

SPONSOR

For buyers of broadcast advertising

UNITED
BALTIMORE
MD.
2 CENTS

Disk jockeys in kneepants—p. 24

The Gallaher Drug story—P. 28

How's your Sponsor Identification?—p. 21

Test-tube success—p. 26

One-product commercials increase "Aldrich Family" S. I.—p. 21



**SPONSOR
IDENTIFICATION**
up **20.3%**
in year

10-50 12479
WM S HEDGES
N B C 80
ROCKEFELLER PLAZA
NEW YORK 20 N Y

Open Sesame

The magic word that opens the door to the greatest advertising medium of our times is television.

And in Richmond, first market of Virginia, television means only WTVR.

WTVR is the only television station in Virginia . . . has been for over one year.

Virginians remember that in 1944 Havens & Martin, owners of WMBG, prophesied the coming greatness of television with the first full-page newspaper advertisement ever placed by a radio station. Since 1926 they recall many another pioneering step taken by WMBG, WCOD, and WTVR, backed by a firm faith in the American system of broadcast advertising.

Wherever you are (Richmond, New York, or Chicago) Havens & Martin stations 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

20 June 1949

**Frank Mullen
expected back
on networks**

Frank Mullen, ex-executive v.p. of NBC, will be on a network before 1 September. His resignation as president of Richards' stations, WGAR, WJR, KMPC, is effective 1 July 1949, although his salary runs until 1 July 1950.

-SR-

**ASCAP-TV
agreement
nears**

ASCAP will emerge from its TV battle with broadcasting bigger and more inclusive music-licensing organization. After stations have okayed increased fees (about 10%), ASCAP will go to members for extension of its representation of rights. There will be no lapse in availability of ASCAP music on TV.

-SR-

**WJLB not
100% foreign
language**

WJLB will not go 100% foreign language, as indicated in SPONSOR REPORTS, 23 May. There will still be some English-language broadcasts on the Booth station, despite heavy return to native tongues spoken in Detroit.

-SR-

**Canada's BBM
follows new
BMB formula**

Canada's equivalent of Broadcast Measurement Bureau, Bureau of Broadcast Measurement, will issue its reports in 1950 on same basis as BMB. Seventy-nine percent of Canada's stations are members of BBM. This will be BBM's fourth report.

-SR-

**14 1/4 hours of
folk music
opens new
record shop**

Fifty radio and recording folk-music artists were part of 14 1/4-hour three-day celebration (17, 18, 19 June) of opening of Country Barn Record Shop in Tampa, Florida. WCKY (Cincinnati) had its "Western" disk jockey mc'ing event.

-SR-

**ABC, NBC
drop certain
program
restrictions**

ABC and NBC have lifted restrictions against certain types of programs. ABC now accepts commercial religious programs, and NBC no longer restricts mysteries to after 9 p.m. hours. NBC now also accepts certain give-away programs.

-SR-

**RCA leads
in N.Y. TV
sales**

RCA leads TV-set ownership figures in three out of four income groups in New York (over \$7,500, over \$5,000, over \$3,500), and runs second to Philco in under \$3,500 group. Latter runs close second in \$3,500-\$5,000 group. DuMont is second in upper brackets.

-SR-

**FCC decision
on editorializing
n.s.h., but
Maryland Court
decision helps**

FCC decision to permit editorializing by stations on air is so vague as to be almost worse than no lifting of ban at all. Decision of Maryland Court of Appeals in favor of five Baltimore stations on their reporting crime news is boon to all news sponsors, for it sets pattern of "freedom of reporting" that's important.

More state networks being established

More and more state-wide networks are being formed. Not only are independent chains being linked like Ohio's Standard Network and Goebel (Michigan) sports network, but coast-to-coast chains are becoming more conscious of their regional links. NBC recently split off its New York State stations for a Dewey "fireside chat." Economic conditions in different sections are becoming different, sponsors are thinking in terms of markets, not 48 states.

-SR-

40,600,000 autos on U.S. roads

Over 40,600,000 autos were owned as of 1 January in U.S. Auto radios were not surveyed by World Motor Census, but other sources indicate that only thing holding back close to 100% radio equipment for cars is current high price.

-SR-

Radio vs. TV receiver production 5 to 1

Out of over 2,500,000 radio or TV sets produced during first quarter of 1949, around 1 out of 5 was a video receiver, with all rest straight radio receivers. Figures include RMA (Radio Manufacturers Association) and non-RMA members.

-SR-

Excise taxes to be fought on air

Excise taxes in some cases are larger than total profit of corporations. Bell and Howell (new radio advertiser) reports that it paid \$1,230,000 in excise taxes alone, with a net profit of \$1,527,00. Total taxes paid by B&H are much larger than net. Charles H. Percy, B&H president, is urging manufacturers to use ad space to tell consumers what they're paying for when they buy products hit by high excise taxes.

-SR-

Same show with two casts

Eddie Cantor will not be on air for Pabst this fall because he wasn't willing to do both TV and radio programs each week. "Life of Riley," which replaces Cantor, will be done on radio from Hollywood with William Bendix, and with another cast from New York on TV. It sounds screwy, but everyone will watch to see how it works.

-Please turn to page 36-

capsuled highlights

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- Sponsor Identification** on the air isn't the entire answer to broadcast advertising effectiveness, but it's a straw in the wind. **page 21**
- Half pints listen** when a half pint spins disks. **page 24**
- Test tubes help,** and CBS proves it with "Suspense." **page 26**
- 15,000 programs** are an amazing number for a regional drug chain, but Gallaher sponsored that number in ten years. **page 28**
- "What's wrong with FM** commercially?" is the "Mr. Sponsor Asks" question in this issue, and Major Armstrong heads the panel. **page 38**

- "Public Service"** has something very special commercially. **page 30**
- Radio and newspaper strikes . . .** **page 32**

IN FUTURE ISSUES

- Per Inquiry Advertising**—why stations don't like it. **4 July**
- Networks without telephone lines** **4 July**
- Out-of-home listening** **4 July**
- Broadcast advertising this fall** **18 July**



Meeting Mid-America's Need for News...



at a Very Low Cost per 1000 Coverage

KCMO's newscasters and full-time news staff are not content to rest on their teletypes! They're at it the clock around, paounding the pavement, checking the "line-up," getting the news far Mid-America!

Under the watchful eye of Jim Monroe, KCMO's news editor, Mr. Mid-America's newscasters give the latest to the listening millions . . . a dozen times every day. And their record on local scoops, exclusive phone recorded interviews, and complete national coverage have made the 8-TEN Spot listening a *must*.

This preference plus KCMO's low, low cast per 1000 coverage means a listenership bonus for smart sponsors. KCMO is Kansas City's most powerful station with 50,000 watts that blanket 213 Mid-America counties (inside measured .5 mv. area) with a farm-and-factory-rich population of over 5,435,000.

One Does It In Mid-America

One station

One rate card

One spot on the dial

One set of call letters

50,000 WATTS

DAYTIME—Non-Directional

10,000 WATTS NIGHT

—810 kc.

National Representative:

John E. Pearson Co.



KCMO

and KCMO-FM . . 94.9 Megacycles . . Kansas City, Mo.

Basic ABC for Mid-America

TV SUCCESSES

Recently I was told that SPONSOR had published or is publishing some sort of compilation of "success stories" of sponsors using television as an advertising medium.

The Television Committee of the Los Angeles Chamber of Commerce sees as one of its prime objectives the education of prospective TV advertisers on results being obtained by present TV users.

Would it be possible for you to send us anything that you might have available of this kind? I can assure you it will be put to use in channels where it should greatly help spur interest in television advertising.

RICHARD L. BEAN
Secretary, TV Committee
Los Angeles Chamber
of Commerce

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ON SPONTANEITY

All of us at WLS enjoyed your series on folk music, its amazing success stories and use, but the one fact I didn't see mentioned—the logical explanation that I believe most of us in the business agree on—is that the success of folk-music programs is not so much the kind of music, as it is the way these programs have combined a sense of reality, spontaneity, informality, and the power of personalities.

The same thing Bing Crosby has done for these two decades or so in radio and on the screen—the same thing that Cecil B. DeMille used to lend to the *Lux Radio Theater*—the same thing that *Fibber McGee and Molly*, with their announcer, Harlow Wilcox, achieve in scripted form—the same sense of reality, spontaneity, informality, and personality is reflected when Bob Acher sings a Western ballad on WLS.

For example, WLS listeners (in common with those of other big folk-music stations) see our people face-to-face quite often at state and county fairs, local theaters, community entertainments, and so on. They find our stars act the same in person as on the air. If a listener visited Lulu Belle and Scotty at home, he would find them just the kind of people he had

(Please turn to page 6)



have
you
seen
your
copy
of

RADIOTIME?

out
today

RADIOTIME, INC.
53 W. Jackson Blvd.
Chicago 4, Illinois



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COVER PICTURE: Lulu Belle and Scotty. Photographed by Keith Lee. Special Double and Multiple Products: WLS-TV. Copyright © 1949. Published by SPONSOR PUBLICATIONS, INC.



The Station that Delivers the
PLUS AUDIENCE!

The Proof:

WSJS delivers higher than national
average Hooperating* for 57 out of 61
NBC Commercial programs!

**A PLUS AVERAGE of
6.1 POINTS PER PROGRAM!**

WSJS share of audience for 5 month period:

- Morning — 45.2
- Afternoon — 50.6
- Evening — 50.0

* City Hooperating, Fall and Winter, 1948-49

Affiliated with
N B C



Represented by
Headley-Reed Company

(Continued from page 4)

imagined them to be through listening. Much of the humor just happens, spontaneously. We throw off dignity and enjoy ourselves as we entertain.

So it isn't the kind of music entirely although folk music does lend itself to this reality, this spontaneity. But it is the kind of folks who put on the show, and the way they put it on—and most of us here in the folk-music belt believe the same treatment applied to symphony concerts and grand opera would give those now more dignified forms of entertainment the wider public acceptance, the quick response that folk-music programs have.

JOHN C. DRAKE
Promotion
WLS, Chicago

WTAG TAGS A SLIP

This is to correct an error on the part of SPONSOR. In the 23 March issue of your otherwise excellent publication, you printed a list of stations and markets which had been test-sampled by BMB. You failed, however, to print the fact that this was only a partial list.

As a result, your 23 May issue carried a full-page ad by station WKY stating that of all stations checked by BMB, WKY led the field in all of the six divisions into which the BMB report had been broken down.

The fact is that WKY did not lead in all six categories; actually, WTAG exceeded the WKY figures in four of the six, but WTAG did not happen to be included in your 23 March report. WKY made an honest mistake; SPONSOR slipped—a little. This letter is sent only to keep the record straight.

E. E. HILL
Executive v.p.
WTAG, Worcester, Mass.

"RADIO IS GETTING BIGGER"

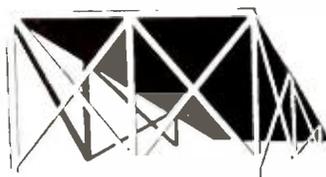
We believe *Radio Is Getting Bigger* will make effective promotional pieces with which to fortify our sales representatives as they follow their appointed rounds.

HOWARD S. KEEFE
Promotion Manager
WSPR, Springfield, Mass.

(Please turn to page 8)



**IT'S EASY,
IF YOU
KNOW HOW!**



IN radio as in riding-acts, there are two kinds of dare-devils—the ones who plunge unthinkingly into hazards (and graveyards), and the ones who survive and succeed through practice, experience and Know-How.

In our 23 years of broadcasting to Deep Dixie, we of KWKH have learned more about what it takes to get the audience and advertising results in this region than any station, anywhere. For example, during the nursery season just ended, KWKH sold 14,000 orders of rose bushes at \$2.95 per order. KWKH airs this experienced programming with 50,000 watts . . . gets top Shreveport Hoopers and the greatest BMB audience throughout this four-state area.

Let us send you the proof of what KWKH's experience can do for you. Now?

KWKH

Texas

SHREVEPORT LOUISIANA

**Arkansas
Mississippi**

50,000 Watts

● CBS

The Branham Company, Representatives
Henry Clay, General Manager

BRAND CONSCIOUS!

Out Texas way, folks are mighty fussy about Brands

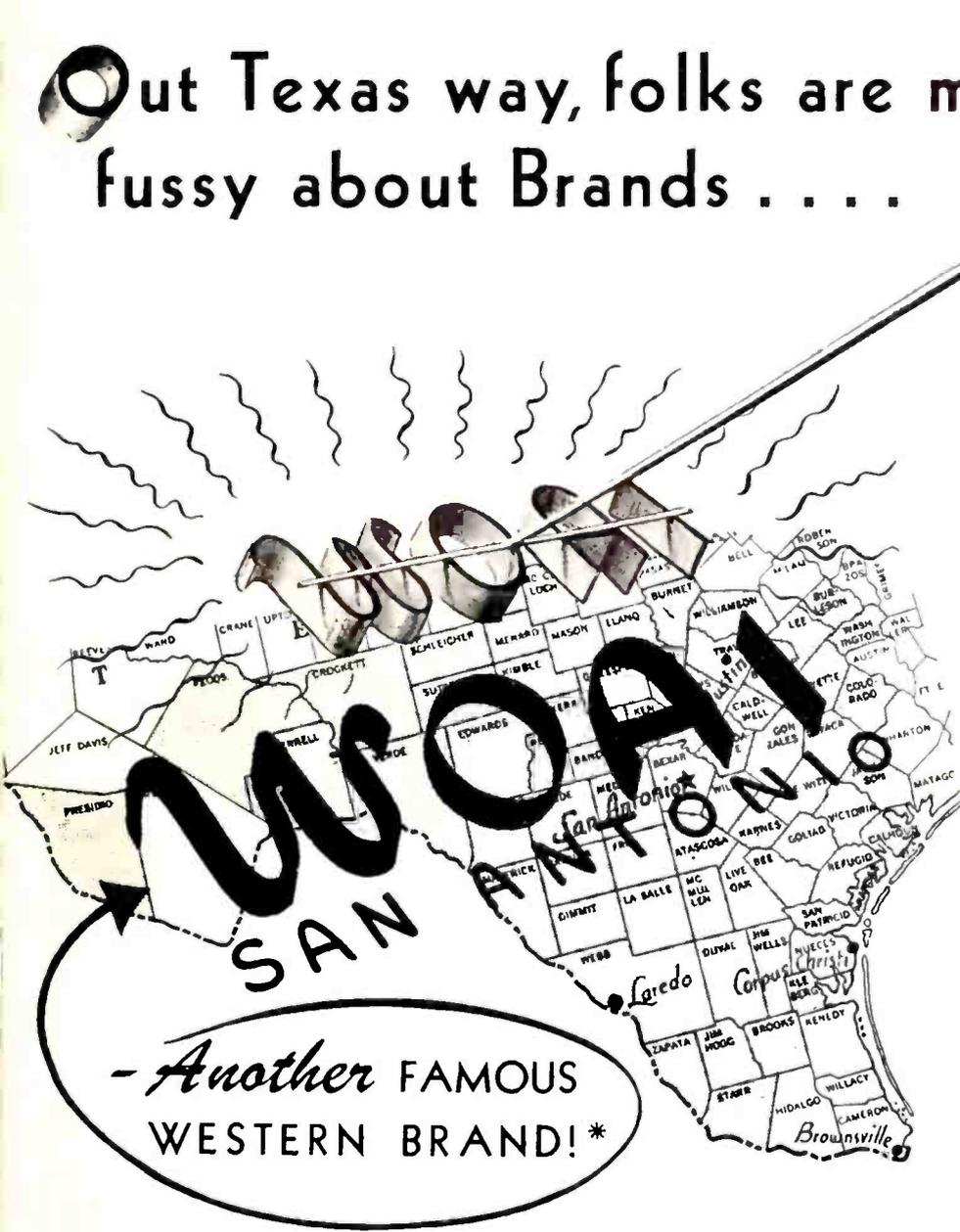
. . . they're fussy about the brands they heat and the kind they eat; about the brands they wear, drive, sip, smoke—and about their brand of listening, too!

Only last Fall, Texans in 65 counties . . . well over a quarter-million radio homes . . . helped C. E. Hooper, Inc., compile a "Listening Area Coverage Index." Asked what stations they listened to "Most Frequently" or "Most of the Time," they spoke right up in true Texas style. The result:

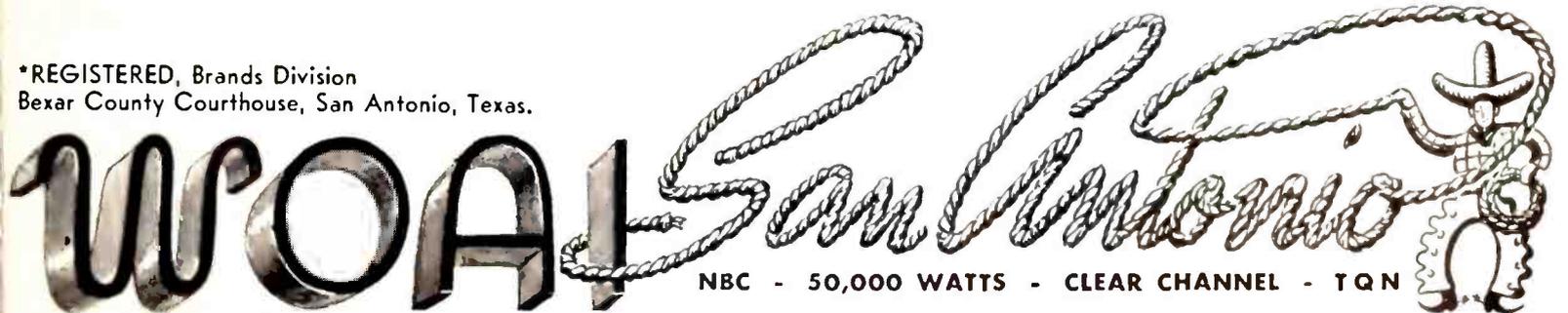
WOAI roped first place by 2 to 1 in daytime . . . 3 to 1 at night . . . over the second most popular outlet!

These neighbors, plus still additional thousands in our far more extensive night-time primary, obviously find the WOAI brand of radio very much to their liking.

How's YOUR brand doing here? If you'd like to make this billion-dollar market more conscious of your particular brand, better get your iron in the fire right away! You'll be just in time for the big Fall Roundup!



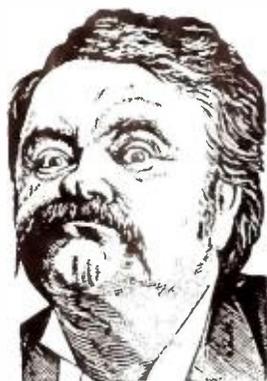
*REGISTERED, Brands Division
Bexar County Courthouse, San Antonio, Texas.



NBC - 50,000 WATTS - CLEAR CHANNEL - T Q N

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

Carl doesn't feel slighted!



When a bunch of station managers get together at conventions and start talking about what a super-strong signal their stations throw out, our Carl doesn't get into the conversation.

And when the station boys brag about the millions of people in their primary coverage zone, our Carl just sits there with a poker face that Ned Sparks would envy.

But Carl doesn't feel slighted . . . just let the talk get around to how popular their stations are with the cash customers in their market . . . and that's where you can include Carl into the conversation!

Carl knows that we've got the people where you want them in the Duluth-Superior market and on the Iron Range. They're all concentrated within a 50-mile radius of WDSM (Duluth) and WEVE (Eveleth). When you get beyond this that radius, you run into fish . . . not people!

We've got an awfully weak signal in Los Angeles county, but if you want to reach the 280,000 folks in our neck of the woods . . . you can't do better than buy WDSM and WEVE in combination. We can look you straight in the eye when we tell you that these two ABC outlets cover the Duluth-Superior market and the Iron Range like a pup tent . . . and what's more, you can buy both of these stations for the price of just ONE Duluth station!

Why not ask a Free & Peters man about WDSM (Duluth) and WEVE (the Iron Range)?

40 West 52nd

(Continued from page 6)

Thank you very much for the 200 copies of *Radio Is Getting Bigger*. It is very kind of you to allow us such a generous number of copies.

These copies will be put to good use. They will be placed in the hands of local, regional, and national advertisers from our area, and will help tear down the resistance to summer radio advertising.

JIM BRIDGES
Radio, TV Division
Hugo Wagenseil
Dayton, Ohio

The article *Radio Is Getting Bigger* is the best I've seen.

GORDON GRAY
Vice-president
WIP, Philadelphia

This *Radio Is Getting Bigger* is good documented evidence to answer those who view recent developments as indicative of senility in our great medium.

EUGENE D. HILL
Manager
W'ORZ, Orlando, Fla.

Your article in the 23 May issue, *Radio Is Getting Bigger*, is terrific.

WILLIAM R. DOTHARD
Director of Local Sales
W'FBR, Baltimore

Radio Is Getting Bigger is a very informative piece of work, and will prove valuable to WMAW's sales and promotion departments.

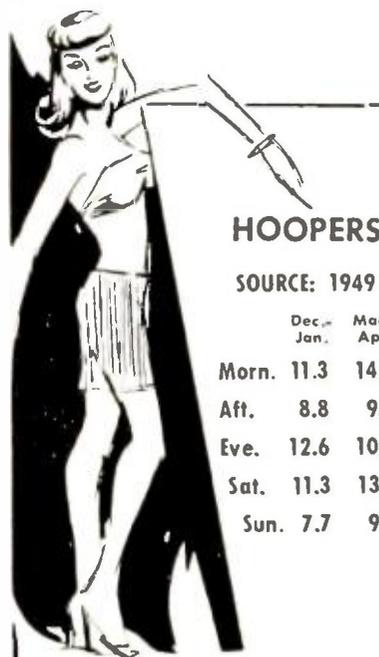
LOU RIEPENHOFF
Promotion Director
W'WAW, Milwaukee

That article *Radio Is Getting Bigger* in your 23 May issue is a crackerjack. It certainly pulls the chocks out from under some of this "radio is a dead duck" propaganda.

J. E. WILLIS
General Manager
W'LAP, Lexington, Ky.

It's so Amazing -

we wouldn't ask you to believe our sensational K-NUZ success story if we didn't have the figures — ever-mounting Hooper ratings — to convince you. Our specially planned Texas programming will bring your clients immediate results in Houston.



HOOPERS

SOURCE: 1949

| | Dec. Jan. | Mar. Apr. |
|-------|--------------|--------------|
| Morn. | 11.3 | 14.7 |
| Aft. | 8.8 | 9.9 |
| Eve. | 12.6 | 10.4 |
| Sat. | 11.3 | 13.1 |
| Sun. | 7.7 | 9.9 |

NATIONAL REP. FORJOE & CO.

Dave Morris, Gen. Mgr.

k-nuz
(KAY-NEWS)

"Your Good News Station"

9th Floor Scanlan Bldg.
HOUSTON 2, TEXAS

Looking for the winner?

New York's

winning

afternoon show

is WCBS'

"Hits and

Misses"



For the six-month period since its return to the air, "Hits and Misses" averages a higher rating than any other local program broadcast between 12:00 Noon and 6:00 PM on any of the four New York key stations!

AVER. 1/4 HOUR RATINGS, NOV. '48-APRIL '49

| | |
|---------------------------|-------------------------|
| Hits and Misses . . . 3.8 | Program E 2.9 |
| Program B 3.3 | Program F 2.2 |
| Program C 3.3 | Program G 2.1 |
| Program D 3.0 | Program H 2.0 |

(All others below 2.0)

Pulse of New York Reports

Represented by Radio Sales



WOW tour has blessing of official Washington

Washington is interested in WOW's farmer tour of Western states, Mexico, and British Columbia. Feels same station's tour of Europe greatly helped Midwest farmers' understanding of European problems and ECA. Feeling is that current tour will remove some of cornbelt's insularism. Government realizes that the 48 states must know, understand, and appreciate each other. It also feels that U.S. farmers must know Mexico and Canada.

Lever Brothers tries to spur buying with half-price sale

Campaigns like Lever Brothers' half-price sale of Lifebuoy, which started the third week in June, have blessing of Department of Commerce, which is interested in trying almost single-handedly to reverse the hand-to-mouth consumer and retailer buying trend which is slowing down business in general. Spokesman for department stated, "Adjustment forces have been at work long enough. Savings-bank deposits must stop going up at current rate." Lifebuoy sale is being radio-pushed.

British products need advertising in U.S.

Great Britain isn't selling as much British-produced merchandise as she expected to, with result that something has to be done. Either English pound sterling will have to be devaluated, with U.S. exports to England cut as consequence, or some other device will have to be uncovered. What G.B. hasn't been sold is that advertising sells in the U.S. Thus far, neither broadcast advertising nor black-and-white has been used extensively, and quality products can't be sold without active promotion in U.S.

TV roadside billboards may be traffic hazards

National action against TV billboards is in the making. Fear among automobile safety authorities is that boards that present entertainment may distract drivers to such an extent that traffic hazards will result. AAA action waits upon form such billboards will take.

Guarantee against price declines to be tried

Advertising will start for a number of products like fuel oil, which will guarantee current buyers against price declines. This is one idea being tested to loosen purse strings of consumers throughout U.S. Refrigerators, oil, and two makes of automobiles will try the price-guarantee slant, with results being studied not only by competitors but also by group of economic researchers in Washington. Feeling is that idea will work only with big-investment items and not with impulse-buying items.

Fur processing important in U.S. economy today

Processing of furs in U.S. is rapidly becoming of major importance to national economy. Furriers throughout U.S. are consistent users of broadcast time, more so than any other women's-wear product retailers. In 1947 manufactured fur goods at wholesale levels amounted to \$343,400,000, and 1948 saw an increase in excess of 20%. Wearing of furs is no longer restricted to any income bracket, and the base is broadening monthly.

New EEA plan will not help manufacturer expand distribution

Under new EEA plan, government will loan small business (under 500 employees) money for 20 years with 4% interest. Idea is to help small business compete in national scene. Trouble from advertising point of view is that U.S. still doesn't think of advertising as vital in expanding business, and money required for this purpose will not be easy to obtain. Thus, manufacturer with adequate manufacturing facilities but limited distribution will have to battle to obtain loans. The Hill is still not advertising-minded.

Auto-insurance rates to go lower and advertising up

Competition among automobile-insurance companies will decrease insurance rates and increase advertising of these firms that haven't been big spenders in past. Trouble is that rates in big cities like New York have been highest in nation, and it's in these highly-populated areas that advertising would be most effective. Plans in works would divide risks into good, fair, normal, poor, bad, and set rates accordingly. Only rub here is that biggest accidents are frequently those involving "first timers."

Keep the men alive, new safety campaign theme

While more boy babies are born in U.S. than girl babies (106 boys for each 100 girls), things happen along the line to change that ratio to 101-99 in favor of the distaff side in later life. This is because men are killed off quicker—at work, in auto accidents, and even working at home. Safety groups are going to use this fact, and others, to try to cut down male accidental deaths and to increase life span of men. Women live about five years longer than men. These facts will be part of broadcast campaign.

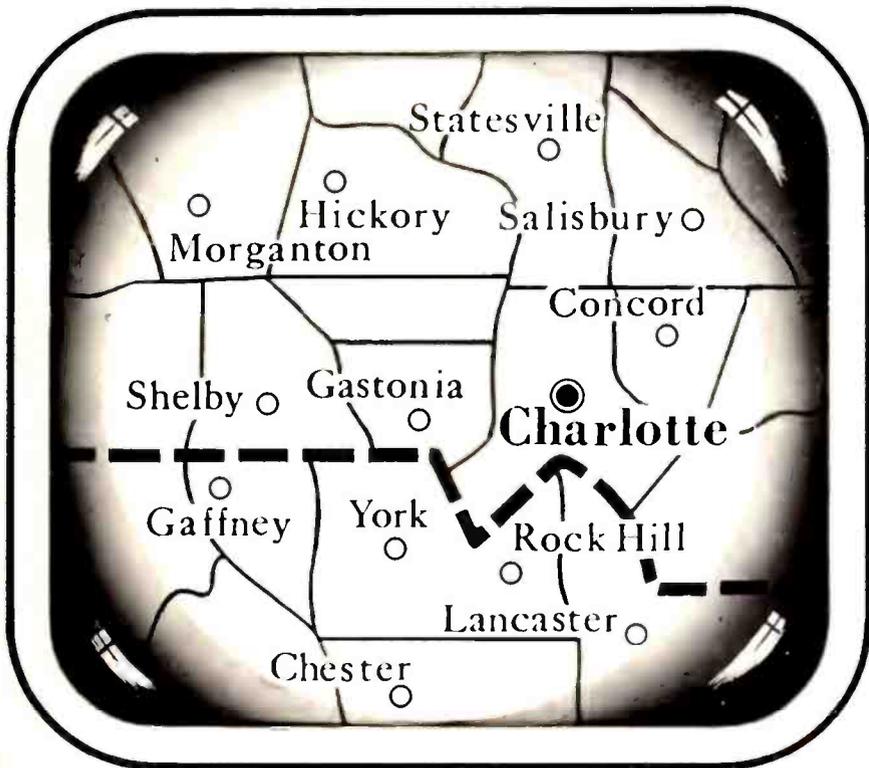


ON THE AIR JULY 15TH

WBTB

CHARLOTTE, N.C.

Channel 3



The first television service in the Carolinas will be inaugurated July 15. Naturally, it's the television service of the Jefferson Standard Broadcasting Company—WBTB.

Service to an area embracing over 1,000,000 North and South Carolinians is assured from WBTB's Spencer Mountain tower, rising 1135 feet above the surrounding terrain. Effective Radiated power will be 16,300 watts for video, 8,200 watts for audio.

WBTB offers advertisers the first television approach to the Carolinas' richest market—where Effective Buying income has more than doubled since 1940.

**Represented Nationally
by RADIO SALES**

PROGRAMS ON FILM FROM 4 TV NETWORKS

Jefferson Standard Broadcasting Company

For Profitable
Selling
INVESTIGATE



Clair R. McCollough
Managing Director



Represented by

ROBERT MEEKER

ASSOCIATES

Los Angeles
San Francisco

New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

Carrol Meteer Shanks*

President
The Prudential Insurance Co., Newark

Minnesota-born Carrol Shanks at 51 is the youngest president of any of the world's major life insurance companies. He is still young enough to feel slightly awed at the fact that one out of six people in the U. S. and Canada holds a policy written by the Prudential, whose \$7-billion-dollar assets make it the number two life insurance firm in the field. Carrol Shanks takes the responsibility of his job very seriously, and runs the vast Prudential set-up with the same kind of meticulous attention to detail that used to characterize his lectures to his law students at Yale, where he was an associate professor of law in the early 1930's. He joined Prudential in 1932; quickly built a name for himself by reorganizing the tangled finances of several depression-hit railroads. A man with a mind like a steel trap, he rose swiftly, became Prudential's chief executive in 1946. He is neither a back-slapper nor a stuffed shirt, and often rides home on a Newark streetcar, usually unrecognized by the many Prudential employees sitting near him.

The market for Prudential's many insurance services is found in virtually every economic level of the population, and nearly \$2,000,000 of a two-and-a-half-million-dollar Prudential ad budget goes into broadcasting advertising to tell the story of Prudential to the widest possible audience. Shanks has been close to the radio end of the Prudential advertising operations since its start, in 1939, with an Elaine Carrington-written soap opera, *When A Girl Marries*, on CBS. In 1941, Prudential started sponsorship of the *Prudential Family Hour* (which the Prudential sales force found difficult to use as a sales tool), and later added an across-the-board daytimer, *Jack Berch*, which the sales force has used with great success. Last year, *Family Hour* underwent a face-lifting and became *Hour of Stars*, a slick, Hollywood-name dramatic show that Shanks likes to visit occasionally, and which is now vying with *Berch* as a sales-producer.

Shank's thirst for knowledge never stops. Recently, when everyone was looking for him at the ground-breaking ceremony of a Prudential housing project, he was finally located, deep in a technical discussion with the operator of a steam shovel.

*Seen with Ginger Rogers.

It's only a few Billion Dollars..but WILL YOU GET YOUR SHARE?



\$2,995,897,000.00...

1948 Retail Sales* in WOW-LAND counties (BMB)

All authorities agree this year's retail sales may be slightly lower... BUT... they also say...

26%

of 1949 retail sales will be made in the third quarter—July, August, September;

28%

of 1949 retail sales will be made in the fourth quarter—October, November, December.

So-o-o-the Best is yet to come!

GET YOUR share of the...

- | | |
|--|---|
| 22% Spent in food stores; | 11% Spent in stores selling motor vehicles & parts; |
| 6% Spent in apparel stores; | 10% Spent in lumber and building material retail outlets; |
| 30% Spent in general merchandise stores; | 18% Spent in other retail outlets. |
| 4% Spent in furniture stores; | |

You WILL get *Your* share if you use the advertising facilities of Radio WOW—the ONLY single advertising medium that covers the vast territory within 150 miles of Omaha in every direction—450,000 families who listen to WOW (BMB figures)—who spent \$4,000.00 per family in 1948, and will, in the most pessimistic view, spend only a little less in 1949.

For availabilities see your John Blair man, or telephone Omaha, Webster 3400.

* (Based on SALES MANAGEMENT'S figures—May 10, Survey of Buying Power—except for Iowa, which is based on state tax receipts.)

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

SERVING "THE RICHEST PART OF
GOD'S GREAT GREEN WORLD"

P.S.

See: "Why sponsors change networks"

Issue: December 1948

Subject: Who has caused the recent shifts of big network advertisers?

While time availabilities still seem to be the number one reason why sponsors change networks, there continues to be a heavy emphasis on "petty annoyances." Two recent shifts announced for this fall point out this factor. Wildroot is shifting its very successful *Sam Spade* from CBS to NBC. This program was originally scheduled to go on ABC, but a clever CBS presentation proved to Wildroot's satisfaction that it would do better in competition with Edgar Bergen at 8 p.m. Sundays than it would in the ABC mystery skein on Fridays. And it did. Then came another CBS phase. CBS had been trying to convince Wildroot that it would do still better in another slot. CBS wanted 3 p.m. back for its own Edgar Bergen program. Wildroot on its part thought it had a prior claim to the time period, having gambled when nobody wanted to fight Bergen. When Wildroot didn't win, it decided to move to NBC. Once again it will be fighting Edgar Bergen—only the networks will be different.

The shift of Horace Heidt to CBS this fall is another case of pique plus . . . Philip Morris was interested in seeing what the Heidt program would do in competition with Jack Benny when the latter moved to CBS. NBC spent huge sums of money to sell the public on listening to Heidt in the "number one spot" of network radio (7 p.m. e.s.t.). Heidt held only part of the audience he had built up at 10:30 p.m. on the same network. The promotion was good, but it was expected to deliver the world with a fence around it over night. Heidt might

have chipped away Benny's audience if he had been allowed enough time, but Philip Morris wasn't building network listening, it was buying an audience to whom it could sell its "No smoking hangover." Horace Heidt returned to his old hour in May and regained some of his lost audience, but Philip Morris felt it had been sold a bill of goods and when CBS had a good Sunday night spot open right after the Benny-Bergen-Amos 'n' Andy combination, it shifted, but quickly.

P.S.

See: "Give-Aways: they're big business"; "Telephonitis"; and P.S.

Issues: May 1948, p. 33; June 1948, p. 38; 28 February 1949, p. 8.

Subject: New trends in radio and TV give-away shows. The movie theaters fight back.

Taking their cue from the overnight success of a TV version of *Stop the Music*, the Campbell-Ewald agency and producer Mark Goodson have added a telephone give-away gimmick to the Chevrolet dealer-sponsored *Winner Take All* on WCBS-TV, New York. Like the telephone stunt on *Music*, viewers of *Winner* are urged to mail in postcards with their name and phone number to the show in order to be eligible for a give-away call. The question that leads to the jackpot is non-musical, although visual in nature, and consists of viewer identification of a "mystery picture." *Winner* is telecast in the New York area only, so far, for the Chevrolet-dealer group, and the return on postcards has been surprisingly heavy and compares favorably, in proportion, with the 350,000 postcards that the full-network (ABC) visual
(Please turn to page 46)



OHIO STATE UNIVERSITY'S
19th Institute for Education by Radio
SPECIAL AWARD
to WOV and
The Institute for Democratic Education
for
"THE MAN NEXT DOOR"

"A pioneering effort . . . an authoritative and intensely human series of programs which build up the democratic tradition and fight prejudice and discrimination."

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

WOV
NEW YORK

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets



THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

Concentrated coverage • Merchandising assistance

Listener loyalty built by local programming • Dealer loyalties

— IN GEORGIA'S FIRST THREE MARKETS

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

23,422 Dimes



Since KVOO's establishment in 1925, farm programming has been of prime importance. A 240-acre Demonstration Farm is operated by KVOO. Sam Schneider, KVOO Farm Editor, is active in local, state and National Radio Farm activities.

KVOO farm radio listeners in 16 states recently sent 23,422 letters, containing 23,422 dimes, to the KVOO Farm Department for a package seed offer.

All announcements featuring the offer were made on Farm Department programs during February, 1949. No other promotion was used.

Such gratifying response is powerful evidence of the large and faithful KVOO Farm program audience. Each letter received is proof that our listeners know *any* offer made by KVOO is a *good* offer.

Programming such as the KVOO Farm Department offers "in the money" farmers and ranchmen in the Southwest, will pay you big dividends, too!

For more facts on one of the Southwest's oldest and best known radio farm departments see your nearest Edward Petry & Co. office or phone, wire or write KVOO.

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 |
|--|--|--------------------------|--|---|
| Claridge Food Co | Canned ham-burgers | Al Paul Lefton (N.Y.) | Indef* (Test campaign planned for major mkts) | Spots, breaks; Jul or Aug start; 13 wks |
| G. H. Coughlan Co | De Moist (humidifiers) | D-F-S (N.Y.) | 3-5* (Seasonal test campaign; major mkts) | Live spots, parties; Jun 6; 13 wks |
| Esquire, Inc | Coronet magazine | Schwimmer & Scott (Chi.) | Indef* (Major mkts) | E.t. spots, breaks; Jun 5; 52 wks |
| General Aniline & Film Corp (Ansoco Div) | Ansoco film | Young & Rubicam (N.Y.) | 5-6* (Summer campaign. May expand and continue thru fall) | Spots, breaks; Jun 5; 6 wks or longer |
| Greyhound Corp | Bus travel | Beaumont & Hohman (Chi.) | 3* (Summer campaign. May go natl in all major mkts) | Spots, breaks; early Jun thru summer; 13 wks |
| Kellogg Co | Pep cereal | Kenyon & Eckhardt (N.Y.) | Indef* (Limited natl campaign, major mkts) | Spots (adjacent to kid shows); Jun 6 to Jul 1; 13 wks |
| Lever Bros | Lifebuoy soap | SSC&B (N.Y.) | Indef* (Summer campaign; major mkts) | E.t. spots, breaks; Jun 6; 13 wks |
| Lory Cosmetic Co | Trill (wrinkle reducer) | Chernow (N.Y.) | Indef* (Test campaign; Eastern mkts) | Spots; Jun 4; 13 wks |
| Warner Mfr. Co | Weathermaster screens-storm-sash combo | Alfred F. Tokar (Newark) | Indef* (Summer campaign. Major Eastern mkts) | Spots, parties; Jun 6; 13 wks |
| Wildroot Co | Wildroot Shampoo | BBD&O (N.Y.) | 10-12* (Introductory campaign, West Coast major mkts) | E.t. spots, breaks; Jun-Jul; 13 wks |



New and Renewed Television (Network and Selective)

| SPONSOR | AGENCY | NET OR STATIONS | PROGRAM, time, start, duration |
|--|-------------------|-------------------------|--|
| Allied Food Industries | Lewin | WBZ-TV, Boston | Slides and live annemts; June 10; 13 wks (r) |
| American Tobacco Co | N. W. Ayer | WRGB, Schenectady, N.Y. | Film annemts; May 10; 17 wks (r) |
| Barcalo Mfr Co (Furniture) | BBD&O | WBEN, Buffalo | Paradise Island; Wed 10-10:15 pm; June 1; 13 wks (n) |
| Benrus Watch Co | Tarcher | WBKB, Chi. | Film spots; May 10; 52 wks (n) |
| Blatz Brewing Co | Chesley-Clifford | KNBH, H'wywood | Film spots; June 1; 13 wks (n) |
| Borden Co | Young & Rubicam | WNBT, N.Y. | Film spots; July 10; 52 wks (n) |
| Bowman Gum Co | Bruck | WNBT, N.Y. | Film spots; June 15; 22 wks (n) |
| Brown & Williamson Tobacco Corp (Kools) | Bates | WABD, N.Y. | Slides and live annemts; July 1; 52 wks (n) |
| Bulova Watch Co | Bjow | WNBW, Wash. | Film spots; May 20; 11 wks (n) |
| Drugstone Television Productions | Fisher | WABD, N.Y. | Calvalcade of Stars; Sat 9-10 pm; June 4; 52 wks (n) |
| Esso Standard Oil Co | Marshall-Pratt | WABD, N.Y. | Film spots; Various starting dates from June 1-3; 5 wks (n) |
| | | WCBS-TV, N.Y. | |
| | | WRGB, Schenectady, N.Y. | |
| Forstner Chain Corp | Lewin | WNBT, N.Y. | Film annemts; June 15; 2 wks (n) |
| General Foods Inc (Maxwell House Coffee) | Benton & Bowles | WCBS-TV, N.Y. | Mama; Fri 8-8:30 pm; June 17; 52 wks (n) |
| General Time Instruments Corp | BBD&O | WPTZ, Phila. | Film spots; May 30; 13 wks (n) |
| Goodyear Tire & Rubber Co | Young & Rubicam | WBKB, Chi. | Film spots; May 14; 26 wks (n) |
| McKesson & Robbins Inc | Benton & Bowles | WNBT, N.Y. | Film spots; June 30; 4 wks (n) |
| Meltaway Reducing Plan Inc | W. L. Ruhens | WPIX, N.Y. | Hollywood In New York; Sat 7-7:15 pm; May 21; 13 wks (n) |
| Pequot Mills | Tarcher | WPTZ, Phila. | Film spots; May 25; 13 wks (n) |
| Peter Paul Inc | Platt-Forbes | WNBK, Cleve. | Film spots; May 20; 13 wks (n) |
| | | WBBQ, Chi. | |
| Pioneer Scientific Co (Polaroid TV lenses) | Cayton | WNBT, N.Y. | Film spots; June 5; 26 wks (r) |
| Procter & Gamble (Various) | Benton & Bowles | WBZ-TV, Boston | Film spots; June 15; 26 wks (n) |
| | | WNBT, N.Y. | Film annemts; June 5; 52 wks (n) |
| Reuben H. Donnelley Corp | N. W. Ayer | WBBQ, Chi. | Film spots; June 20; 2 wks (n) |
| Ronson Art Metal Works | Cecil & Preshrey | WNBT, N.Y. | Film spots; July 1; 26 wks (r) (n) |
| | | WBBQ, Chi. | |
| | | WNBW, Wash. | |
| | | WBZ-TV, Boston | |
| United Wall Paper | McFarland-Aveyard | WNBT, N.Y. | Film spots; May 10; 25 wks (n) |
| | | WNBK, Cleve. | |
| Victory Packing Co | W. Jeffreys | KNBH, H'wywood | Film spots; June 1; 52 wks (n) |
| Vogt & Son (Dog food) | Clenets | WNBT, N.Y. | Film spots; June 15; 52 wks (n) |
| Wildroot Inc (Hair Tonic) | BBD&O | WNBT, N.Y. | Film spots; Various starting dates from June 1-15; 1-8 wks (n) |
| | | WPTZ, Phila. | |
| | | WABD, N.Y. | |
| | | WCBS-TV, N.Y. | |

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

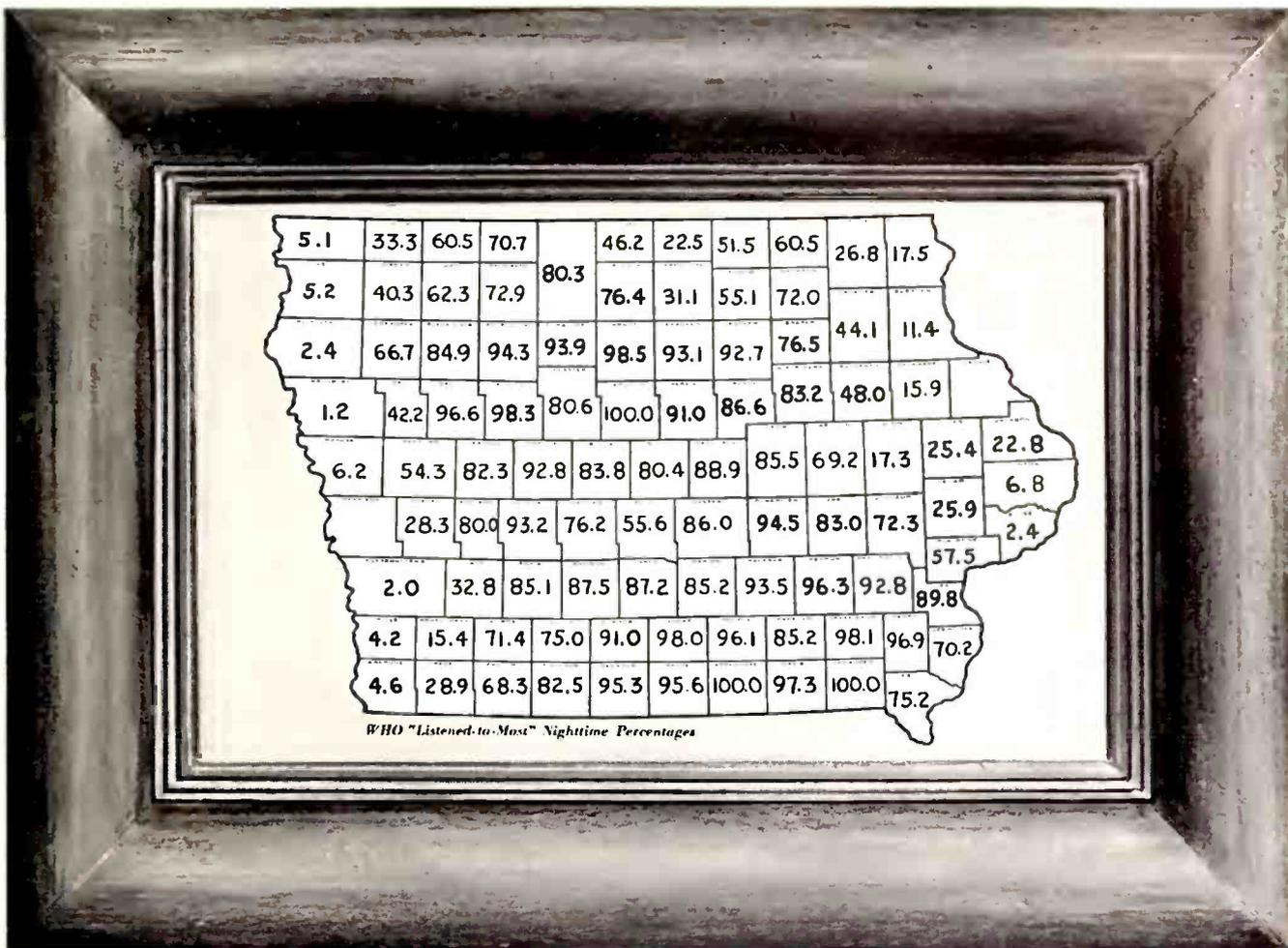
Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|--|
| Joseph W. Bailey A. F. Banks Edgar A. Barwood W. Rex Bell Jr Raymond L. Bergman William Bernbach Hendrik Booraem | Louis G. Cowan, N. Y., vp Fred Jordan, L. A., acct exec Max Field, Providence, R. I. — KSL, Salt Lake City, prom mgr Grey, N. Y., vp Mutual Broadcasting System, program consultant | Grey, N. Y., radio, TV mgr John H. Riordan, L. A., acct exec Arthur F. Brown, Boston, acct exec Arbee, Terre Haute Ind., acct exec Francom, Salt Lake City, radio dir Doyle Dane Bernbach (new), N. Y., pres McCann-Erickson, N. Y., exec radio producer |
| Loy M. Borton Frank Burns | NBC-TV, N. Y., Texaco, Admiral, Kraft technical operations dir | Fairall, Des Moines Ia., acct exec Kudner, N. Y., radio, TV producer, dir |
| Winston O. Butz James G. Cominos Delbert J. Cook Alfred A. Coughlin Maxwell Dane Tam Deachman Kent Dennan Ned Doyle Chester W. Dudley Jr John Duffy | LeValley, Chi., vp in chge radio, TV Kngan & Co., Indianapolis, adv pub rel dir Radio producer, dir — Vickers & Benson, Montreal J. Walter Thompson, N. Y. Grey, N. Y., vp Benson & Benson, N. Y., vp KALL, Salt Lake City, news announcer, writer Pedlar & Ryan, N. Y., radio media dept | Lenner & Mitchell, N. Y., acct exec Same, gen mgr Jim Baker, Milw., acct exec Kudner, N. Y., radio, TV producer, dir Doyle Dane Bernbach (new), N. Y., vp, gen mgr Harold F. Stanfield, Toronto, acct exec BBD&O, N. Y., acct exec Doyle Dane Bernbach (new), N. Y., exec vp Compton, N. Y., acct exec Cooper & Crowe, Salt Lake City, radio dir, acct exec |
| Mary Dunlavy Richard L. Eastman Mal Ewing Michael Fain James P. Felton Reville J. Fox Ellis T. Gash Blaisdell Gates Jack C. Griffin Marvin E. Holderness Jr Calvin R. Holmes Bennet C. Kessler Russell Kolburne Claire Koren Harry Krawit Joseph C. Lieb David Marshall Robert K. Mason Byron W. Mayo | — Ralph Yauhert, H'wood., prodn dept — — Campbell-Mithun, Mnpls., acct exec — Sam P. Judd, St. L. Montgomery Ward & Co., Chi. — John Shrager, N. Y., prodn asst Foote, Cone & Belding, L. A., radio asst Peck, N. Y., vp, sec Kastor, Farrell, Chesley & Clifford, N. Y., vp — Richard G. Montgomery, Portland, Ore., acct exec | Newell-Emmett, N. Y., timebuyer Erwin, Wasey, N. Y., radio, TV dir Davison-Dibble, Glendale Calif., acct exec Adair & Director, N. Y., acct exec Foote, Cone & Belding, L. A., acct exec Arthur G. Rippey, Denver Colo., acct exec Burnet-Kuhn, Chi., vp Elliott, Daly & Schnitzer, Oakland, vp, acct exec Sherman & Marquette, Chi., acct exec Doremus, N. Y., acct exec Fuller & Smith & Ross, Chi., acct exec Artley, N. Y., acct exec Same, acct exec Same, timebuyer Same, pres Geyer, Newell & Ganger, N. Y., acct exec Gardner, N. Y., media, research dir Wallace-Lindeman, Grand Rapids Mich., vp, sr acct exec Foote, Cone & Belding, L. A., acct exec |
| Charles T. McClelland Tom McDermott | Benton & Bowles, N. Y., prodn superv | Grant, Dallas Tex., acct exec Same, asst to vp in chge radio, TV, dir radio prodn activities |
| Walter W. Michener Kenneth E. Mome Nathan Nestor C. Sewell Pangman John Haskin Potter Frances Quinn John F. Reeder Wilfred S. Roberts Russell C. Rowan Robert E. Segil | McLain, Phila., acct exec Fuller & Smith & Ross, N. Y., acct exec — Advertising Conv Service, N. Y., pres Finneian, N. Y., acct exec Walt Disney Productions, Burbank, Calif., dir Pedlar & Ryan, N. Y., TV dir Kuehl, Landis & Landan, Cleve., acct exec Cooper & Crowe, Salt Lake City, acct exec, pub rel dir, research dir Pedlar & Ryan, N. Y., vp, radio dir Emerson Drug Co, Balto., asst adv dir | Walter S. Chittiek, Phila., acct exec Same, Cleve., acct exec Battistone & Bruce, N. Y., TV dir Oakleigh R. French, St. L., media dir Buchanan, N. Y., acct exec Commerce, N. Y., acct exec William H. Weintraub, N. Y., vp, Kaiser-Frazer acct exec Same, radio, TV dir Same, vp Chernow, N. Y., acct exec |
| Edgar G. Sisson Jr Roscoe Sturges Robert J. Terbruggen William Travis Frederic J. Trump Harold M. Walker Nat Weinstein Bernard W. Wilens Wayne G. Williams W. C. Woody Jr Bernard Zwirn | Leland K. Howe, N. Y., vp in chge radio, TV McCann-Erickson, N. Y., acct exec Ruthrauff & Ryan, Seattle — — K. E. Shepard, Chi., radio, TV dir — — | N. W. Aver, N. Y., radio, TV programming dir Grey, N. Y., acct exec Clark & Rieker2, Detroit, media dir Chernow, N. Y., radio, TV dir Grey, N. Y., acct exec Rhoades & Davis, S. F., gen mgr H. W. Hauptman, N. Y., radio dir, acct exec Battistone & Bruce, N. Y., TV operations superv Goodkind, Joice & Morgan, Chi., radio, TV dir Grant, Dallas Tex., acct exec Ruthrauff & Ryan, N. Y., radio, TV publ dir |

Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|------------------------------|-------------|-----------------------------|
| CKBI, Matane Que. | Independent | Joseph A. Hardy |
| KANA, Anaconda Mont. | Independent | Don Donahue |
| KBOI, Boulder Colo. | Independent | Don Donahue |
| KBYE, Oklahoma City Okla. | Independent | Radio Representatives |
| KCOL, Ft. Collins Colo. | Independent | Don Donahue |
| KCSI, Pueblo Colo. | MBS | Don Donahue |
| KTXO, Grand Junction Colo. | Independent | Don Donahue |
| KFBC, Cheyenne Wyo. | ABC | Don Donahue |
| KGAK, Gallup N. M. | ABC | Don Donahue |
| KGVO, Missoula Mont. | CBS | Don Donahue |
| KOAT, Albuquerque N. M. | ABC | Don Donahue |
| KOFT, Scottsbluff Neb. | CBS | Don Donahue |
| KOTA, Rapid City S. D. | CBS | Don Donahue |
| KRAL, Rawlins Wyo. | ABC | Don Donahue |
| KRDO, Colorado Springs Colo. | Independent | Don Donahue |
| KSWN, Roswell N. M. | Independent | Don Donahue |
| KTRC, Sante Fe N. M. | ABC | Don Donahue |
| KYOC, Casper Wyo. | ABC | Don Donahue |
| KYOF, Greeley Colo. | Independent | Don Donahue |
| WBIR, Knoxville Tenn. | ABC | Bolling |
| WBX, Utica N. Y. | CBS | Ra-Tel, for Midwest, South |
| WJLS, Beckley W. Va. | CBS | Weed |
| WPLH, Huntington W. Va. | MBS | Transit Radio |
| WTOJ, Toledo O. | Independent | Headley-Reed |
| WWBZ, Vineland N. J. | Independent | Joseph Hershey McGilvra |

AMERICA'S PRETTIEST "RADIO PICTURE"!



Night and day, WHO is the most "listened-to" station in Iowa. The 1948 Iowa Radio Audience Survey* gives "listened-to-most" figures for each of Iowa's 99 counties. WHO gets the highest nighttime rating in 70 of these counties, the second-highest in 15, third-highest in 8.

Daytime figures of course follow the same general pattern.

Outside Iowa, WHO scores a remarkable "Plus"—has a daytime BMB audience in 130 additional counties in 8 states and pulls year-round mail from listeners in 46 states.

This overwhelming listener-acceptance is proof of WHO's inspired and public-spirited programming. Ask us or Free & Peters for all the facts.

* 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 the city, town, village and farm audience.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the Iowa radio audience and its listening habits.

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

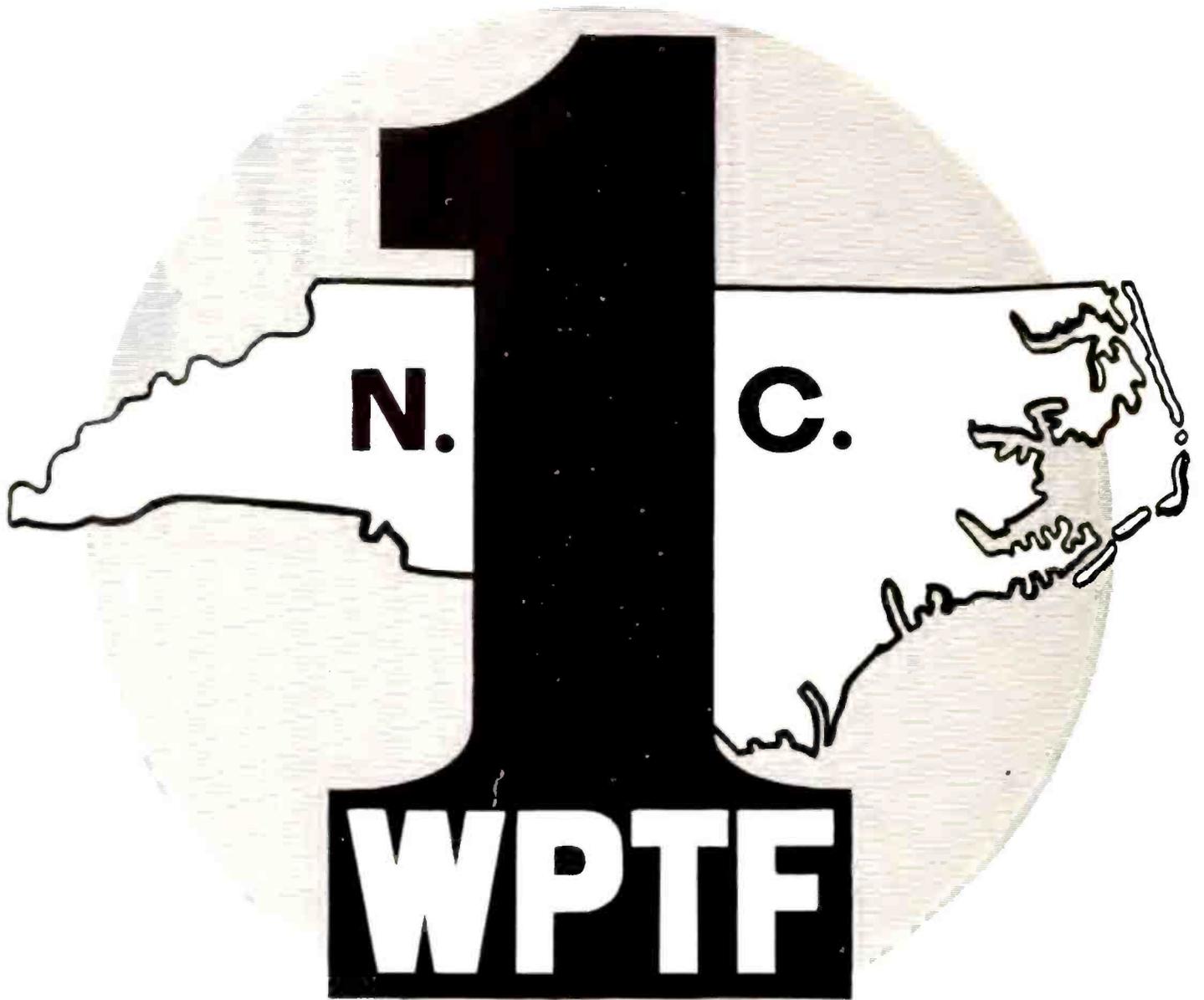
Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

**NORTH CAROLINA IS THE SOUTH'S
NUMBER ONE STATE**



AND NORTH CAROLINA'S

***No. 1* SALESMAN IS**

50,000 WATTS 680 KC
NBC AFFILIATE

WPTF

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE

VE & TAKE +17.2



73.1

55.9

Feb. 1948 Feb. 1949

GROUCHO MARX +19.5



33.2

52.7

Feb. 1948 Feb. 1949

ED SKELTON -40.2



66.2

26.0

Feb. 1948 Feb. 1949

MYSTERY THEATRE -36.8



55.2

18.4

Feb. 1948 Feb. 1949

SPONSOR IDENTIFICATION CHANGES IN FOUR PROGRAMS ON NETWORKS DURING 12-MONTH PERIOD, FEBRUARY 1948-FEBRUARY 1949

PART ONE
OF A SERIES

How's your sponsor identification?

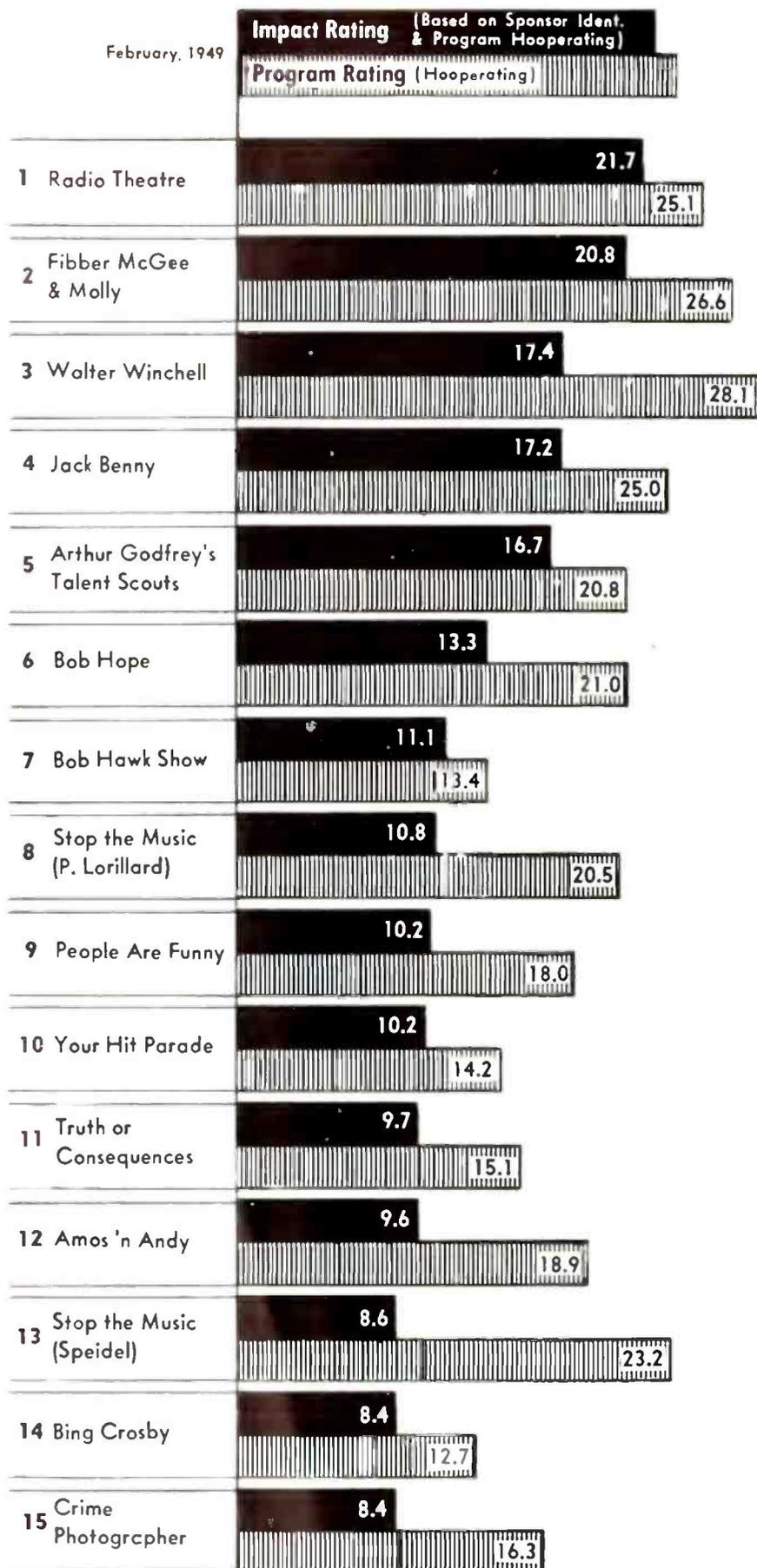
Your program may be popular, but
do they know who you are?

 High-rated programs can be commercial washouts if their sponsor identifications are low. They can still be washouts with high sponsor identifications, but there are comparatively few programs with high SI's that fail to produce for advertisers using them.

SI's don't necessarily mean very high sales impact, but, in lieu of a better index, sponsor identification must serve as an index of advertising effectiveness for most advertisers who do not have facilities with which to check direct sales impact of any advertising vehicle.

Dr. I.Q. is first in the February 1949 SI Hooper report. It has an 86.7, which means that 86.7% of its audi-

Impact* vs. Hooperating of Top Fifteen programs



* Percentage of all homes that hear a program and recognize its sponsor.

ence in telephone homes in 36 cities were able to identify either the sponsor or the product advertised. The reasons for its high estate, based upon a formula uncovered by Larry Deckinger for the Biow Company, are multiple. *Dr. I.Q.* has been on the air for ten years. The longer a program is on the air, the higher the recognition of the advertiser by listeners. Deckinger figures two points per 20 months of consecutive broadcasting. *Dr. I.Q.* continuously uses the name of the sponsor and its products all through the broadcast. The Deckinger formula indicates that a program's identification with its sponsor increases five-and-a-half points for every ten product mentions during a single airing. Also, distribution of product mentions throughout a program tends to increase identification on an average of 14 points.

Dr. I.Q. uses a collection of commercial devices during each broadcast, in addition to straight commercials. Deckinger reveals that "shows that use other types of commercials, in addition to straight, appear to get an average of 16 points higher sponsor identification than those that do not."

The higher the rating of a program, the better the sponsor identification. The increase is said to be five SI points for every three points increase in audience rating. *Dr. I.Q.* also falls within the top class of high SI programs. Quiz shows, according to Deckinger, receive 11 points more than the average program commercial identification. *Dr. I.Q.* is beyond question a quiz program. Thus, the program profits because of the type of program that it is, the number of commercial mentions in each broadcast, the length of time it has been on the air, and the rather substantial rating that it usually receives.

Next to *Dr. I.Q.* in the February Hooper Sponsor Identification report is that program which has had a continuous record of commercial association in the minds of Monday night's dialers, *Lux Radio Theater*. *Lux's* high sponsor rating is no accident. Using the name of the product in the title of a program insures 13 more points than the same program would have received without the product or firm name being used. The Lever Brothers-sponsored hour drama has a long history of entertaining in the home (over 13 years), it uses straight and star-endorsement commercials, it frequently is the number one rated

"Top ten" radio sponsor identification vs. Hooperatings

February, 1949—(36-city random telephone home sample)

| Rank | Program | Sponsor Identification | Rank | Program | Program Hooperatings |
|------|-------------------------|------------------------|------|-------------------------|----------------------|
| 1. | Dr. I. Q. | 86.7 | 1. | Walter Winchell | 28.1 |
| 2. | Radio Theatre | 86.3 | 2. | Fibber McGee & Molly | 26.6 |
| 3. | Bob Hawk | 80.9 | 3. | Radio Theatre | 25.1 |
| 4. | Godfrey's Talent Scouts | 80.2 | 4. | Jack Benny | 25.0 |
| 5. | Fibber McGee & Molly | 78.1 | 5. | Bob Hope | 21.0 |
| 6. | Double or Nothing | 73.4 (D) | 6. | Godfrey's Talent Scouts | 20.8 |
| 7. | Telephone Hour | 73.2 | 7. | Duffy's Tavern | 19.7 |
| 8. | Give & Take | 73.1 (D) | 8. | My Friend Irma | 19.6 |
| 9. | Grand Slam | 72.7 (D) | 9. | Amos 'n' Andy | 18.9 |
| 10. | Welcome Travelers | 72.1 (D) | 10. | Stop the Music | 18.8 |

(D) Daytime program

program on the air. That all adds up to top commercial impact. For February 86.3% of *Lux Radio Theater* listeners were able to tell Hooper telephone checkers that *Lux* (or *Lever Brothers*) sponsored the program. The fact that program is aired for an hour increases its opportunity of establishing the name of the advertiser or his product. There aren't enough hour programs on the air for any research study to prove conclusively just how much more identification an hour program will achieve than a half-hour or a 15-minute broadcast. It is admitted

by most research authorities that the more time that is available in which to place commercials, the higher the sponsor identification should be.

Tobacco commercials appear to achieve 13 more points than the average. That explains in part the high Sponsor Identification of the *Bob Hawk* program—that and the fact that it's a quiz, repeats the product name every few minutes, and has a special (Iemac) feature that sells the product name. The *Bob Hawk* program has an added stimulant in the fact that *Camels* are advertised widely in other

media. According to Deckinger, "the more that is spent on a product in other media, the better the sponsor identification an advertiser receives for his air dollar." *Camels* spends a tremendous budget in all media. Its sponsor identification on the air profits from that budget.

There are always exceptions to every rule. The fourth and fifth programs in the February *Top Ten* Sponsor Identification report do not live up to the general rules laid down by Deckinger. *Arthur Godfrey's Talent*
(Please turn to page 40)

"Top ten" N. Y. TV sponsor identification vs. N. Y. Teleratings

February, 1949—(TV telephone home sample)

| Rank | Program | Sponsor Identification | Rank | Program | Teleratings |
|------|--------------------------------|------------------------|------|--------------------------------|-------------|
| 1. | Texaco Star Theatre | 94 | 1. | Texaco Star Theatre | 76.6 |
| 2. | Arthur Godfrey's Talent Scouts | 94 | 2. | Arthur Godfrey's Talent Scouts | 56.1 |
| 3. | Arthur Godfrey & His Friends | 91 | 3. | Broadway Revue* | 50.6 |
| 4. | Broadway Revue | 90 | 4. | Toast of the Town | 48.0 |
| 5. | Kraft TV Theatre | 90 | 5. | Arthur Godfrey & His Friends | 46.6 |
| 6. | Philco TV Playhouse | 90 | 6. | Break the Bank | 34.7 |
| 7. | Bigelow Show | 86 | 7. | Your Show Time | 32.5 |
| 8. | Amateur Hour | 85 | 8. | We, the People | 32.2 |
| 9. | Break the Bank | 84 | 9. | Arrow Show | 32.1 |
| 10. | The Gulf Show | 84 | 10. | Colgate Theatre | 30.2 |

* The Broadway Revue was broadcast on WABD and WNBT. The rating is the combined audience to both channels.



An hour is long time for any performer but Betsy King wins Hub youngsters with disks and chatter

Robin, spin that disk

Babes in the studio produce sales in the home



It's difficult to trace the buying effect of the three to 13-year-old age group. That they influence multi-millions of dollars in annual spending there can be no doubt. How to reach them directly, without buying their allegiance, is another question. For a considerable span of years, bakers sponsored programs addressed to small ones, and then discarded shows planned for the

short-pants-and-curls set. They discovered that the baker with the newest, and sometimes the most expensive, premium took the moppet-inspired business right away from the competition. The regulation *Uncle Don*, *Aunt Susan*, or *Sister Kate* type of commercial airing held the three to seven-year-old group, and lost them to thrillers following the latter year in their lives.

A great number of these kid pro-

grams still continue on the local air. More and more, however, they are being replaced with sessions that, like *Howdy Doody* in TV, do not talk down to half-pints.

Radio's newest program type to run the gamut and come through a success is the kid disk jockey. It's difficult to put the tag "first" on any of the youngsters who have sat before turntables and talked. WOR claims a "first" for its *Robin Morgan Show*, which ran for a considerable period during 1948 on Sunday mornings at 8:30 and later at 10:45-11 a.m. Six-year-old Robin was listed as one of the first 15 local programs in New York very shortly after she hit the air. She's no longer broadcasting on WOR, but her counterparts are all over the nation.

The latest is Betsy King, daughter of Gene King, program director of WCOP, Boston. Betsy handles a much longer session than most of the disk jockeys who have to sit on phone books to cue up disks. She handles the program as though it were two half-hours, from 9 to 10 a.m. She calls her hour *Let's Have Fun*, and she does. Because she feels that Sundays must have prayers, she ends each session with a prayer—one of her own—and sends her listeners off to church. The reason she has planned her program as two half-hours is a religious one, also. She feels that the first group of listeners starts for church on the half-hour, and that the second has returned home from earlier services.

One reason why it's possible to have a disk-jockey session for the youngsters is because today there's a wealth of recorded music, nursery rhymes, and stories especially pressed for the just-out-of-diapers trade. Whereas a year ago a disk jockey like Betsy King would have run out of disks to play in a very few weeks, today there are literally thousands of recordings which are not only entertaining for the youngsters, but which also have the approval of the PTA's and educators generally. When there are plenty of disks to spin, it's logical that there will be a solid increase in jockeys to spin them.

Betsy King's appearance on the air was an accident. ABC cancelled *Coast-to-Coast on a Bus*, a network program with a big following in Boston. WCOP wanted to hold that audience, and decided to replace the network program with one of its own that had the same basic appeal. It was one thing to make

this decision, and still another to create a program that would hold the critical young audience. Practically all the children who auditioned for the program went stiff before the mike, and the station was about to forget the whole thing, when Gene King finally sold Mrs. King on letting their daughter have a crack at it.

Although Gene is program director of the station, he is a disk jockey at heart. He held down the *Midnight Jamboree* at WEVD (New York) for a long time, and then moved to WOR for an afternoon period of record spinning. Betsy had grown up (she's eight) in a show-business disk-jockey atmosphere, and when she sat down to play records and talk about them, it was just as though she were mimicking Daddy. She doesn't go to the studio, she goes to Daddy's office. That doesn't change the fact that she feels that she has a responsibility to "her audience." She has to earn the dime a week her stint pays her (the rest goes into a bank account about which she knows nothing).

Recently Betsy offered 100 sundial watches to the first 100 writers of letters to her program. She received 2,655 requests from 145 different communities. The cards and letters were not only bids for the watch, but also included requests for favorite disks like *I Luv a Wabbit*, *Mickey and the Beanstalk*, and Betsy's theme song, *Peter, Peter, Pumpkin Eater*.

Betsy insisted on checking each postmark on the letters to make certain that the first 100 writers received their watches. To the rest she insisted on writing letters telling them that she was sorry there weren't enough

watches to go around. "After all," she explained to Daddy, "I can't afford to lose any of my listeners."

It's Betsy's unspoiled quality, plus the extensive collection of disks from which she can choose records to spin, that has given her a higher rating than *Coast-to-Coast on a Bus* was receiving when it went off the air. It's only a Pulse of 4.3, but that's slightly terrific for Sundays at 9 a.m.

While giving tiny Betsy a great deal of credit, it's also wise to keep in mind that her scripts are written by her program-director father. Also, Betsy rehearses. What she does comes naturally, but the reason that she's such a success is because even at eight, she's a performer.

... and there's an extra factor. Dad has never forgotten that it takes promotion to build even a kid session. Burl Ives crowned Betsy "Queen of the AFRA Ball" in Boston, and that, too, was part of what it takes in show business on or off radio. The program hit the air for the first time last November, and it's growing in impact practically broadcast by broadcast.

While the six and eight-year-olds make the best copy and reach the younger set, the consistent juvenile disk jockeys are the 12 and 13-year-olds like George Yarbrough on W1100 in Orlando, Florida. George is just a regular kid, a newspaper route carrier who is working his way through school. He spins disks under the general title *Teen Time*, and appears to know more about the musicians on the records he places on the turntables than do most adult jockeys. He handles most programs once in a while

(Please turn to page 34)



Adams Milk found Sonny Queen tops at age of 8



Robin at 6 landed in local N.Y. first 15 shows



RE! MONDAY THRU FRIDAY at 4:05 o'clock
WPIT "SPONSOR"
 7:30 ON YOUR DIAL
 BROADCASTS
 the new
 RADIO GAME



KSAN sells Holsum Bread and aids Camp Fire girls

▲ WPIT (Pittsburgh) built juvenile disk jockey into high school contest and sold RCA disks



Charles Laughton symbolizes "Suspense" today—with mental rather than physical twists

Suspense:

test-tube success

Seven years of continuing analysis help deliver a top commercial show

over-all Research has made *Suspense*. The weekly half-hour mystery show, with its stress on dark psychological mood and its crime-and-punishment themes, has been developed and nurtured as carefully as a rare orchid. *Suspense* has been watched over, experimented with, and carefully built in a collaboration between the CBS Program Department and the CBS Research Department ever since *Suspense* joined the ranks of web radio thrillers in mid-June of 1942. The payoff has come in steadily-increasing ratings and reaction scores, until the CBS mystery package now stands seventh in Hooper (15-31 May Report) and is several notches ahead of other high-rated mystery programs like *Mr. Keen*, *Crime Photographer*, and *District Attorney*.

The Electric Auto-Lite Company, sponsor of *Suspense* in radio and more recently sponsor also of a paraphrased version of it in TV, has found that the research done on the program by CBS has a direct bearing in maintaining the high-interest level throughout the Auto-Lite commercials, and in improving their effect upon the listener. Through the use of the "Little Annie" Program Analyzer, which has tested the show periodically on successive groups of ten or more listeners, the

qualitative second-by-second reaction to *Suspense* broadcasts has revealed the show's highspots and lowspots, its strengths and weaknesses. "Little Annie" has also revealed, as a somewhat contingent factor in the findings, the basic success secrets of spine-tingling air dramas in general.

By putting into actual practice the "Little Annie" findings on *Suspense*, rather than being content to rely on the intuitive thinking of the producers, directors, writers, actors, and agency men involved, CBS has built for its line-up of "house-built" shows one of the most consistently high-rated programs in radio. At the same time, Electric Auto-Lite has been able to adapt "Little Annie" findings in order to tailor its commercials to the perfected *Suspense* structure, and to use the program as a successful selling tool.

From the beginning, the mystery show was built around the definition of the word "suspense" as given by CBS research man Dr. Gerhart Wiebe. According to him: "Suspense is the fear that a specific crucial and unpleasant event will occur." This was carried out in the first *Suspense* broadcast on 17 June 1942. At that time, even the CBS program executives were not too sure as to the exact path that

their new sustainer would follow. There were several things that had to be determined before the series was much older. Accordingly, a few broadcasts after the debut, the program was put through the paces of the Program Analyzer to see what would come up.

Reaction to the broadcast generally was slightly below average. The script, an action thriller entitled *Will You Make A Bet With Death?*, held the interest of the listener panel, but several things turned up in the findings that were to form the basic guide for *Suspense* that is still being used.

For one thing, the program's opening was too involved. Mystery programs, the findings showed, have to start quickly, grabbing the listener and holding him glued to his chair. *Suspense* was opening with a "mood" introduction and billboard, then there was a short break in which program plugs (*Suspense* was then a sustainer) were given, following which there was a virtual repeat of the opening gimmick; finally, the show started. As a result of this discovery, the second introduction was dropped, shortening the amount of time it took to get into the actual story portion.

In checking the results on the remainder of the program, several other findings were to make changes in

Suspense and to form a guide for similar mystery shows on CBS. It was discovered that changing the mood in the early part of the program (i.e., breaking for a commercial) before the basic mystery mood had been established left the listener cold and "out of key" with the show. Also, it was found that the "setting" of the story was important, and if the narrator didn't immediately set the scene

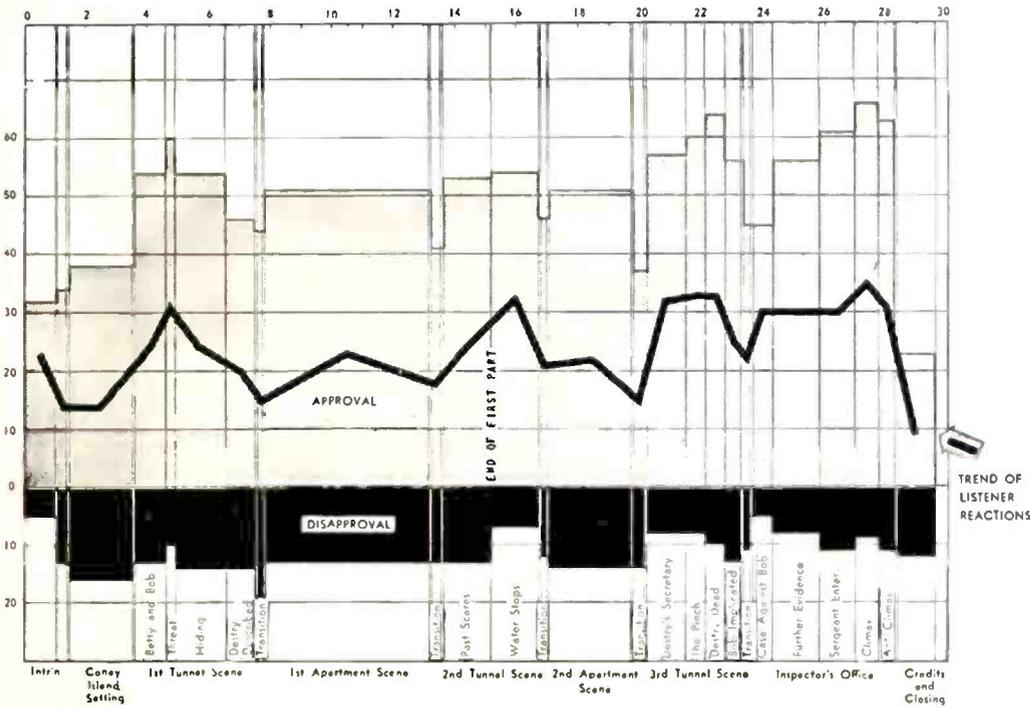
in which the major action of the plot started, rather than making general remarks about the background for it, audience interest again dropped. In practical terms, the scene set during the script of *Will You Make A Bet With Death?* was first of all a general description of Coney Island, then a specific, later description of one of the amusement houses there. The reactions of the panel showed that it was

difficult to "focus" correctly on a wide panorama, unless the picture was drawn in terms of a specific location.

Above all, the panel reactions showed, a story of the *Suspense*-type has to move quickly to establish a hero in action with whom the audience can identify itself. (Soap operas do this, although over a much more extended period of time. It is one of the major

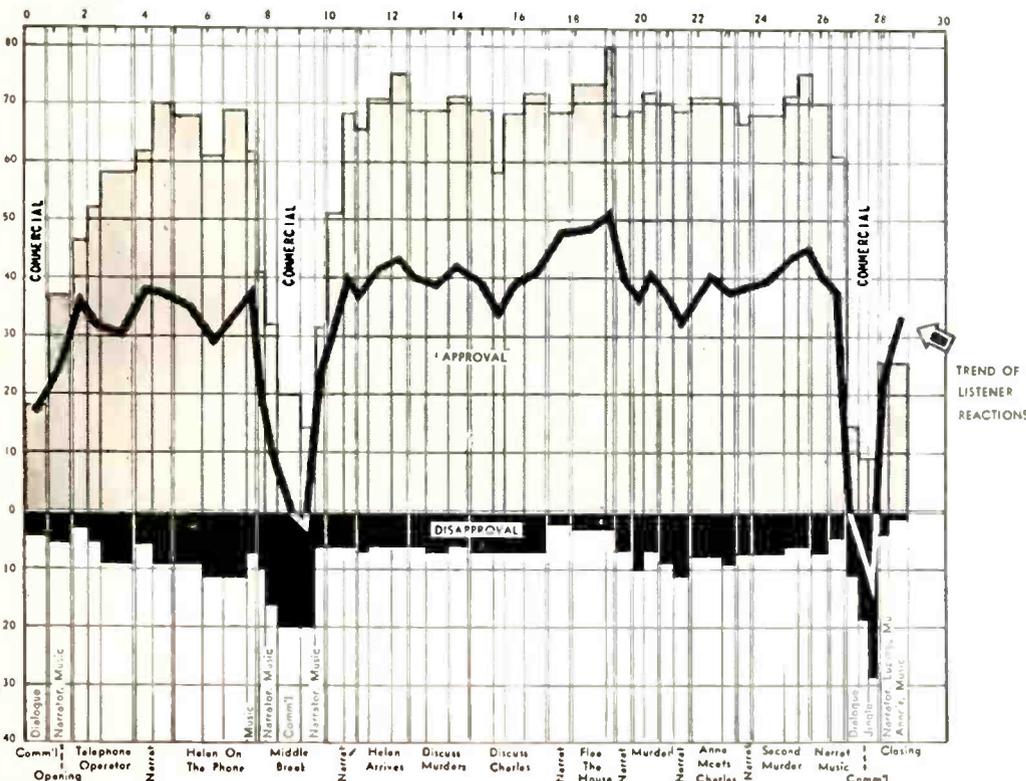
(Please turn to page 64)

Audience reaction on "Suspense" seven years ago



When CBS first introduced "Suspense" it was a fast-growing action-packed mystery melodrama. In the first audience-analyser test, one of the leads was Lesley Woods, top non-name radio actress

Audience reaction on "Suspense" seven years later



When the survey (left) was made, "Suspense" was a mental mystery with Hollywood names playing the leading roles. It was Ida Lupino (above) who held her radio audience suspense-bound when the audience reacted as indicated (left)



BUD BALDWIN DROPS A BEAN FOR EACH GALLAHER PROGRAM IN DRUGSTORE CRYSTAL AS A. E. WOLAVER COUNTS 15,000

Gallaher selects its audiences

Dayton drug chain has sponsored 15,000 programs in ten years aimed at specific buying groups

selective A. E. Wolaver had a dream. It was a day-and-night dream for a long time, because that's how ideas affect ad-managers when they think they have something "hot" and are trying to figure what to do about it.

Wolaver had been spending a sizable chunk of money for Gallaher Drug Co., Dayton, Ohio, chain, in two local newspapers and a shopping guide. As of 1939, results were good. Wolaver reasoned, however, that Gallaher stores had products to sell housewives, husbands, young people, old people—everybody.

He visualized a campaign that would reach out more specifically to these groups than did his printed media.

The agency, Hugo Wagenseil and Associates, of Dayton, agreed that radio could do the job. It sounded reasonable to Gallaher, too, but they decided against expanding the current budget, which they felt corresponded adequately with the sales picture. They also decided against cutting the budget for newspapers and shopping guide, which had already proved they could do a good job.

Radio shows that would automatically select their audiences, audiences that would let Gallaher pin-point their advertising messages, seemed out of the picture for 1939. But Wolaver had something in reserve.

The company agreed to test radio if some of their suppliers were willing

to share the cost with cooperative allowances. It wasn't the common practice in 1939 that it is today, but Wolaver knew what he wanted. He soon lined up a small group of suppliers and arranged a program of announcements to be aired on two five-minute local news shows.

This beginning immediately made itself felt in prestige and increased sales for the products advertised. Almost from the first, druggists in the WHIO and WING listening areas, in addition to those of the Gallaher chain (now 28 stores in Ohio and neighboring states), reported increased sales of the lines advertised.

The two Gallaher news shows rolled up such speedy and impressive evi-

dence of their impact that other suppliers were willing to share costs of continuing campaigns that quickly realized Wolaver's plan to hit each group of prospects with a program specifically designed for them.

The job of planning and scheduling programs to reach various buying groups was assigned to the agency. They have planned and supervised the broadcast of more than 15,000 Gallaher programs since 1939. Newscasts predominated during the war years, but the current schedule reflects a wider variety of interests.

The six-a-day schedule of shows gets underway at 8:15 in the morning with *The Song Shop*, followed by *Hello For Dough* at 8:30. The opener features organ melodies by the WHIO staff organist, Tommy Dunkelberger, and light comedy patter by Bud Baldwin, impersonating the boy from Gallaher's stock room.

Song Shop concentrates mainly on selling the breakfast specials at Gallaher fountains, vitamins, and other merchandise appropriate for the morning hour. *Hello For Dough* is a telephone quiz-giveaway addressed primarily to the housewife, although the questions on it are of general interest and not slanted at the field of home-making art.

When Gallaher opened a new store in Xenia, Ohio, all out-of-Dayton quiz calls were made to Xenia for an entire week as part of the promotion for the new store. Limited use has been made of out-of-town stations for special promotions. The chain has sponsored daily programs on WSAZ, Huntington, W. Va., and WIZE, Springfield, Ohio. These were not cooperative efforts, but were paid for entirely by Gallaher.

The WSAZ show, *Man On the Street*, was highly productive for the Huntington store, but stores at Ashland, Ky., and Ironton, Ohio, who were sharing the cost, didn't feel they got proportionate benefit, and the program was cancelled. Today, all six regular broadcasts are over the Dayton 5,000-watters WHIO and WONE.

Housewives are still the main targets at 1 p.m. when Gallaher presents *All Ohio News*, based on state, regional, and local reports. At 1:45 *Remember When* appeals to older folks who like to reminisce about "the good old days." It features hit tunes of yesteryear, nostalgic notes on "remember when," mention of wedding anniversaries, with chocolates for the longest-married couples.

(Please turn to page 64)



Appeal: money for housewives

Gallaher uses "Hello for Dough" to reach the lady at home during the day in a successful campaign to sell all her drug and household daily needs from Gallaher's



Appeal: late news for menfolk

Just before Dayton's Ohio turns down the covers for bed, Gallaher reaches men with a "Tomorrow Morning News" especially for those who won't wait for 11 p.m. cast which most stations have



Appeal: tunes for teenagers

Broadcast in the afternoons, "Song Shop" is addressed to the high-school set, for their soda dimes are important to drugstore business in 1949



Appeal: memory time for oldsters

Because all ages shop at drugstores, Gallaher pinpoints every message to a different group. "Remember When" has a great following with folks who have cherished memories, want reminders



1. 'IT'S YOUR LIFE' (WMAQ) GOES INTO LA RADIDA SANITARIUM TO INTERVIEW PATIENTS VIA BEN PARK AND TAPE RECORDER

The public service approach

Don't overlook the commercial possibilities of programing in the public interest

Understandably, prestige needn't be without profit. That's the enlightened view of community-conscious advertisers who have learned that prestige without listeners does little for them or for the community. Sponsors are dated who still think they have to pay for community kudos by boring listeners. On WFDF, Flint, Mich.; WMBD, Peoria, Ill.; WPAT, Paterson, N. J. . . . on stations everywhere, sponsors are proving that sheer information needn't play to dead air, that it can be pleasurable—and profitable.

Even that arch-foe of listener-enthusiasm, the documentary-style broadcast, is not necessarily a rating-destroyer. On WMAQ, Chicago, John-

son & Johnson sponsors a documentary-type health series that attracted its original audience largely from popular competing programs. Little things that humanize business, city governments and services, etc., may not excite the nation as WMAQ's *It's Your Life* has done, but they can excite the cash register.

Announcements of social and civic events for churches, clubs, and other organizations which are non-profit aren't dust-dry affairs when handled as they are on WMBD's *Cileo Town Crier*, which is aired daily from 10:30-10:40 a.m. The friendly, informal, sometimes humorous dialogue helps keep people up on what their neighbors

are doing in 38 Central Illinois cities. Most organizations prefer to ask for announcement time rather than cash donations from the utility.

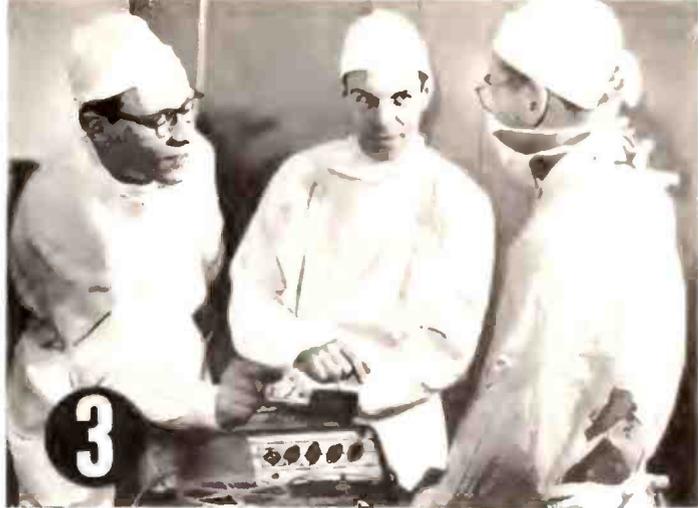
It's true that this kind of program isn't for a giant metropolis. But the uninitiated would be amazed at the "club" feeling such programs can tap in smaller cities and towns.

The Central Illinois Light Co. found the selling power of *Town Crier* so consistent they recently added a Saturday half-hour on WMBD for *Kitchen Party*, a women's service program.

The women's service type of program is an ideal vehicle for broadcasting useful information. Women like to know, for example, where to



2. An expectant father learns to take care of baby for "It's Your Life"



3. Park and Don Herbert are instructed on operating room etiquette

buy food specials at money-saving prices, what educational or semi-educational events at libraries, museums, universities, and other institutions are available to the public without charge, etc. The things that really serve an audience get an audience.

Wire and tape recording make easily possible realistic presentations of people in action on their jobs. All the lectures ever delivered on safety, for example, or how fire and police departments work, can't do for public comprehension what a producer can do with a recorder on the spot.

One safety campaign reversed the bawl-'em-out and give-'em-a-ticket approach. During the drive, traffic officers halted drivers who complied most perfectly and cheerfully with routine regulations. With station reporter and recorder on hand, the officer explained the safety point involved and presented the motorist with a pair of tickets to some outstanding local entertainment. These recordings became part of a sponsored program.

One sponsor gets amazing listener-

ship to a program which merely lists the items left on local busses during the previous day. One proof of the program's effectiveness is that in this particular city only five percent of such items go unclaimed. In other cities the average is 75%. More than 600 stations carry programs featuring some kind of community service, but not all are sponsored.

The community-service angle is not so obvious in many programs and promotions as in Johnson & Johnson's award-winning *It's Your Life*. But properly handled, a series such as WPAT's (Paterson, N. J.) *Most Handsome Policeman* contest can do much more to popularize and gain understanding for police services than a merely academic recital of them. Prentis Clothes, an organization with stores throughout Northern New Jersey, not only increased sales at all stores through this sponsorship, but virtually put one failing outlet back in business. Sales at this outlet, once thought to be badly located, have held up well.

Sponsors on the same station cooperated in contests to select the most popular ex-GI couple and the most popular sweetheart. The first series, by focusing attention on the families of returned GIs, renewed the conscience of the area, according to local service organizations, on their problems of economic and social rehabilitation.

The second series brought moving evidence in contest letters of the high appreciation of young men for clean romance and modest virtues in their sweethearts. Churches and civic organizations praised the series for demonstrating that such thinking was still a lively force in modern romance. Both sponsors, Barney's Furniture Store (Paterson) and Abelson's (Northern New Jersey jewelry chain), did record business as a result of making possible these popular events.

In contrast to the relatively brief but intensive *Most Handsome Policeman* promotion is the regular Tuesday 6:45-7 p.m. broadcast of *The Singing Cop*
(Please turn to page 48)



Kansas City Oil adds a traffic safety feature to its program on KCMO

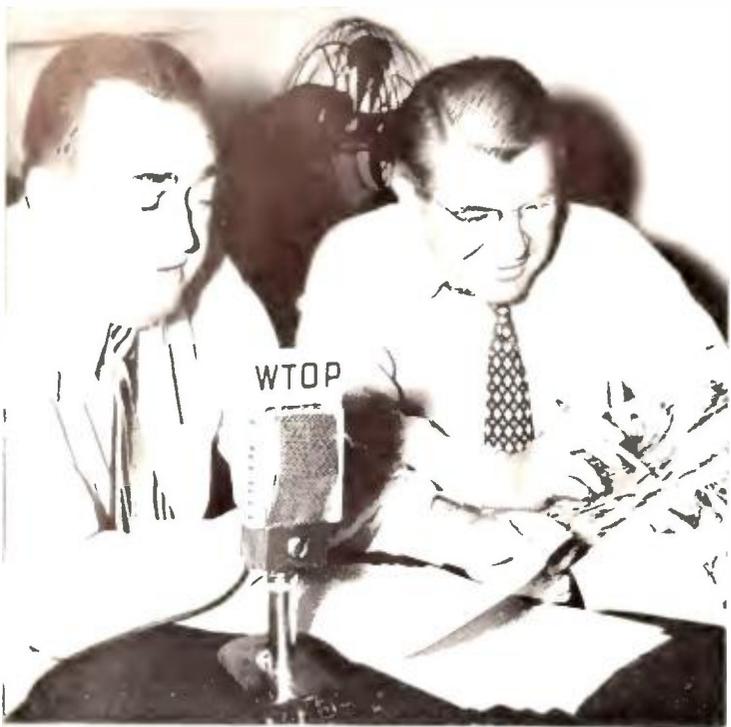


"Handsome cop" build listenership and sponsor results for WPAT

Radio fills the gap...

When presses stop rolling

**During newspaper stoppages,
advertisers learn anew
the power of the air**



Gunnar Back reads comics and Arch McDonald news on WTOP

Part one of a two part story

selective Newspaper strikes occur throughout the country from time to time. They are broadcasting's very special opportunity to prove just how effective radio is as an advertising medium — just what place it holds in the lives of the area it serves.

The period of a newspaper strike covers lush days for broadcasting. If the strike is long enough, as was the Seattle strike (November 1945 through part of January 1946), advertisers have enough experience to learn how to use the medium and stay with it, to a limited degree, for years after the strike. If it's a short-lived exodus of newspaper workers, very little advertising stays with broadcasting. That's for two reasons. The newspaper advertisers have contracts which make it good business to stay with the black-and-white medium. They frequently have agencies that are not radio-minded, and therefore do not use broadcast advertising too well during the fill-in period.

It must be kept in mind that stations are usually fairly well sold out in their choice spots before a newspaper strike. Thus, when newspaper advertisers rush them for open time, they can only expect open time.

The most recent newspaper strike

took place in the nation's capital. It was a two part affair — a one day warm-up, 6 April, and a three-day follow-up, 11-13 April. The warm-up took most of Washington radio by surprise. Several agencies had been tipped off that there might be a walk-out, but it seems that there was only one radio station which was sure it would happen. Even newspaper-owned stations were completely in the dark, until pressmen did not show up Tuesday, 5 April, between 7:30 and 9 p.m. to make ready for early Wednesday a.m. editions.

At 8:30 p.m. Tuesday Harwood Martin of the agency of the same name called up stations with an "if" schedule of what he wanted already prepared. At 9:59 p.m., 89 minutes later, the strike was official, and Martin's schedule was out of the "if" class. Henry J. Kaufman was also on the ball, and taking a typical D. C. station, WTOP, Kaufman had Lansburgh's (department store), Columbia Building and Loan, Saks Furs, and Kamm's Department Store on the air. Only Columbia Federal Building and Loan was a regular WTOP client.

Harwood Martin had Young's Men Shop, Hecht Company (department store), Woodward & Lothrop (department store) and Hahn's (shoe stores),

with the first three using WTOP for the first time.

Most advertisers were taken by surprise by the one-day strike, but were all set for the regular walkout. It was the pre-Easter period. A drop in business during the week before Easter Sunday could make the spring an unhappy period for most retailers.

Easter business was not down in Washington during the pre-Easter week. To quote Martin, "Women shop newspaper advertisements, just as they shop store windows. During the strike we know they shopped radio and television, because women came into the stores with lists, saying, 'I heard this on the air!'"

Some agencies rushed their clients into radio and TV during the strike without preparation. Others, like Kaufman, took plenty of time shopping around for the right spot for each client, and have results to prove what the aural and visual air can do for firms that use only black-and-white normally.

Saks, one of Washington's better furriers, is conservative. It had Kaufman gamble \$75 on two spots, one each on D. C.'s two leading network outlets. Both were evening spots between 10:30 and 11:15 p.m. Result: ten sales of a \$28 coat item directly



THE RACKS WERE BARE THROUGHOUT WASHINGTON, D.C., WHEN PRESSMEN DID NOT GO WORK ON TWO OCCASIONS

traceable to the two spots.

Another Kaufman success came with using TV for Raleigh Haberdasher. They turned to WNBW (NBC-TV in Washington) and bought a participation on the 6-6:50 p.m. scanning. The item was a \$9.50 men's nylon shirt, never seen before in D. C. on or off

the air. The black-and-white ad had been scheduled to run in newspapers that didn't appear on the streets. All that Kaufman had done in the participation spot was to have the black-and-white ad pasted on a board and scanned during the time the announcer was describing the product. Result: 28

shirts sold the next day, directly keyed to the video spot. . . . and it isn't easy to sell a \$9.50 shirt even in Washington these days.

From eggs to women's shoes radio did a selling job — and so did TV. Safeway Stores hadn't used radio be-
(Please turn to page 40)

SPIN THAT DISK

(Continued from page 25)

when a guest spot seems to demand it.

While it's parents to whom most juvenile opportunity hours appeal, they also have an extensive audience among the three to 13-year-olds, many of whom have performing ambitions. There was a time when most of these opportunity broadcasts were presided over by adults and they still are in many cases like the very successful *Horn and Hardart Children's Hour*, in Philadelphia (WCAU) and New York (WNBC). It was no accident however that the New York program seemed much more entertaining to the youngsters when Ed Herlihy was on a vacation and one of the older youngsters on the program took over. The broadcasts weren't as finished productions in the adult eyes, but their very raggedness was just what the under-13 ordered.

The of-for-and-by quality is what makes many of the kid revues successful. Twelve-year-old Richard Leone, me's WHOO's *Tom Thumb Follies* for an age group that runs slightly beyond 13, but Orlando's kids love it. Talent presentations do not depend upon premiums but on entertainment at the level of juvenile listeners. They also depend on the know-how of the adult who auditions the talent, writes the continuity, and mothers the brood. In the case of *Tom Thumb Follies*, it's Mrs. Frieda Hilton, who not only knows and trains the young idea, but who has worked for a number of years at radio stations. In other words, when she selects someone for the *Follies* she's thinking just as much about how he'll sound in the home as she's thinking about his native talent. That's why Sears sponsored the program for its kid clothes department. The Wilson Shoe Stores also found that *Follies* sells shoes to the entire family.

It is generally admitted that nothing reaches all members of a home better than a good talent opportunity program. There's nothing worse than the same type of program without talent. In a number of cases dramatic schools have either purchased time or else sold station managements on presenting a juvenile program of the students of the school. In at least half of these cases the programs have drawn an audience completely composed of relatives of the students. Sponsors are warned to avoid kid programs where

they've been put together by a school unless the school is exceptional. It's virtually impossible to satisfy anxious parents who are paying tuition and the great radio audience too.

Another popular device that hits a universal yen among the listening blue jean set is the junior disk jockey contest. These sweepstakes can be simple or they can be complete promotions like the one that Ketchum, MacLeod & Grove dreamed up for their client Hamburg Brothers, RCA distributors for Pittsburgh, and a RCA dealer, the Record and Gift Center. The junior disk jockey competition is paid for three-ways, co-op funds from RCA, Hamburg, and the dealer.

The KMG agency plan, which had to be good since it competed for the high school and younger audience with another disk jockey's program that had a faithful audience, involved a regular Junior Achievement-like corporation. There is no money involved, however, and each stockholder is entitled only to one share of nontransferable stock. The corporative title was Sponsor and there were stockholding units in every high school in Greater Pittsburgh. Each high-school unit elected a member of the board of directors, there were weekly competitions for the disk jockey of the week, who was paid the regular union scale for the job. A regular little newspaper called *Sponsor!* was published, mystery tunes were included on the program, and everything promotionwise was planned to make this daily program something terrific.

This junior disk jockey plan was conceived for a very special reason—the youngsters today buy far more popular disks than any other consumer segment. Disk jockeys always sell records even when they're sponsored by other than music stores. When there's a well conceived direct tie-in with record selling the results can be outstanding.

A very special factor in a junior disk jockey promotion such as *Sponsor!* is the fact that an advertiser need not buy time on the stations in town with the highest rates. Independents, like Pittsburgh's WPTT, do a real job for music sponsors. That's what they're made of: music, news, sports, and music.

Not all juvenile disk jockeys have young audiences. Frequently, if they're like Ann Carter, Warners Bros.' starlet, they'll reach a more adult audience

and the kids listen only when their type of music is aired. Ann's session of KFWB tended to showtunes instead of kid tunes and although Ann usually talked about what she thought the composer was trying to say with his music, most kids aren't interested in another kid's reaction to a tune. They know what they think and unless the record spinner has something very hep on the ball, the kids turn a deaf ear. A typical *Ann Carter Presents* session had Bing Crosby's *Easter Parade*, Spike Jones' *Ya Wanna Buy a Bunny?*, Neely Plumb's *Spring Tonic* and Jo Stafford's and Gordon MacRae's *Bluebird of Happiness*. Sixteen-year-old starlet Debbie Reynolds, who also spins records on KFWB, picks disks that also hit at the older age groups. A typical Reynolds spinning session used Ella Fitzgerald's *A Tisket a Tasket*, Gordon Jenkins' *Again*, Frank Sinatra's *Bop Goes My Heart*, and Benny Goodman's *Spring Song*.

The combination of a fresh unsophisticated approach to disk spinning is fun for adults. The younger set are fresh themselves and not too impressed with seeing themselves mirrored on the air.

They do however go for disk juries of their own age who sit down and say what they think of popular tunes and artists. This approach to a recorded music session is very popular with the eight-to-eighteen group. It's a very simple commercial musical program formula. Take a number of new disks, mix a few hep youngsters—and a musical guest now and then. Let the music, kids, and guests, speak their minds and the result is good listening. It naturally requires an me who knows how to keep things going, but the me doesn't have to be a McCafferty on a juvenile disk forum.

Let nothing in this report delude sponsors into believing that the simple combination of youth, disks, and an experienced jockey is a guarantee of commercial success on the air.

"Taint so.

The ingredients are all there but unless they're well mixed by a producer who knows how to keep things going, who can make the kids act and sound like kids, it all can be a huge waste of time and money.

Even if it's a good show, it still can be a waste of time without adequate promotion.

Martin Block is a top flight disk jockey but he can show you his scars, failures on the air, too. * * *

Not One... Not Two... But

THREE TOP-FLIGHT DISC JOCKEYS on CKLW



**THE TOBY DAVID
MORNING SHOW**

● From 6 to 9 a.m. daily, Toby David's versatile music-with-comedy routine has won him a high morning rating in the Greater Detroit Area. He has proven, again and again, his ability to move merchandise off sponsor's shelves, fast!



**EDDIE CHASE and his
MAKE BELIEVE BALLROOM**

● Afternoons, 3:30 to 4:45 and evenings 6:30 to 7:00 Eddie Chase's inimitable Make Believe Ballroom . . . of latest recorded dance tunes in a realistic ballroom atmosphere, has ranked him one of Detroit Area's top salesmen. His show listens smoothly with the public . . . and packs a sales punch with sponsors!



**HAL O'HALLORAN'S
DAWN PATROL**

● From midnight to 4:00 a.m., O'Halloran—a star of National Born Dance fame—amuses a big audience of stay-up-lates with request recordings and an agreeable brand of folksy humor. Participation in Hal's show means sure-fire results of down-to-earth cost!

VERY SOON!
50,000 WATTS
in the Middle of the Dial
at 800 kc.

**A GREATER VOICE
.. A BETTER BUY!**

● Many advertisers have already climbed on the bandwagon, due to the increased ratings of these shows. More will also line up under our new 50,000 watt power!

CKLW

Guardian Building, Detroit 26 • Mutual System
National Rep.
Adam J. Young, Jr., Inc. Canadian Rep.
H. N. Stevin & Co.

\$1,000

for "MIKE MYSTERIES"

**Convicted of Stealing
Audiences, Killing
Competition and
Beating High Costs**

"Mike Mysteries" is a 15-minute "Network Calibre" show (5 times weekly) worth a minimum of \$1,000 per program. Yet, it is available to local and regional sponsors at station time plus a small service fee. What a reward for sleuthing sponsors!

DESCRIPTION

"Mike Mysteries" combines murder, mystery and music. Each show includes a 2-minute "Whodunit?" written by Hollywood's ace mystery writer, John Evans. Listeners are held in suspense awaiting the solution until end.

"Mike Mysteries" is a member of the fabulous Lang-Worth gang, including "The Cavalcade of Music," "Emile Cote Glee Club," "Through the Listening Glass" and 14 other programs equally guilty of stealing audiences for over 1,200 advertisers.

Information leading to the capture of "Mike Mysteries" may be had from your local Lang-Worth subscribing station or its representative.

AM
FM
FAX
TV CHANNEL 10

35,000 WATTS • CBS AFFILIATE
WCAU
INCORPORATED

of The Philadelphia Bulletin

1622 CHESTNUT STREET, PHILADELPHIA 3, PA.

January 25, 1949

Mr. Pierre Weis
Lang-Worth Feature Programs Inc.
Steinway Hall
113 West 57th Street
New York 19, N. Y.

Dear Pierre:

Thought you might be interested to know that your "Mike Mysteries" was so appealing to us that we are scheduling it across the board at 6:30 P.M. in prime listening time. Two national advertisers are participating sponsors - a fact which seems to prove the salability of the show.

Lang-Worth has every reason to be proud of "Mike Mysteries". It is a novel idea; a really unusual blend of music and mystery. The programs are well-written and well thought out. They should be a welcome addition to many a program schedule.

Kindest personal regards,

Joseph T. Connolly
JOSEPH T. CONNOLLY
Director of Programs.

LANG-WORTH
feature programs, inc.

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

Network Calibre Programs at Local Station Cost



Mr. Sponsor asks...

"FM is a superior form of broadcasting, yet thus far it hasn't become an efficient national advertising medium. Why?"

Joseph Giordano

Sales and advertising manager
V. La Rosa and Sons, Inc., Brooklyn

The Picked Panel answers Mr. Giordano



In reply to this question, may I respond with another question: What has gone wrong in the United States to permit the suppression for over ten years of the best form of

aural broadcasting known?

There is much enlightenment in the hearings held by several Congressional committees that have looked into the happenings in the broadcast field during the past ten years. Briefly, however, the reason FM has not made more commercial progress is this:

Before the war FM was a highly competitive, fast-moving threat to the AM system. It was progressing at an ever-increasing rate that could not be slowed down by anything short of war. The four-year war period enabled the Federal Communications Commission to take the engineering of the system out of the hands of the men who built the art and to redesign it according to its own ideas.

One of these ideas consisted in moving FM from the band where it was operating successfully, on the ground there would be "intolerable interference" if FM stayed there. A second

idea was the imposition of the "single market plan," which had the effect of destroying the coverage of the principal pioneer FM stations by cutting down their power to a few percent of what the Commission had already authorized.

The net result was to remove FM as a serious commercial threat to the established AM system, reducing it, for the time being at least, to a mere adjunct of the existing system.

The whole matter has been surrounded by a series of extraordinary circumstances. In 1945, the then chairman of the FCC informed members of Congress that FM must be moved from the channels where it was operating successfully because of "intolerable interference." Into these regions of "intolerable interference" was moved the television service—a service at least a score of times more vulnerable to interference than FM. The explanation given in 1945 was that television was to be in these channels "only temporarily."

Now comes another FCC chairman urging all broadcasters to get into television on these same channels before it is too late—that television will be in these channels permanently.

It is "engineering" of this sort that has hampered the development of the FM system. Other reasons were succinctly stated in the remarks of Congressman Walter of Pennsylvania, printed in the Congressional Record of 12 April: "FM has been obstructed, stepped on, blocked, or ignored from the start—by some of the big interests in AM radio—and by the Federal Communications Commission."

However, despite the fact that it was

impossible, after the change in frequencies, to obtain adequate high-power transmission for over two years, and despite the fact that sensitive, inexpensive receiving sets required nearly three years before quantity production could be obtained, the time has now arrived where the superior service and greater coverage of the FM system are about to be demonstrated to a large part of the population of the United States.

EDWIN H. ARMSTRONG
New York



FM being a definitely superior form of broadcasting, it has been hampered mainly by the numerous weak crutches of low-powered interim operations which have been more

detrimental to the FM industry than any other one thing.

Now that the pressure groups are realizing the unlimited possibilities of FM, due to the coverage, quality, etc., the way has been paved for high powered FM to do the job. This, in my opinion, will be accomplished in a very short period of time. With the stepped-up production of low-priced quality FM receivers, including FM automobile sets, the outlook for the FM industry at this time is indeed very bright.

ELOISE SMITH HANNA
President
Birmingham Broadcasting Co.
Birmingham, Ala.



FM is a superior form of broadcasting, and it is an efficient medium for national advertising. The fact that this unsurpassed method of sound broadcasting is not being used

for national advertising on a scale similar to AM usage does not in any way lessen its efficiency as such a medium.

Consider facts and we see that FM is the bright spot in the broadcasting picture. There are more than 750 FM stations now in operation, consisting of 723 commercial FM stations and an additional 30 or more educational FM stations. These commercial FM stations, in addition to covering the more densely populated urban areas, cover as well considerable rich rural and agricultural sections. Boiling this down into more specific terms of coverage: there are more than 100,000,000 people—better than two-thirds of the total population of the U. S.—who live in 451 cities served by FM stations. And this coverage is the same day and night since FM signals are unaffected by nighttime atmospheric conditions that interfere with the transmission of AM signals.

The coverage is there day and night and it is there on static-free, interference-free, superior-coverage basis. And don't take my word for it.

FCC chairman Wayne Coy in a recent speech said he felt encouraged by the growth of FM; that FM will continue to grow; that FM will not be squeezed out by television; that the nation will continue to require sound radio service; that the best sound radio service is FM; that millions of people can be reached adequately *only* by FM; and that it is becoming increasingly important for advertisers to reach the FM audience.

Concerning the latter, Coy emphasized: "Millions of people can be reached by an adequate signal only with FM. Those millions are consumers who are becoming increasingly important for advertisers to reach as the tempo of American merchandising is stepped up."

One of advertising's basic principles is: "You've got to reach 'em to sell 'em." Radio advertising is also
(Please turn to page 68.)

Watch the New WDSU

No other New Orleans station is doing so much, for so many
..... so successfully!

Televised for the First Time!

The World Famous Mardi Gras
(Sponsored by General Electric)



"New Voices"

A Simulcast (AM-TV-FM) Series.

One of the many new WDSU Productions.

(Open for Sponsorship)



AM - TV - FM
WDSU
NEW ORLEANS



5000 WATTS • ABC • Represented by JOHN BLAIR & CO

RADIO FILLS GAP (Continued from page 33)

fore the strike for a long time. It featured white eggs for Easter dyeing and sold out following one day's radio featuring of the special.

It may not seem that Easter is of much moment to a drug chain, but it is. Easter business must be high, or else the sales trend suffers. People Drug Stores is the dominant chain in Washington, it had, several years prior to the strike, used no radio. Came the

pressman walk-out and it used WOL, WTOP, WWDC and WWDC-FM-Transitradio. Business held up.

It wasn't only the local-retail accounts that switched for the strike period to radio, but some national advertisers also bought special time. Hormel was one of these, buying as many as 11 announcements on a single station through BBD&O.

WHAT STATIONS DO WHEN PRESSES STOP IN 4 JULY ISSUE

SPONSOR IDENTIFICATION (Continued from page 23)

Scouts has 80.2% of its listeners testifying to the fact that the program is sponsored by Lipton's tea and soups. *Talent Scouts* isn't an old timer. It doesn't indulge in any commercial gimmicks—Godfrey does the commercials in his "straight" Godfrey way. There's no attempt to get the name "Lipton" in every Godfrey gag. The name "Lipton" isn't in the program title.

The program ranked fifth in Sponsor Identification is *Fibber McGee and Molly*. Like Godfrey, its high SI is due to the personalities on the program. . . . the Jordans and Harlow Wilcox. It's Wilcox who does the selling but the fact that he's built into the program has made "Waxy" possible.

Of the second five in the SI *Top Ten*, four are quiz programs and give the sponsors' tradenames a constant plug. Since they all are giveaway programs, they disprove the theory that giving away a number of tradenamed products on the air reduces the impact of the sponsor. The four are all daytime programs, which belies another theory, i. e., that women don't listen intently during their housework hours.

Program number seven in February SI rating is the *Telephone Hour*. With the exception of the fact that it has been on the air in the same spot for a number of years, and has the advertiser's name in its title, it just doesn't adhere to the high commercial impact tenets.

Programs don't stand still in their Sponsor Identifications. Despite the fact that the *Aldrich Family* has delivered a loyal constant audience for over ten years, a year ago February it's SI was down to 35.8. The "coming, mother" comedy drama has always had the same sponsor, General Foods. It seldom has been announced as a GF program, because it has had to sell not the corporate title but a number of GF products. It was also used to sell two or three different products per broadcast through the cowcatcher (before program announcement) and hitchhike (the past program tag) routine.

Currently, GF has decided to permit Henry to concentrate on Jello Puddings.

Result?

The *Aldrich Family* SI has increased

No other station—
Chicago or elsewhere—
COVERS
South Bend . . .
only WSBT does that!

Sure, other stations *can* be heard in South Bend—but the audience *listens* to WSBT! This station always has been, and still is, the overwhelming choice of listeners in the South Bend market. No other station even comes close in Share of Audience. Look at any South Bend Hooper for convincing proof.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

Just Published!



This new book for radio station managers, promotion men and sales reps tells how to get maximum sales results from station promotion

SPOT RADIO PROMOTION HANDBOOK 64 pages, 8½ x 11, \$1.00

Here is a straight-forward report of immediate and momentous interest to you. It tells how advertisers and agencies say they select stations for spot radio advertising . . . interpreted in terms of spot time selling and promotion.

These are your prospects and their agencies speaking

In this new Handbook, important consumer advertising and sales executives, agency principals, account executives, media directors and time buyers take spot time selling and promotion apart. They pull no punches, but they point up clearly, not just its weaknesses, but also its inherent strengths and its often unused potentials for helping you sell more time by helping advertisers select your station whenever it offers them what they are looking for.

Here's just an idea of what you'll get out of what they say

Read and study what these experienced advertising people say about time buying, as reported in the SPOT RADIO PROMOTION HANDBOOK and interpreted in terms of spot time selling, and you'll discover . . .

- ... how to keep more of your direct mail out of the wastebasket, where so much of it goes before it's had a chance to deliver;
- ... how to use trade paper advertising to make impressions that contribute to selling;
- ... how to do an important and perfectly timed informing and selling job with space in the buyers' service type of publication;
- ... how to help your representatives find more time and opportunities for productive calls.

The SRPH covers all major selling tools

The SPOT RADIO PROMOTION HANDBOOK shows how all the major tools of spot

time selling and promotion (station salesmen and reps, direct mail, advertising in the different types of trade and service papers that reach advertising and sales executives) serve, or can serve, specific needs of advertisers and agencies.

It breaks down the time-selling job into its component steps and shows which parts of it can be done most effectively and most economically by which sales tools or combination of sales tools.

It describes the sort of station and program information buyers of spot time say they want and rely on when they're comparing the different possibilities and making their final station selections.

In short, the SPOT RADIO PROMOTION HANDBOOK gives you a practical, workable promotion pattern that will enable you to get the greatest possible benefit from what you spend for direct mail and space.

It would cost you thousands to get for yourself what this book gives

If you retained highly competent field interviewers to poke around among advertisers and prospects and their agencies, you'd certainly get some very useful and objective answers to many selling and promotion problems. Now, this book does exactly that for you. It saves what you would have to spend in time, money, and manpower to find out for yourself what it takes to give your own promotion and advertising real selling power.

If you don't agree with us after you've read it, just return the book and we'll promptly refund the dollar.

Gives you what it would cost you, literally, thousands of dollars to get for yourself: a first-hand, up-to-date, composite picture of spot time buying habits, practices, procedures, and problems—and how you can influence them most favorably.

PARTIAL TABLE OF CONTENTS

INTRODUCTION — A first-hand study of users' practices and viewpoints; The spot time selling job; The time salesman; The printed word, the salesman's helper.

WHO PARTICIPATES IN SPOT TIME BUYING—Where list building begins; The pattern of working responsibilities; Market selection; Six negative market factors; Budget and appropriation; Station selection.

WHAT BUYERS SAY THEY WANT TO KNOW ABOUT STATIONS — Difference in viewpoints; What sort of information wanted most; Four major station values: (1) Coverage, Geographical Characteristics, economic and marketing characteristics; (2) Audience, Station "personality" plus program power; (3) Programming and program structure; (4) Production quality; Product merchandising aids; Program promotion; Availabilities; Cost; A valuable time-sales promotion pattern.

HOW TO REACH THE PEOPLE WHO INFLUENCE TIME BUYING— Station salesmen and reps; Dispensers of availabilities; Increasing salesmen's chances to close; Direct mail; What do agencies and advertisers do with it; Useful information the key to successful direct mail; The radio, sales, and advertising trade papers; They're all different; The buyers' service type of publication; How used; Timing factor important promotionwise; Salesmen and printed word a team; Habit of use lays basis for full promotional value.

CONCLUSION—Increase sales volume; Reduce unit selling cost; The research behind this book and an invitation.

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function

CHICAGO • NEW YORK • LOS ANGELES • SAN FRANCISCO

Convenient Order Form

STANDARD RATE & DATA SERVICE, INC.
333 North Michigan Avenue, Chicago 1, Ill.

S-6

Please send me a copy of the new SPOT RADIO PROMOTION HANDBOOK. Enclosed is my dollar. I understand that you will refund my money if I return the book to you in ten days.

NAME.....TITLE.....
 COMPANY.....
 STREET.....CITY.....ZONE.....STATE.....

20.3 over February 1948. Whereas only 35.3% of the listeners knew who was sponsoring the Ezra Stone opus last year, 56.1% testified that the product was now Jello Puddings. Multiple products, according to Deckinger, do not cut down SI for a half-hour evening program. They did for the *Aldrich Family*.

Another example of an improved SI is Groucho Marx's comedy quiz. Last February it could only deliver 33.2% of its audience that knew the advertiser presenting him was Elgin-American. This year, in February,

52.7% told the Hooper voices-with-a-smile that Marx was selling Elgin-American compacts, an increase of 19.5.

Not all SIs go up, not by far. Two good programs in the past year saw their SIs plummet downward. Red Skelton, a year ago February with Kools for a sponsor (Penguins and all), had a 66.2. February of this year, with a better time on the air, Friday, 9:30 to 10 p.m., he had a 26, a cool loss of 40.2 of sponsor recognition. The product was new for Red (P&G's Tide) and the shift from a to-

bacco to a soap wasn't negotiated well.

Mystery Theatre for years has been a low-cost-effective-sales vehicle. Previously it was known as the *Molle Mystery Theatre*, which helped establish the sponsor's name, Molle. It rated 55.2 February 1948. Sterling Drug decided to move *Mystery Theatre* from Young & Rubican to Dance-Fitzgerald-Sample, to cut its budget, and to use it to sell a number of products, including Double Danderine. Result of the combination, plus a move from NBC Fridays to CBS Tuesdays, dropped the SI from 55.2 to 18.4. Drug houses are generally not too interested in their programs' SIs. (A report on this is due in SPONSOR, 4 July.)

A number of other studies of Sponsor Identification have been made by advertising agencies. These have been made not because the agencies give a great deal of credence to the importance of SI, but because the index is the only one, aside from Nielsen's product usage, that is available for evaluating the commercial impact of a program.

Some of the studies reveal some startling facts. Among these is included the relationship between the

**PICK UP THE SPARES
WITH
WAIT**

In the center of the dial
in
CHICAGO

| | | | | | | | | | |
|------|------|-----|------|------|-------------|------|------|------|------|
| WIND | WMAQ | WGN | WBBM | WAIT | WLS WENR | WCFL | WJJD | WSBC | WGES |
| 560 | 670 | 720 | 780 | 820 | 890 | 1000 | 1160 | 1240 | 1390 |

5000 WATTS **WAIT** **360 No. Mich. Ave. Chicago 1, ILL.**

REPRESENTED BY: RADIO REPRESENTATIVES, INC.

**COVERS THE
PROSPEROUS
WHEELING
METROPOLITAN
MARKET**

**W
T
R
F**

AM-FM

Studios and Transmitter:
BELLAIRE, OHIO
Wheeling, W.Va. Martins Ferry, Ohio

Represented by
THE WALKER COMPANY

JUNE
12, 19
*Fritz
Reiner*



JUNE 26
JULY 3, 10
*Arthur
Fiedler*



JULY 17
*Sigmund
Romberg*



JULY 24, 31
Wilfred Pelletier



AUGUST 7
Percy Faith



AUGUST 14, 21
*Dimitri
Mitropoulos*



AUGUST 28
Antal Dorati



SEPTEMBER 4
Harold Levey

*Every Sunday Evening
June 12 through September 4*

UNITED STATES STEEL

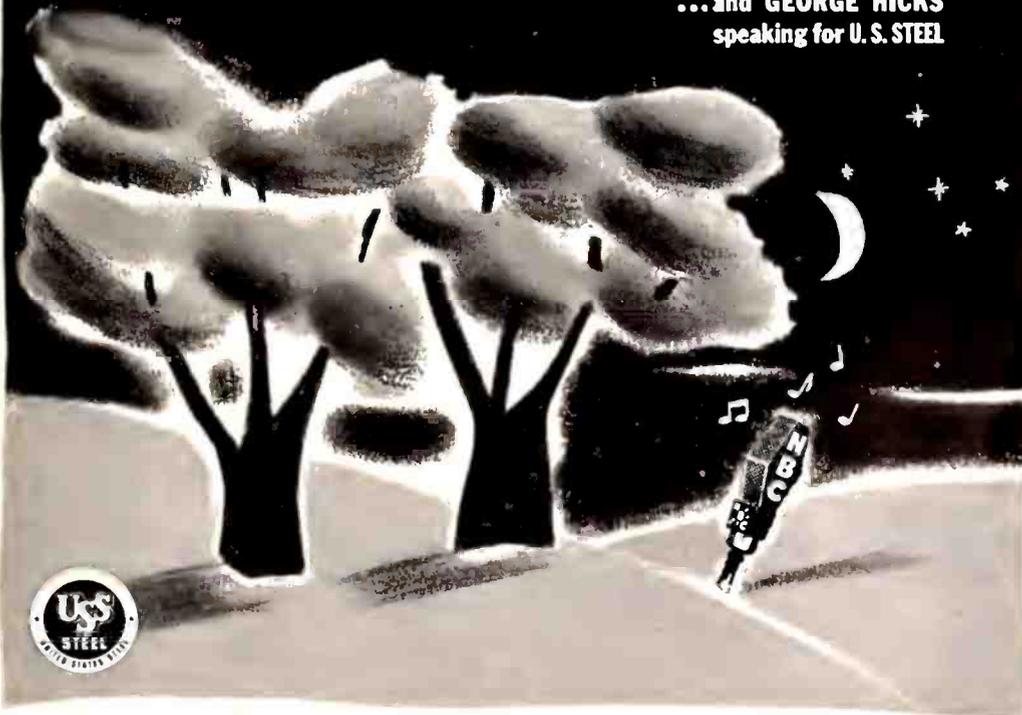
presents the

NBC SYMPHONY ORCHESTRA

Summer Concerts

WORLD-FAMED CONDUCTORS
DISTINGUISHED SOLOISTS

...and GEORGE HICKS
speaking for U. S. STEEL



U. S. STEEL HOUR * SUNDAYS 8:30 P.M. (EDT) * NBC NETWORK

20 JUNE 1949

"buy, buy, buy" and "hurry, hurry, hurry" announcements and those that just inform the listener of the reasons why she should buy the product. The Sponsor Identification of the former type of commercial is much lower than that of the "informative" type of air selling.

Low program type on the SI pole is mystery, while, as indicated previously, quiz tops the rank order. Only three program types deliver better-than-average SIs: quiz, comedy variety, musical variety. Five types consistently deliver less-than-average commercial

recognition: classical music, general drama, popular music, comedy drama, and mystery drama.

There is very little relationship between cost of program and its SI. While Deckinger reported that there tends to be a half-point improvement per thousand-dollar-of-talent cost, he also points out that his figures (1947) revealed that *Dr. Christian*, with a talent cost of \$4,000 a week, received a 57, and Fred Allen, with a cost of \$20,000, received only a 29. To bring these figures up to date (February, 1949) *Christian* has a 50.4 and Fred

Allen a 48.8, a much closer lineup in SI, but there's still the great divergence in talent cost in these two programs. Current talent figures indicate that *Christian* costs nearer \$5,000 now and that Fred Allen's figure has been shaved a little. However, even with both shows neck-and-neck, Deckinger's point continues to be good—talent cost in itself is no insurance for a better SI.

Hooper has from time to time projected what he calls an *Impact Rating* for programs. This is a combination of Hooperatings and Sponsor Identification. For February, *Lux Radio Theater* had a Hooperating of 25.1 in the 36-city telephone-home survey. It had, for the same period, a Sponsor Identification of 86.3. Eighty-six-point-three percent of 25.1 is 21.7. That's how impact ratings are figured. They represent the percentage of the telephone homes that listened to the program and knew the sponsor or his product.

The Impact Rating does things to a program's Hooperating. The Speidel portion of *Stop the Music* had a 23.2 Hooper for February, 1949, but only an 8.4 Impact Rating due to a low Sponsor Identification (36.4). The misidentification factor on programs like *Stop the Music* is many times higher than in the case of 90% of the rest of the programs on the air. The same is true of *Breakfast Club*, and even Arthur Godfrey's daytime segments have a high confusion factor, due to different sponsors per 15-minute segment. Godfrey's misidentification runs as high as 26.2 for his National Biscuit 10:45 a.m. broadcast. The Philco segment of *Breakfast Club* had a misidentification of 25.2. Listening on *Stop the Music*, because of the contest factor, is tighter than on another type of program, and the misidentification doesn't run as high as *Godfrey* or *Breakfast Club*, but it nudges them. The Speidel section (8:30 p.m.) reaches 23.4 in wrong responses to the question, "Who sponsors the program?"

There has been much stress on the hypoed Sponsor Identification which results from telecasts. While there are no 36-city TV Sponsor Identification figures available, Hooper has compiled figures for New York, and they average only ten points higher than the 36-city regular radio SI figures. Since New York is presumed to be more brand-conscious than the rest of the country it's not surprising that the TV Sponsor Identification figures for

(Please turn to page 63)

WALA First by Far in the big Mobile Market

SHARE OF AUDIENCE*

| | |
|-----------------|-------|
| 8 AM to 12 Noon | 31.8% |
| 12 Noon to 6 PM | 47.2% |
| 6 PM to 10 PM | 49.0% |

*Hooper Station Audience Index October, 1948—February, 1949

For a further breakdown, see—

HEADLEY-REED, National Representative

WALA MOBILE

AN AFFILIATE OF THE NATIONAL BROADCASTING CO.

W. O. PAPE, President

Sixth in a series
explaining why SPONSOR
is the best buy

Facts about readership at

COMPTON... and at

Ted Bates

There's no secret about SPONSOR's popularity at national advertisers and agencies. It's a single-purpose publication, 100% devoted to the dollar-and-cents aspects of broadcast advertising.

Because it gets intense home readership, because it appeals to the very people who are in a position to buy your station facilities, because it's an important publication you'll find SPONSOR ideal for your national advertising purposes. Ask your national representative.

Three out of every four copies (3,000 guaranteed) go to broadcast advertising buyers. An average of 10¹/₂ paid subscriptions go to readers at each of the 20 top radio-billing agencies.

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESSEY,
Head Radio Timebuyer,
Compton

"SPONSOR brings me 'inside' on all current radio and television activities. I especially look forward to the 'Mr. SPONSOR ASKS' forum which puts various industry bigwigs on the spot."

BETTY RUTH BRUNS,
Timebuyer, Ted Bates

SPONSOR

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

For buyers of Radio and TV advertising

40 West 52 Street, New York 19

Compton

Subscriptions to SPONSOR 10

Home 4 Office 6

Executives 2 Radio Director 1

Account Execs 1 Media Director 1

Timebuyers 3 Others 2

Some Compton clients who subscribe: Goodyear Tire and Rubber, Procter & Gamble, Socony-Vacuum Oil

Ted Bates

Subscriptions to SPONSOR 6

Home 4 Office 2

Executives 2 Others 1

Timebuyers 3

Some Ted Bates clients who subscribe: Brown & Williamson Tobacco, Carter Products, Colgate-Palmolive-Peet, Continental Baking, Standard Brands

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 milevolt contour. Sell it on KMLB!



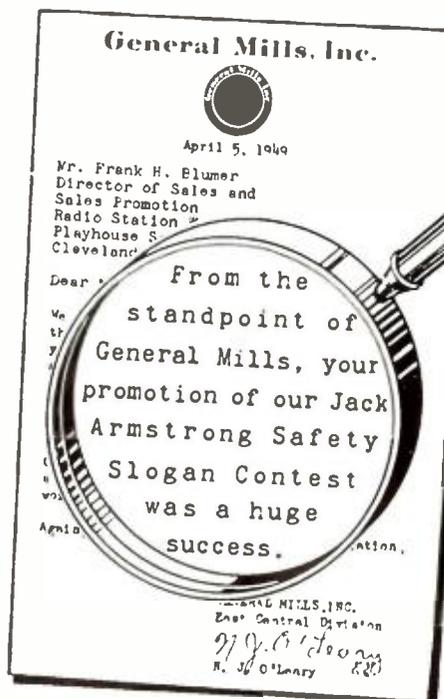
KMLB

MONROE, LOUISIANA

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

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

An excerpt from a letter to Cleveland's
Chief Station



BILL O'NEIL, President



ABC Network

WJW

CLEVELAND

5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

P.S. (Continued from page 14)

version of *Stop the Music* has pulled in. *Winner's* ratings have also improved, partially as the result of a hypoed viewer interest and partially because of a switch to Saturday nights and a better time, until the show now rates ninth in the 3-14 May TV Hooper for New York with a 29.3. *Stop the Music*, in which *Winner* producer Goodson also has a hand, is doing nicely, earning itself an average hourly rating, in New York, of 26.5 in the same Hooper TV rating.

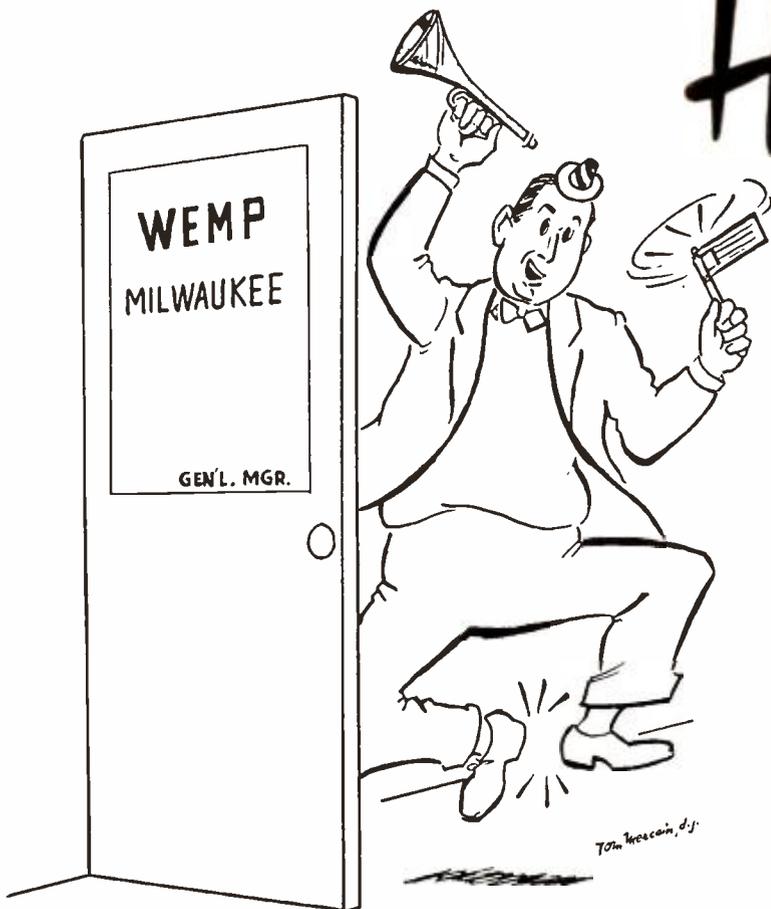
Although the total number of postcards returned to the TV *Stop the Music* is as much as the total number of television sets in the country a few months ago, the visual show isn't likely to put the parent radio version out of business for a long time. Several times, people who have been called by the TV show have promptly named the "mystery melody" used on the radio program. To the majority of listeners to the radio *Stop the Music* who live in non-metropolitan centers, and to whom the long-distance phone-call gimmick means most, the show is still primarily a radio program.

NBC, which has long had an unofficial "thumbs down" policy on give-aways, has checked the policy out of the window. With top-rated shows still leaving NBC for CBS, the interest in money-making shows has returned. A super-give-away NBC show entitled *Hollywood Calling* is set to start on 10 July, with the second half of the one-hour show already sold to Gruen Watch. NBC, possibly with tongue-in-cheek, has stated that it is not an attempt to fight erstwhile NBC comic Jack Benny on CBS, but *Hollywood Calling* is scheduled for the Sunday night 6:30-7:30 p.m. spot, with the Gruen portion directly opposite Benny. The show will feature film star George Murphy and a host of Hollywood-name talent on a rotating basis. The program revolves around the long-distance telephone, with guest stars making the calls, and questions growing out of the movie industry. The beginning jackpot is huge, already set at over \$30,000, with extra prizes (example: a "prop" layette from a recent film, for an expectant mother) coming from the movies themselves. Extra promotions for the show, featuring salutes to various states, will be an outgrowth of the question-selecting process, by which state governors choose the numbers to be called. NBC expects to go the promotional limit on the show, which was hatched in a collaboration between Lou Cowan, *Stop the Music's* mastermind, and network program executives.

Film exhibitors, now divorced from the film makers by governmental decree, are reported to be working out a scheme to curb the inroads of TV and radio give-away shows into their boxoffice returns. An organization, aptly titled Santa Claus Quiz Shows, Inc., is planning a series of 52 ten-minute film shorts with a quiz-show theme, the theater audiences to be the only ones permitted to play the game. The jackpots, now approaching *reductio ad absurdum* among give-aways, are planned to top \$100,000, with a good deal of emphasis on the merchandise prizes that will receive lobby-display ballyhoo.

Bretton Watches has followed Gruen's lead into network give-away programing. This watch firm, a newcomer to broadcast advertising, has purchased a John Reed King vehicle, *Go For the House*, on ABC and will schedule it, probably with a new title, in the first half of the hour-long period vacated by *Theatre Guild's* move to NBC. The show, which will sell Brettons on Sunday nights, 9:30-10 p.m., will feature a telephone gimmick.

Happily in the middle of the new activity in give-aways, both in and out of broadcasting, are the nation's give-away brokers. Typical of their rise is New York's Prizes, Incorporated. In four years, Prizes, under the direction of Don Barry and Rose Magdalany, has gone from a two-station, six-client set-up to an organization servicing 150 radio and TV stations and 120 clients whose merchandise, totalling now over \$2,000,000 annually, is given away on the air, via local stations mainly.



Hooper Up!*

**SEE WHAT
THE BOYS IN THE
BACK SEAT
WILL HAVE!**

WHY "Hooper-up" AT WEMP?

1. Policy of popular music all day long pays off in Milwaukee
2. More play-by-play sports than any other Milwaukee station
3. Programs and personalities that please the people:

- HI-TIME 6-9 AM with Vern Harvey
- CLUB 60 2-4:30 PM with Tom Shanahan
- 1340 CLUB 4:30-7 PM with Tom Mercein
- OLD-TIMERS PARTY 7-8 PM with Bill Bramhall
- WIRE REQUEST 11:30-2:00 AM with Joe Dorsey

SPONSORS ARE IN GOOD COMPANY ON WEMP

| | |
|-------------------------|------------------|
| Gimbels | Schusters |
| Household Finance Corp. | Kool Cigarettes |
| Miller Brewing Co. | Robert Hall |
| Colgate-Palmolive Peet | Hudson Motor Car |
| Socony Vacuum | F. W. Fitch |

Share of Audience

| * <i>Hooperreport</i> | WEMP Position Nov. Dec. 1948 | WEMP Position Mar. Apr. 1949 |
|--|------------------------------------|------------------------------------|
| 10 listed stations (3 Chicago) MORNING | 7th | 3rd |
| 10 listed stations (3 Chicago) AFTERNOON | 7th | 4th |
| 7 listed stations (3 Chicago) EVENING | 6th | 3rd |

Based on Hooper Station Listening Index

WEMP

Milwaukee, Wis.

AM-FM

Milwaukee's ONLY Full Time Independent

Hugh Boice . . . General Manager
Headley-Reed Inc. . . . National Representatives

PUBLIC SERVICE

(Continued from page 31)

over WFDF. This program, sponsored by The Hamady Bros., was recently selected as one of the winners of the outstanding service to highway safety.

Sgt. Wilburn Legree, The Singing Cop, is a member of the Flint Police Department assigned to special duty in connection with the safety program throughout the Flint school system. He makes daily appearances at schools and before other groups of children to sing safety songs and tell them stories about safety. Hamady Bros. feel their institutional commercials have more than paid off, though they have made no attempt (feeling it inconsistent with the nature of the program) to trace business directly to the show.

For the same reason Johnson & Johnson have refrained from using any of the proved devices for testing the impact of their commercials on *It's Your Life*. They use a dignified, re-

strained selling message instead of the strictly institutional copy used by Hamady Bros., a grocery chain.

This program is produced in the form so often adopted by the sponsor interested more in prestige than in direct commercial impact—the documentary. This form of presentation is probably the champion rating-depressor. That is mainly because its attempt to be realistic and “hard-hitting” usually loses—as commonly produced—just the program values that attract audiences. This has been true of even such elaborately-produced documentaries as CBS' *The Eagle's Brood*, whose rating plunged to a 6.4 from the previous 11.1 earned by *Information Please* and depressed ratings on both sides of the period for several broadcasts following. So producer Ben Park of the Chicago Industrial Health Association had two strikes against him when he walked into the advertising sanctum of Johnson & Johnson with audition records of *It's Your Life*.

How would a documentary-type program designed to promote better living through better health fit into the advertising program of Johnson & Johnson? Especially when the advertising program for 1949 had already been formulated without plans for radio?

The show was presented as a 15-minute program designed to be aired in the daytime five times a week. This meant a predominantly woman's audience, which seemed right for surgical dressings and baby products (the division of the company to which Ben Park made his presentation).

It had one quality that set it apart from competing daytime programs: it promised to tell the people of Chicago (or any community) about the resources and the people who were working day and night to protect their health, the future of their children, the whole pattern of their daily lives.

But with all this, would people listen? Could such a humanitarian program build an audience in competition with the powerful appeal of serials and other successful daytime radio? The fact that Ben Park was producer meant something. He had set Chicago aflame last year with *Report Uncensored*, the series that won nine awards, including the du Pont and Peabody. He started specializing in educational and public service broadcasts on Wisconsin's state-owned WHA while attending the university at Madison.

Edward G. Gerbic, Johnson & Johnson advertising director, was well aware that some of the most attractive appeals in daytime radio include both people and problems with which women can identify themselves: suspense; and happy solutions. He put *It's Your Life* under a microscope to find out how many of these qualities it promised to develop.

The woman listener would get situations and stories that could be her own or her family's. Park proposed that the first 13 weeks should unfold problems from *The Birth of a Baby* right on up to old age. The tape-recording technique could capture colorful, gripping stories of situations part and parcel of daily life—with the ring of honesty and truth.

Under the expert writing and direction of Park the gradual development of a delinquent boy's life story, for example, could create the necessary excitement and interest from one broadcast to another. The moral of the series was that the happy solution is the intelligent, logical one—that in nearly every case hope and help are close at hand. The show would carry as a daily message the news that assistance was there if listeners would only ask for it.

It was all there—and more. It offered that rare union, the “just right” combination of program content and advertising vehicle. Johnson & Johnson, on the recommendation of their agency, Young & Rubicam, New York, and Gerbic, decided to expand the budget for the baby products and surgical dressings division to include the show.

It's Your Life started 18 October on Chicago's WMAQ in the 11:15-11:30 a.m. spot Monday through Friday. This pitted it against three popular network shows, *Welcome Travelers*, *Kate Smith Sings*, and *Aunt Jenny*. From an initial Hooperating of 0.6 it climbed steadily to 1.4 then 3.1. This represented a 15.3 share of audience, or an increase of 517% in a little over half-a-year.

By this time there was a swelling clamor from listeners for the program to be moved to an hour when husbands and other members of the family could hear it. Women felt that stories of how other families met and solved the various problems associated with illness and disability through the aid of Chicago's many services were of profound interest to many not able to listen on weekdays. There was evidence, also, that listeners were inter-



WE DON'T DRIFT INTO SNOW (Ky.)!

No, Sir, our signal doesn't melt buyers in Snow (Ky.) ... but it's so hot in the Louisville Trading Area that it welds at least a 50% BMB Audience to us, in practically every corner of this big and important area!

Sleet, rain or shine, our great 27-county market is far more important than any other section of the State — does almost as much effective business as all the rest of the State, combined!

With WAVE around, you don't have to be Snow-bound! Shall we help dig you out — now?



ested in a more detailed exploration of a problem in one broadcast than the 15-minute format allowed.

Therefore, on 17 April *It's Your Life* was discontinued as a daily broadcast and switched (in a half-hour format) to Sunday afternoon at 3:30.

The show is a package owned by Chicago Industrial Health Association and leased to the sponsor for \$1,200 a week. Time charges bring the total cost in round numbers to \$100,000 a year.

The venture is frankly experimental for Johnson & Johnson. Sales in the Chicago area are being subjected to continuous checking and comparison against previous records for identical periods. It will be possible to draw some fairly valid conclusions on the sales effect of the program because it is the only factor in the Chicago area additional to the national advertising and regular point-of-sale material covering all markets. There is no other local advertising in any other market for the line of surgical dressings and baby products. Ad-manager Gerbic is cautious about calling the program an unequalled commercial success as yet, but is satisfied with developments "so far." The show was recently renewed for the summer.

It's Your Life is one of the most heavily-promoted local programs in radio. The vital nature of the problems it deals with, as well as their deep human interest, makes the series easy to publicize. It has had thousands of lines of metropolitan, community, trade, and national magazine news coverage. Specific promotions have been worked out with druggists, health and welfare agencies, etc.

The Boy Scouts distributed 1,000,000 cards to Chicagoans; all doctors got booklets explaining the program; industrial plants throughout the area got posters. All health, welfare, and medical publications are covered weekly with stories. When a broadcast involves an agency of CHIA, the agency sends out reminder cards to its members. Members of the production staff, consisting of radio director Ben Park, his assistant Don Herbert, an editor, and three assistants, speak often at women's clubs, schools, etc.

Steadily-growing listener enthusiasm, plus amazing acclaim by radio critics, critics in medical, social service, and industrial fields, on top of three national awards, have led to frequent predictions that the program will shortly become a network feature.

This speculation is premature, although it is considered as a future possibility. The sponsor believes the show should have more time to prove itself in its new half-hour format, and to demonstrate sustained commercial effectiveness before trying to solve the many practical problems involved.

There have been requests from agencies and groups all over the country to broadcast the Chicago platters with original Chicago references deleted and references to local agencies, etc., added. These projects, too, are on the waiting list until all the Chicago evi-

dence is in.

Johnson & Johnson officials are sincerely proud that considerations of public good do influence their thinking. On the other hand, as Edward Gerbic told the Congress on Industrial Health in Chicago last January, in describing what the show does for public health, "Before this halo gets too tight, let me quickly state that we decided to sponsor *It's Your Life* because it looked like a good advertising buy." To Johnson & Johnson that means selling lots of bandages and baby powder. * * *

"HOORAY FER THIS LUX-YOU-RIOUS LIVIN', KIDS!"



Yessir, no joke—you *do* see some mighty fancy living out here in the Red River Valley. Us North Dakota hayseeds have an average Effective Buying Income of \$5599 per family—*way* above the national average!

And, yessir, WDAY's popularity in these parts is like our income—it keeps growing every year! In addition to our exceptional *rural* coverage, the latest Fargo Hooperatings give WDAY a whopping big 67.5% Share of Audience (Total Rated Periods) against 13.1% for the next station (Dec. '48—Jan. '49).

Write us, or ask Free & Peters for all the facts!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives



*Who can deny that he is slave
to the voice of authority...
from the first day a doting mother
told him to pick up his feet?*

YOU DO WHAT YOU'RE TOLD!

*Radio has the authority
of the living voice. It's the voice
that moves most people to
action: to buy, to use, to enjoy.
And in radio no voice has greater
authority than CBS which
speaks to the largest audiences
in America at the lowest cost.*

CBS

*...for the largest
audiences in the world*



Jack Chesbro In Pitching* WHEC In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

*
In 1904 Chesbro pitched 48 complete games for the New York Yankees. —Won 41 games. Chesbro's record for "games won in a season," has never been topped since.
Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership has never been topped since.

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|--|-----------------|--------------|--------------|--------------|--------------|--------------|
| MORNING 8:00-12:00 Noon Monday through Fri. | 38.3 | 22.5 | 8.4 | 9.3 | 13.8 | 6.0 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | 30.3 | 27.5 | 9.3 | 15.5 | 15.5 | 1.8 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | 34.9 | 28.5 | 8.2 | 11.4 | 15.5 | |

MARCH-APRIL HOOPER, 1949
Latest before closing time.

Station Broadcasts till Sunset Only

BUY WHERE THEY'RE LISTENING: —



WHEC

of Rochester
N. Y.
5,000 WATTS

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

Beauty and TV

For surefire attention value

don't overlook a beautiful girl



"All orators are dumb when Beauty pleadeth. . ."
Shakespeare

One of advertising's stock tricks, dating back to the very beginnings of the advertising art, is the use of a pretty face or figure to draw readers' attention to magazine, newspaper, or billboard ads. The coming of TV has added a new dimension to this basic advertising device. Although, to a limited degree, the featuring of pretty girls in the commercial is old hat to advertisers who use theatrical "minute movies," the visual air medium has only in recent months sent advertisers and agencies out looking for new ways to adapt the two major things that TV adds to printed pictures of gorgeous girls—sound and movement.

The use of a pert feminine face to add a dash of "window dressing" to TV commercials is common enough.

Men and women alike, albeit for somewhat different reasons, are attracted by ads, and more recently by TV commercials, in which beauty is a factor. However, there is a growing list of TV sponsors who do more than just hire a good-looking model or two to add a bit of zest to their visual selling. With TV sponsors like Liebmann Breweries (Rheingold Beer), Jacob Hornung Brewing Company (Hornung Beer and Londonderry Ale), Chevrolet Dealers of New York, Atlantic Brewing Company (Tavern Pale and Brewer's Best Beer), and McKesson & Robbins (Tartan Sun Lotion) the use of beauty in TV commercials is an integral part of the selling and merchandising follow-up. The main difference lies in the fact that these above-mentioned advertisers maintain a feeling of "continuity" in their use of the beauty factor. Here, the pretty

girl involved does not represent the trademark of the product as much as she represents a tie-in between herself and the sponsor's product.

This psychological relationship is put to work in several ways in TV. The best example of its commercial application is found in the various switches worked on the "beauty contest" idea.

Beauty contests generally are an important part of Americana. They have existed for years, and range all the way from the business of picking the prettiest girl at the office outing to the elaborate, klieg-lighted razzle-dazzle of the "Miss America" pageant in Atlantic City. Beauty contests are the perennial subject matter of miles of newsreel footage, and of Sunday supplement and magazine layouts. In recent years, they have also been put to good use commercially, first as promotion stunts for Chambers of Commerce, Citrus Associations, hotels, resorts, and so forth, but more recently as a straight advertising device.

By far the most successful advertiser who has used the beauty-contest formula as a year-round sales-getter is New York's Liebmann Breweries, makers of Rheingold Extra Dry Beer, and sponsors of the annual "Miss Rheingold" contest, which has been building up sales and piling up votes increasingly for Rheingold since its start as a promotion stunt in 1940.

More votes are now cast for the six professional models who compete annually for the "Miss Rheingold" title (the contest is only in a 50-mile area around New York City) than were cast in the last mayoralty election in



Chevrolet girls are constant reminders of that GM car. Their clothes are especially TV-designed by Mr. John



Miss Hornung of 1948 was chosen through a 13-week contest on WFIL-TV, with many Quaker City girls competing



BEFORE A MODEL BECOMES ELIGIBLE TO TV-RUN FOR "MISS RHEINGOLD" SHE RUNS GAMUT OF ELIMINATION COMMITTEE

New York, or Chicago, or Denver, or San Francisco. In fact, only the presidential and the New York State gubernatorial elections can claim more actual votes than "Miss Rheingold." The terrific merchandising and promotion that have increasingly gone into the "Miss Rheingold" contest have been the keystones of a merchandising

campaign that has lifted Liebmann Breweries from a 1940 sales rank of 15th nationally and 8th locally in New York, to a 1949 national rank of 5th and the top place in New York brewery sales. Some indication of the rapid rise in popularity of the "Miss Rheingold" contest can be seen in the number of ballots cast in the 1943-1948

period:

| "Miss Rheingold" Votes* | |
|-------------------------|------------|
| Year | Votes Cast |
| 1943 | 660,546 |
| 1944 | 739,591 |
| 1945 | 919,354 |
| 1946 | 1,116,956 |
| 1947 | 2,219,501 |
| 1948 | 4,219,316 |

*Votes cast in 1943 are for the "Miss Rheingold" of 1944, etc.

(Please turn to Page 59)



Miss Page One was a feature of the Telepix Newsreel and an extremely telegenic extra for all its sponsors



Miss America local contests are being sponsored all over U.S. WCAU-TV presented Philly's finalists to viewers

Leadership



**- IN AM
- IN TV**

**- IN PROGRAMMING
- IN POPULARITY
- IN UTAH**

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative:
John Blair & Co.

**FOR
SMART
TELEVISION
COMMERCIALS**

1 VV RESPONSIBILITY

**2 GET PRICES FROM
VIDEO VARIETIES
BEFORE YOU
ORDER FILMS**

**SYMBOL OF
VV
RESPONSIBILITY**

**VIDEO
VARIETIES
CORPORATION**

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

BEAUTY AND TV

(Continued from page 57)

The "Miss Rheingold" contest is now a big deal. It started in 1940 as a trade promotion stunt, the brainchild of Rheingold v.p. Philip Liebmann and a leading lithographer who had the Rheingold business. The election of Jinx Falkenburg as the original "Miss Rheingold" created such a stir among dealers and distributors that the Liebmann firm and its agency, Foote, Cone & Belding, have continued the contest as a consumer promotion ever since. Every spring now, several hundred professional New York models are "screened" to find the six girls who will compete as finalists in the August voting.

Then, the promotion routine goes into action. Sunday supplements and magazines are used to show four-color pictures of the six models. Large streamers, showing the six girls, as well as ballot pads, ballot boxes, and window slashers are distributed by Liebmann Breweries via the city bottle salesmen and the city keg salesmen. (Liebmann Breweries figures that for every customer who enters a place that sells Rheingold, ten to 20 passersby see the window slasher.) During the period when the public is voting for "Miss Rheingold" (usually from early August to early September), the Rheingold sales force whoops it up constantly for the contest. So successful has this been as a year-round, as well as a short-term, promotion stunt, that the agency account executive, Frank Delano, reports the use of the point-of-sale material for the contest in taverns, stores, markets, and other outlets for Rheingold as virtually 100%. Since half of that figure is generally considered very high for point-of-sale usage, such reception on the part of 25,000 Rheingold dealers is a direct indication of the validity of Liebmann Breweries' ad policy of sticking to the beauty-contest formula year after year.

TV was added to the Rheingold promotion during the 1948 period of voting for "Miss Rheingold of 1949." Two five-minute films were of the six contestants by the agency (cost: about \$10,000), which consisted of interviews with the girls, plus a 30-second stop-motion commercial in which the various Rheingold packages paraded past a reviewing stand. They were aired 13 times each on four New York



**...THE
FASTEST
GROWING
STATION
IN...**

**THE MOST RAPIDLY
EXPANDING
MEDIUM**

WOIC

has...

developed a new local program every two weeks since going into operation. Every one of these shows has been sponsored within **THIRTY** days!

has...

over **THIRTY** local and **THIRTY** national advertisers now selling their products or services via Washington's Channel 9.

A RECORD MADE ALL THE MORE REMARKABLE BY THE FACT THAT WOIC HAS BEEN TELECASTING FOR LESS THAN SIX MONTHS!

WOIC



**CBS-MBS Television Networks
CHANNEL 9, WASHINGTON, D. C.**

TV stations (WABD, WPIN, WCBS-TV, and WJZ-TV) so that there were virtually two Rheingold telecasts every evening during the voting period.

"We didn't get into television just to experiment," says FC&B executive Delano. "TV had to meet the requirements of other Rheingold advertising. When we put the 'Miss Rheingold' films on the air, we felt that television was ready to do the job of bringing our regular ads to life." With heavy Rheingold promotions going on at point-of-sale, and in newspapers, magazines, and on billboards, it was difficult to tell just how big a part TV

played in making the last "Miss Rheingold" election the success that it was. However, Delano adds: "I personally visited over 300 taverns during the time we were scanning the 'Miss Rheingold' films. The acceptance was terrific. When one of the films was actually on the air and being viewed in a tavern, the question of which of the girls was the best-looking was the major topic long after the film was over."

Both client and agency are quick to credit a major role to TV in nearly doubling the 1948 voting figure over that of 1947. TV added something

that had not been there before. To the basic formula of associating Rheingold in a dignified manner with a leading model each year was added the extra dimension of sight-and-sound. As might be expected, TV will continue to play a growing part in the "Miss Rheingold" promotions that form the basis of 75% of the Liebmann \$3,000,000 ad budget spent in the New York City area.

Several other brewery sponsors in the visual medium have adapted variations of the "Miss Rheingold" formula to their own use, with good results. Although the trend in beer sales these days is growing steadily in favor of packaged beer sales (as against sales of draught beer), the fact that viewing of TV in taverns and bars-and-grills is high in every TV market influences the thinking of beer sponsors towards slanting programing to this audience in a manner that borders on point-of-sale selling. The "Miss Rheingold" formula per se is an expensive one, not the least of which is the \$1,600 in modeling fees and the \$5,000 in cash that the winning model receives. Two TV advertisers who have used the tie-up of beer and a beauty contest to good advantage, Philadelphia's Jacob Hornung Brewing Company and Chicago's Atlantic Brewing Company, have concentrated instead on the non-professional beauty contest which features amateur local talent.

Hornung, anxious to break away from the "established" brewers' format of TV sports or news, was the country's first TV sponsor to bankroll a beauty contest commercially over an extended period of time. In July 1948, Hornung started a 13-week run with the *Hornung Television Beauty Parade* on WFIL-TV in Philadelphia. Hornung felt at the time that it would be a program vehicle that would stand up well against sports (while being less expensive), would appeal to home and tavern viewers, and would also be a highly promotable merchandising idea. The contest was open to all girls of 18 or over, married or single, in the Hornung Philadelphia market. The girls were screened at the studios, and the weekly winners decided on the basis of balloting following the show, then viewed on Thursday nights, 9:45-10 p.m.

Hornung followed up the contest in an aggressive way, plugging it in every Hornung product ad and in special ads on radio and TV pages in the

BMI...

Television Performing Rights

The BMI license with television stations covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

For Music On TV

Consult BMI Television Service

BROADCAST MUSIC, INC.

580 Fifth Avenue



New York 19, N. Y.

PL 7-1800

Philadelphia papers. Much free space was snagged in the feature pages, too, and the neighborhood publications in Philadelphia ran long stories (complete with pictures) which gave "Miss Hornung" what amounted to a free commercial.

The contest ran hot and heavy between July, when it started, and September, when it ended. Sales for Hornung Beer jumped to such a high level by the time Nancy Bergin of Haverstown, Pa., was elected "Miss Hornung 1948" that Hornung, without pausing for breath, continued with a second contest series to find the "Miss Londonderry Ale" on WFIL-TV.

Again, the same formula was used. Much of the promotion (ballots, point-of-sale posters, ballot boxes, etc.) was concentrated in bars and taverns, and partisan feeling in sprawling Philadelphia ran high for the neighborhood favorite in the amateur beauty contest. Again too, Hornung's sales jumped. When Virginia Roberts was elected "Miss Londonderry Ale," Hornung knew by the reaction among dealers that it had found a really good idea. So, a third contest was started, which finished in mid-April of this year, to find "Miss Hornung Boek Beer." By the time Jane Pollock had won this commercial accolade, Hornung was fresh out of product names.

Hornung is concentrating on racing telecasts for the summer, and expects to return with bigger and better contests this fall. Meanwhile, the three young ladies are being featured (à la "Miss Rheingold") in Hornung printed advertising and audience promotions for the racing telecasts. Also, the girls appear in commercial films used during the racing events, and appear at the Garden State Track regularly for TV guest interviews on WFIL-TV. Hornung feels now that its beauty-contest formula of using local talent (however, making sure to get a signed release in every case) is an effective adaptation of the formula used so effectively in New York by Liebmann Breweries.

A capsule form of the Hornung type of beauty contest has been used to good effect by the Atlantic Brewing Company of Chicago. As a promotion stunt for Atlantic's Tavern Pale brew, the intermission time during the Madison Athletic Club wrestling matches, sponsored by Atlantic on Chicago's WGN-TV, was turned into a search for "Miss Tavern Pale of 1949." Starting in early February of this year, the con-

test pulled well from the start. The first week of voting (done either by mail-in votes, or by ballot boxes placed in Chicago taverns) brought in more than 12,000 votes. Each week, some eight local beauties were televised during the intermission, with the viewers acting as "judges" for the weekly eliminations. A tavern or package shop in each neighborhood was the "sponsor" of each young lady, sending to the agency (W. B. Doner & Company) their neighborhood mailing lists. The agency then sent postcards, printed with the name of the sponsored girl, and the date and place that viewers could gather to root for the local choice. Said the postcard:

" . . . We are sponsoring one of the contestants . . . one of our neighborhood girls . . . and we want all of our friends to come on over for a big, enjoyable 'TAVERN PALE NIGHT!'"

This sort of folksy whoopededoo didn't take long to produce results. When the Thursday night wrestling matches went on for Atlantic, featuring the "Miss Tavern Pale" contest at intermission time, the S.R.O. sign was out at most Chicago neighborhood bistros. Ratings on the wrestling matches took a real jump, until a few weeks later they were in a tie for 5th place in Chicago with CBS' *The Goldbergs*.

When a winner was announced, the



WBNS FARMTIME FUTURITY SCHOLARSHIP—Geer Parkinson, WBNS program director, presenting the 1949 Farmtime Futurity Scholarship to 18-year old Beverly Warster of Morrow County. This is the fourth year that WBNS has awarded Ohio State University full scholarships to youths who have made outstanding records in agriculture. It is only natural that this station is vitally interested in agriculture. The WBNS listening area extends over one of the richest farming sections of the state and WