the 13.3 FM-equipped homes in the New York area use their FM sets at least once a week (Pulse). As baseball becomes more and more important, that FM figure will go up and up, since daytime radio sounds better in the summer on an FM set, especially in areas beset by man-made static. In many other cities, the local FM stations are the only outlets over which good daytime signals carrying the baseball games are available.

The composition of the broadcast audience is also changing. In the last five years, the average listener has added one year of education. That's true of the total population of the U. S., and 91.2% of the nation have radios.

In 1940, 3.4% of the U. S. was 60-74 years old. In 1950, this becomes 9.3%. The over-75 group is increasing also. In 1940 it was only 2% of the nation's population; in 1950 it will

be 2.3%. This means the over-60 group will number 3,166,000 at the end of this year. This segment of the population has more leisure than the rest of the U. S. Its buying power is considerable also.

These figures of the National Resources Planning Board are important to advertisers because little or no copy is being addressed to this group on or off the air.

The broadcast audience is growing—is growing better educated—is growing older; the latter despite the upped birthrate since the end of World War II.

To the increased radio audience has been added a new audience, the TV audience. The increase in radio homes, the uncovering of out-of-home listening, the increase in hours of listening all tend to make the recent predictions that TV will pass radio in importance in five years seem at least far-fetched. With the competition of the visual medium, radio is being forced to find out new things about its audience. Advertisers with new facts and figures—with new knowledge about who is hearing their commercials—will also have to re-evaluate the broadcast advertising medium. No part of it has started to shrink—yet. \* \* \*

## THE UNIVERSAL LANGUAGE

(Continued from page 25)

WSM carried four nursery accounts on *Grand Ole Opry*, as well as on early-morning hillbilly shows. Three of the nurseries offered fruit trees at \$4.95 each, the fourth a flower plant at \$1. Total dollar volume for these four accounts was more than \$350,000, of which \$66,000 was received by the flower firm; the three other nurseries' total of better than \$285,000 represented some 57,000 orders. Average cost on all the \$4.95 nursery offers during the entire period was 66 cents per order, with one of the firms receiving during one month (January, 1948) such a volume of mail that the actual cost per order was only 22 cents.

The *WWVA Jamboree*, on that Wheeling, W. Va., station, has a lengthy list of satisfied local advertisers who strongly attest to the continual pull of folk artists. *Jamboree*, aired each Saturday night for four hours before a live audience, and now in its 16th year, points to such mail records as one quarter-hour participa-

tion resulting in 2,703 magazine subscriptions, one five-minute participation producing 1,232 \$1.29 hosiery orders, a 15-minute slot selling 973 sewing machine attachments at \$1 each, another quarter-hour participation pulling \$737 for that number of plastic aprons, and a five-minute period selling 91 tableware sets at \$9.95 each.

Stories such as the following experience of KWTO, Springfield, Mo., with a local advertiser are as numerous as the hillbilly performers and groups who are responsible for them. A local KWTO account wanted to advertise a mail-order product for \$1; the item could be obtained only by writing to the station. A live-folk-music act with a large following was recommended to the account by the station. This was not agreeable to the sponsor, so a 15-minute recorded show was decided upon and programmed with a resounding lack of results.

Shortly after, the advertiser switched to a live-talent group, using popular and semi-classical music. Results were still slow in coming. Finally, rather than give up, the client was persuaded to try a hillbilly unit, in spite of his distaste for this type of program. The

distaste rapidly evaporated in the face of 25,000 \$1 orders in 26 weeks, an average of 962 cash orders per week, or 137 a day. The advertiser realized \$137 for every \$45 investment, less than he had budgeted for the campaign.

The files of WRVA, Richmond, Va., contain a similar story (many of them, for that matter). Lightner Poultry Farms had had, in 1947, a morning show—not hillbilly—on the station, advertising baby chicks. Because the show was not pulling well, WRVA suggested to Lightner that it change its time and program format and move into a segment of the station's *Old Dominion Barn Dance*. Through the spring months of 1947, the show sold 50,000 chicks weekly for Lightner, to the point where the company had to cancel because its supply was exhausted. Since then, Lightner has returned to *Old Dominion Barn Dance* as a regular participant.

WBT, Charlotte, N. C., several months ago started a new folk-music group (Dewey Price and the Dixie Trio) on a three-times-a-week schedule. In a matter of three weeks, audience acceptance expanded the program to nine times weekly. Three

local sponsors split the nine quarter-hour shows; one of them, Tube Rose Snuff, reports an average mail pull of 550 letters per week, on an offer of a four-leaf-clover charm.

Folk music in recorded form is a powerful audience lure, also. In the first nine months of last year, the WCKY (Cincinnati) *Jamboree* — a four-hour seven-nights-a-week platter program conducted by Nelson King sold \$1,058,552 worth of merchandise for its direct-mail advertisers. The total represented 647,000 orders.

Individual case histories tell a more detailed story. The Picture Ring Company of Cincinnati for two-and-a-half months used a one-minute announcement on WCKY's *Jamboree* to sell a ring with a picture in it for \$1. Result: 7,541 rings sold, an average of more than 100 orders a day. With 25 announcements during one month and a day, the London Specialty Company received, through *Jamboree*, 5,387 mail orders for its sewing-machine attachment selling for \$1. Response came from 24 states and Canada, with 92% of the mail pulled from the ten states in WCKY's listening area.

*Ranch Rhythms*, Mondays through Saturdays 10-11 a.m. (Central Stand-

# Announcing

the formation of

## VIDASONIC ENTERPRISES

INCORPORATED

with STUDIOS at

Twenty East Forty Second Street, New York 17

Telephone: MUrrayhill 7-0463

PRODUCERS AND CREATORS OF 16mm FILMS FOR TELEVISION, INDUSTRY AND EDUCATION

Scripts ★ Animation ★ Spot Commercials ★ Complete Programs

ard Time) on WHHM, Memphis, Tenn., in January of this year had a Hooper of 4.9, as against 3.0 for its nearest local competitor.

There are hundreds of similar stories in the files of these local stations which program folk-music acts and performers. Folk music has an appeal that apparently is universal. It and its proponents have the knack of doing what no other type of radio entertainment can approximate and that is meeting listeners on equal terms.

That's why folk music pays off for local advertisers on local stations. It's time the pseudo-sophisticates among national advertisers and their Carnegie Hall-minded agencies realized it. Until they do, they're by-passing a nice slice of the sales revenue to be derived from a much maligned, but very productive, type of broadcasting. \* \* \*

## DAYTIME SERIALS

(Continued from page 15)

storylines going, apparently on the theory that they know better than anyone else what their listeners will like.

Each story illustrates a continuing theme or problem which they believe will command a broad and consistent interest. Their judgment seems to have been well-justified to date. The Hummerts, however, would be the last to insist that their formula is the only one that will command a following.

Writers of soap operas get from \$200-\$500 a week for five scripts, unless the writer owns the show, in which case he may get up to \$1,000. The majority of writers get between \$200-\$250, with Hummert writers getting about \$50 less for comparable work. Although this is a relatively low in-

come for the pulling power of their scripts, the majority of daytime serial writers are not "hacks," despite that label by critics who do not understand the function of most daytime serials. The talented work of Orin Tovrov, Addie Richton and Lynn Stone, and Martha Alexander, to name but a few, is consistently more than "adequate." The conventionalized situations and treatment (customary in all folk literature) of most soap opera accounts for a great deal of the "hack" criticism.

Warner and Henry found the writer's skill in producing emotions in certain patterns was profoundly important in winning and keeping listeners. They did not attempt to correlate this fact with intensity and frequency of listening.

Research will provide some answers to this question when sponsors demand them. If the correlation is important, as tentative studies seem to indicate, the role—and salaries of daytime serial writers will become more important. More good writers will try their hands at soap opera.

When techniques of harnessing emotional context to commercials are further worked out, the role of the writer as high priest of emotion will be clarified and confirmed. He'll still have to contend (necessarily) with producers and sponsors. But those new robes should wear well. \* \* \*

**NOW!**

5000

**WATTS**

K H M O

HANNIBAL

COVERING THE  
HANNIBAL-QUINCY  
TRI-STATE  
MARKET



42 COUNTIES OF

PROSPEROUS *Mark Twain Land*

ILLINOIS • IOWA • MISSOURI

NATIONAL REP. — JOHN E. PEARSON CO.

KHMO

Mutual Network

1070 KC

SERVING THE RICH  
TRI-STATE AREA

1000 WATTS of WIFE

AKSCIA CLAI PLATTE WYAN OTTE  
 EAVENWORTH CLINTON RAY LAFAYETTE  
 OHNSON DOUGLAS JEFFERSON CAS  
 TCHISON BUCHANAN CALDWELL HOK  
 ALINE DONIPHAN ANDREW DEKAL  
 AVIESS LIVINGSTON CARRO M  
 RANKLIN OSAGE SHAY SAC  
 TCHISON DAY WYAN  
 HARRIS WYAN WYAN PUT  
 SULLIVAN WYAN WYAN WYAN  
 BATES ANSON WYAN WYAN  
 VABAUNSPOTATOMIE HAR HAR  
 EARY WYAN WYAN WYAN WYAN  
 ROWNSONSONSONSONSONSONSON  
 LAY WYAN WYAN WYAN WYAN  
 BOURNEMONT ST. CLAIR MONITE  
 KNOX WYAN HOWARD BOONE ADAI  
 MORGAN SCHUYLER SCOTLAND WAPEL  
 PPAHOSE WAYNE DECATUR RINGGOLL  
 AYLOR PAGE FREMONT OTOE FILLMOE  
 HAYER JEWELL REPUBLIC MITCHELL  
 LOUD OTTAWA LINCOLN ELLSWORT  
 TICE McPHERSON RENO HARVE  
 WYAN WYAN WYAN WYAN WYAN

213!

Yessirl 213 booming counties lie inside the measured 1/2 mv. coverage of KCMO's powerful 50,000 watt beam! Add to this supercharged signal, programming that's carefully tuned to Mid-America listeners, and you have a formula for low cost per 1,000 coverage!

# KCMO

Kansas City's Most Powerful Station  
**50,000 Watts Day-**  
**time—Non-Directional**  
**10,000 Watts Night—**  
**810 kc.**



KANSAS CITY,  
MISSOURI

Basic ABC for Mid-America

## CUTURICA

(Continued from page 27)

pean trip. Be that as it may, what Atherton was saying meant abandonment of the thinking that had governed Potter's advertising policy for nearly 60 years.

It wasn't that Cuticura Soap and Ointment, leaders of the line, weren't selling well—they'd never sold better. The small-space newspaper and magazine ad combination had gradually built a dominance that enabled the company to claim leadership in its field.

The original firm, known as Weeks & Potter, was a manufacturer of pharmaceutical products. The first product developed for retail sale was Cuticura Ointment in 1873. It was followed shortly by Cuticura Soap, containing similar medication. Al-

CKNW  
CHNW

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

though a talcum, shaving stick, and liquid antiseptic were later added to the line, they account for only a small fraction of Cuticura sales.

The first national newspaper advertising for Cuticura broke in 1880, the same year New York's City Fathers tried out electric lights on Broadway.

The company's basic advertising themes haven't changed in seventy years: what the individual with skin blemishes stands to lose because of his affliction; what he stands to gain when they disappear—after use of Cuticura.

The Potter directors were well aware at that turning point in 1939 that advertising practically alone had sold Potter products to the consumer. The company has always sold exclusively through jobbers and wholesalers. (With the exception of chain stores to which they sell directly.)

Analysing the problems connected with selling medicated skin preparations, Atherton concluded in 1939 that, despite the company's strong position, the time had come to give their advertising a vigorous shot in the arm. He proposed a national campaign of one-minute transcribed announcements.

Potter was spending at that time roughly \$350,000 a year in daily newspapers, farm papers, and magazines. Newspapers got about two-thirds of the allocation. Magazines, including women's service and professional magazines designed to reach doctors and nurses, got about \$35,000. Farm papers slightly less than \$2,000.

It's never been possible to collect accurate data on the users of medicated skin products because of the reluctance of many users to discuss the subject. In city after city where consumer surveys have been taken, a medicated soap never shows up in a list of even as many as a dozen soap brands. In one rare instance Cuticura found itself at the bottom of a list, with 1% of the sample. Retailers know that the figure was a substantial underestimate.

Advertising copy on medicated skin preparations for years had tended to stress the unsightly aspect of skin conditions the product is designed to remedy. One natural reaction to this approach was a feeling among many users that the medication ingredients must be rather potent to make good the claims for the preparation. A fre-

# Portrait of a home in SCARSDALE

It wasn't easy to leave this home, and it won't be easy for you to leave it after you've seen it.

This is the home that Arthur Hull Hayes left when he moved from New York to head CBS in San Francisco.

It's a home of many beauties, center hall colonial with open staircase to the third floor. On the first floor is a sun room, dining room, butler's pantry, breakfast room, and kitchen. Of course there's the front and rear hall as well as powder room. The second floor includes one master bedroom with bath, two more bedrooms and another bath. The third floor contains two bedrooms and one bath. All five bedrooms are large enough to comfortably accommodate twin beds.

And the surroundings are something to behold. It's a corner lot, beautifully landscaped, with a driveway bordered by fruit trees. A hemlock hedge encloses the back yard which is large enough to contain a tennis court.

As for Scarsdale, if you don't know it just inquire among New York's advertising fraternity. Its schools are nationwide famous. It's only 34 to 40 minutes by New York Central to Grand Central Station.

Phone Mrs. Hayes at Scarsdale 3-5122 or

Write

SPONSOR, Box 17



## BOOMERANG!

I'm sorry I ever heard of KXOK. My life is miserable. You see, I bragged to the boss about our program's low-cost-per-Hooper point on KXOK, like you suggested, and he just grinned like a Cheshire and said: "That proves what you can do when you really try. Now go into all our markets and get as good a buy as you did on KXOK." You and I know that's tough to do... but how can I convince the Boss?

On-The-Spot

Dear On-The-Spot:

Your Boss situation is going to be much worse. Wait till he finds out KXOK's high Hooper position during March, 1949. When KXOK's rates are balanced with its share of audience, the combination is terrific. You and I know the base hourly rate on Station "A" is 57% higher than KXOK's, and Station "B" has a base rate 32% higher... yet they delivered only 15% and 2.4% more audience during March. Better not mention KXOK's powerful signal at 630 on the dial, reaches 115 counties in six states, daytime, in mid-America.

**KXOK, St. Louis**

630 on the dial

Basic ABC

5,000 Watts

A "John Blair" station

quent belief that regular use of medicated soap isn't good for the skin is another problem faced by all producers of such products. That is one reason Armour is promoting exclusively the deodorant qualities of its Dial Soap without mentioning its germicidal property.

Atherton made his radio proposal against this background of special problems and a market which was changing so much that the long successful advertising formula was no longer adequate. Potter officials gave Atherton the go-ahead.

They approved first a slash by

nearly half in the printed-media budget and then the purchase of time for two e.t. announcements a day across the board on stations in major markets. This two-a-day schedule has since been followed with few exceptions. But where four series, one for each season, were used originally, now only two series, winter and summer, are employed. Each includes about 19 announcements.

The campaign started in 1939 with 30 to 40 stations, combining 50 kw with lesser-powered outlets, depending on their characteristics and the characteristics of market areas.

In 1940 the printed-media budget was slashed still further to around \$160,000 dollars, and a few more stations were added. The company now uses 45 stations, approximately half of them 50 kws. The total advertising budget, according to estimates, is about \$800,000-1,000,000 for 1949, split two-thirds in radio and the remainder in 465 daily newspapers and a small list of farm papers, women's service magazines, general magazines, and professional magazines for doctors and nurses.

The radio campaign didn't produce immediate sensational results, but before the first year's operation ended there was no question of continuing radio on a 52-week basis. A steadily spiralling sales curve proved that Atherton's estimate of the condition of the market was correct.

In 1913 Potter did a business of nearly \$6,500,000, according to trade estimates. A substantial part of this total came from foreign subsidiaries in Great Britain, Australia, Canada, Eire, and South Africa. A new plant was established last year in Brazil.

Atherton felt that radio would be more effective with a "softer" com-



Here is the Distribution of audience in this nine-station area

\*Hooper Listening Area Coverage Index Fall 1948

Stations	Morning	Afternoon	Night
WDBJ	37%	34%	24%
Station "A"	9	10	8
Station "B"	9	9	9
Station "C"	7	7	4
Station "D"	4	5	4
Station "E"	5	4	2
Station "F"	4	5	2
Station "G"	4	3	2
Station "H"	1	2	LT

1949 marks WDBJ's 25th year of service to Roanoke and Southwest Virginia—WDBJ's 20th year with CBS.

Ask Free & Peters for availabilities—now!

**WDBJ** CBS • 5000 WATTS • 960 KC  
 Owned and Operated by the  
 TIMES-WORLD CORPORATION  
 ROANOKE, VA.  
 FREE & PETERS, INC., National Representatives

## First Homemaker

ELLEN ROSE DICKEY RETURNS FOR WLS 25th ANNIVERSARY

In 1924, Ellen Rose Dickey pioneered radio homemaking on WLS. Like other oldtimers, she kept in touch with her "alma mater" and this year paid WLS a visit in connection with its 25th anniversary celebration.

Martha Crane and Helen Joyce interviewed Mrs. Dickey on "WLS Feature Foods," modern broadcasting-merchandising counterpart of the early day homemakers' hour. Martha took over Homemakers' hour in 1923 in 1935 was joined by Helen Joyce in the Feature Foods team which has talked to Chicago area housewives ever since.

Mrs. Dickey was told about the merchandising group which calls on over 1,500 key retail food outlets in Chicago and suburbs, reporting on products advertised on WLS Feature Foods, one of America's best known women's programs and a powerful selling force in America's second market-place.

WLS

1924 — — — 1949

Chicago 7

Represented nationally by John Blair

mercial approach than employed in printed copy. One of his first experiments was using music to introduce the selling message. He signed a famous baritone to do a series of spots—anonously, of course. Despite letters angrily protesting the interruption of the “beautiful” music by the commercial, the series sold Cuticura. Women are the principal purchasers, with a smaller but still substantial proportion of men using the products.

The effort to find more effective ways to present the same basic themes was stepped up in 1945 when John A. Atherton, son of head man J. William Atherton, joined the agency as radio director. A professional musician with numerous serious compositions to his credit, John Atherton has experimented with musical devices, as well as other approaches to selling Cuticura products.

Commercials done wholly in verse set to music, in fairy-tale style, and in various forms of dramatic dialogue have been used. Being “one of the boys,” in a manner of speaking, Atherton has been able to form a five-piece string ensemble of musicians from New York’s most famous symphony

orchestras to record music (composed by himself) for backgrounds and tie-ins with Cuticura announcements.

Potter Drug & Chemical officials credit their 52-weeks-a-year radio campaign with a vital role in the behavior of the Cuticura sales curve, which has risen steadily. Increasing sales, efficient management, plus the fact that the company’s products have a fairly rapid turnover, have enabled Potter to retain for net working capital about 30% of a tangible net worth (in 1943) of better than \$1,225,000. The net liability ratio to working capital is

about one to four.

Despite a falling-off in total earnings in 1943 because foreign buyers couldn’t get dollar exchange, sales in the United States continued at a high level, and the company reported a steadily-increasing surplus.

Radio didn’t make Cuticura. It did add a huge potential to a market that was fast outgrowing Cuticura’s pre-1939 attack. The next step, according to radio director Atherton, will be extensive testing to determine the effect of a new musical approach he’s working on to selling Cuticura. \* \* \*

SURE,

some Chicago stations

can “reach” South Bend

...but the audience

**LISTENS**

to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.

97,410 Radio Homes  
in the area served by

**KMLB**

— the station with more  
listeners than all other  
stations combined —

**IN N.E. LOUISIANA**

Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB’s megalovolt contour. Sell it on KMLB!



**KMLB**

MONROE, LOUISIANA

★ TAYLOR-BORROFF & CO., Inc.  
National Representatives

★ AMERICAN BROADCASTING CO.  
5000 Watts Day • 1000 Watts Night



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



### Too many jobs

Several important developments have evolved since the National Association of Broadcasters decided to set up the Broadcast Advertising Bureau. First, it has been agreed that the BAB will function from the capital of advertising, New York. Second, the Bureau is set to do an intensive promotion job for the commercial side of radio—something long overdue.

There is a big rub, nevertheless. The BAB is biting off a number of extraneous jobs which are not directly related to selling advertising on the air. These jobs, such as the problems of station rate cards, code, and like matters, are part of air advertising, but they are not part of its promotion.

The BAB must stick to its last. Its \$200,000 won't go very far if it's spread over a number of varied projects. Used for sales promotion to sell broadcasting as an advertising medium, under the efficient direction of BAB's Mitchell it can accomplish wonders.

### New approach to summer

Throughout the industry, SPONSOR's *Summer Selling* issue (9 May) is being used to open doors on a new approach to the good old summer time.

Much that SPONSOR reported is not new. What SPONSOR did was to gather existing material together and bring it to the attention of sponsors and agencies.

The general concept has been that listening shows a decided drop in the humid days. The research material available indicates that the summer broadcast advertising audience may be as big, if not bigger, during certain hours of the summer day as it is during the rest of the year.

There are new summer studies being made throughout the nation. WNEW's report on listening away-from-home is only the beginning of that station's investigation on listening that can't be checked by telephone surveys.

What happens to the listening of the millions who take long automobile trips is also being studied by vacation bureaus of states in which vacation travel and spending are important.

Summer broadcast-advertising thinking has been started in a new direction. SPONSOR is going to make it a continuing project to report on the effect of summer advertising both on a 52-week basis and on special seasonal campaigns.

We've only started reporting the facts of summer selling on the air.

### Radio helps the auto dealer

Broadcasting can and does do a selling job. There are very few who dispute this on an over-all basis. There are, however, many who say "it can't sell for us. It's okay for Jones or Smith, but for me it won't do a job."

That isn't so. Broadcasting can and will do an advertising assignment for any type of business which calls upon it, if it's employed correctly. For years automotive dealers would have no truck with radio. A few dealers did experiment during the war. A few others decided not to advertise by rote. A cross-section of these automotive dealers and manufacturers have case histories which SPONSOR feels rate special attention. Twelve of these case histories have been collated and are reported upon in capsule form in this issue (pages 30 and 31). We make no pretense that this double-page spread of capsule case histories is complete. It is, instead, just indicative—of what can be done when broadcast advertising is utilized effectively.

## Applause

### Don't keep it secret

Most ideas and programs developed by sponsors and stations are held to be deep, dark secrets. A broadcast-advertising formula is tried and found successful. At once the sponsor and agency wrap it up in a tight package and put it in a vault. This is especially true in the case of selective broadcasting, where it is most difficult for sponsors to find out just what their competition is doing. Bulova, for example, develops a ten-second station-break formula for TV, and at once endeavors to keep the idea secret, and also to keep confidential the list of stations which it is using. A real effort is made to keep the Bulova idea Bulova's property.

Sometimes the vault and the "confidential" routine work. More often they're just delaying tactics, for the information finally lands in the hands of the competition and the station list becomes general industry property.

Our thesis is that prompt full revelation would be bound to help broadcast advertising. The more that is known, the more effectively does all broadcast advertising function. What helps one helps all.

That is the basis for the operation of the Association of Independent Metropolitan Stations. Each station agrees to write to every other member of the AIMS group monthly, giving them information of new programs and promotional ideas. The stations are non-competitive and the exchange is volun-

tary, but if a station skips three months it's dropped from the association.

Results are indicated in the manner in which non-network stations in basic market areas have grown in importance. The expansion of stations like WIDDH (Boston) and WHHM (Memphis) is no accident. Each has developed its own formula. Each has adapted ideas developed by other metropolitan independent stations. The result is huge audiences for these non-network stations—huge audiences for national selective advertisers . . . a better broadcast-advertising audience and a better service for the men and women who listen.

The AIMS formula rates loud and long applause. It should be accepted and used by all who live by radio.

# What a Report Card!



BMB TEST REPORT		
WKY	DAY	NIGHT
Average weekly % of homes	90	97
Average daily % of homes	74	76
Hooper share of audience	40.8	49.0

**WKY** ... highest audience  
of all stations checked by BMB\*  
(5,000 to 50,000 watts)

**WKY** advertisers know it . . . now the BMB reports show it! Of all stations checked in the latest BMB test survey . . . WKY is first on all six counts. Not just first in Oklahoma City . . . not just in the Southwest . . . but TOP RATING of stations checked from coast to coast.

No wonder, when you're down here in the Southwest where business is best . . . you hear so many people say . . . every day . . . "I heard it advertised on WKY!"

\* Test made during October-November, 1948. See Sponsor-Page 29, March 28th Issue.

# WKY

930 KILOCYCLES • NBC  
O K L A H O M A C I T Y

AM

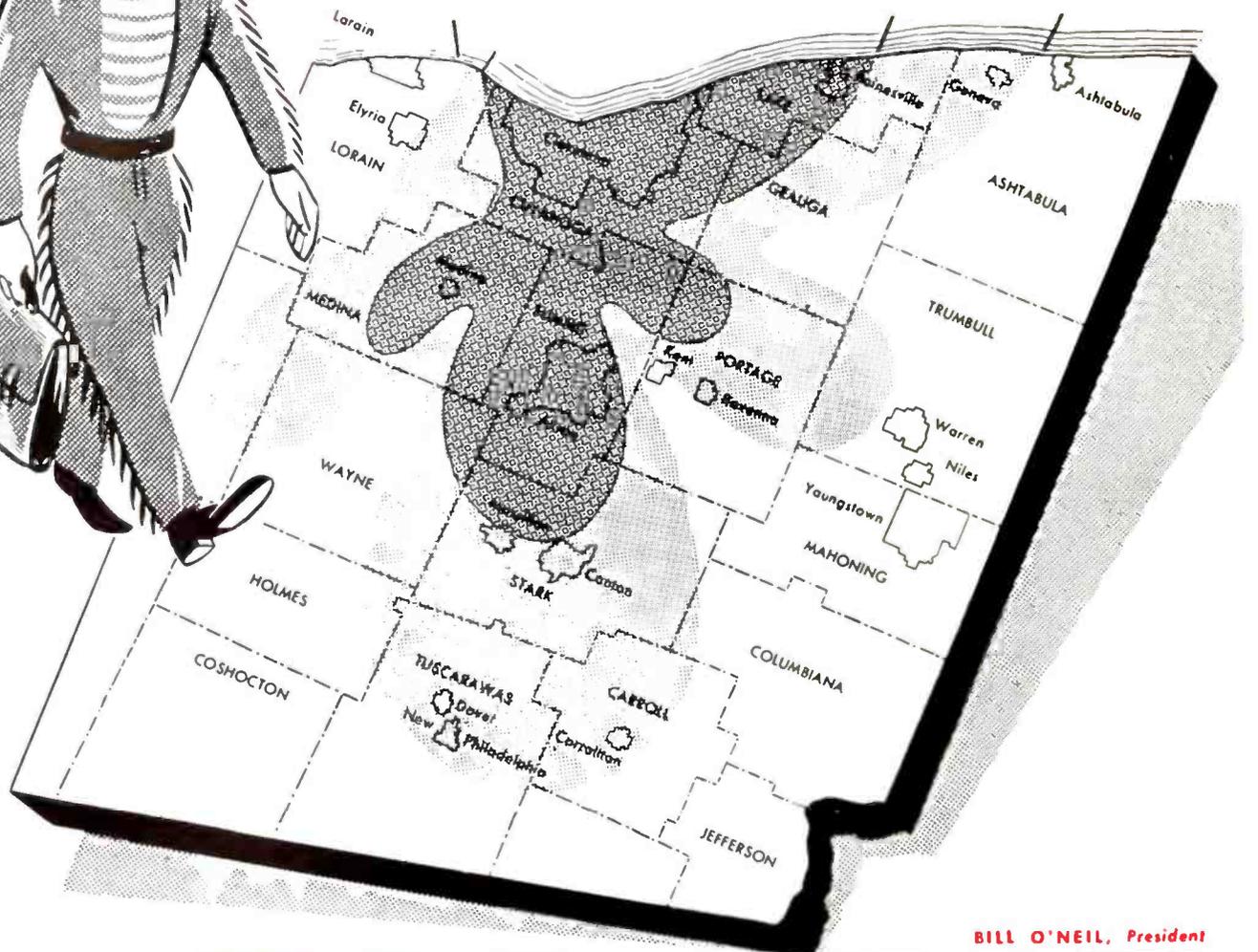
FM

TV

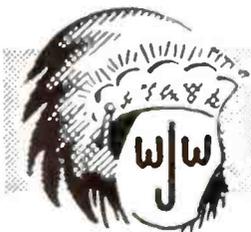
Owned and operated by:  
THE OKLAHOMA PUBLISHING COMPANY  
WKY, Oklahoma City  
The Daily Oklahoman • Oklahoma City Times  
The Farmer Stockman  
REPRESENTED BY THE KATZ AGENCY, INC.

# A SALESMAN WHO KNOWS ALL THE ANGLES

YES SIR, that's the kind of a salesman you get when you put WJW on your payroll . . . a salesman who knows all the angles when it comes to backing your radio program with promotion, publicity and merchandising! For further details of this salesman's capabilities phone or write WJW or get in touch with Headley-Reed.



BILL O'NEIL, President



BASIC  
ABC Network

# WJW

CLEVELAND

850 KC  
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY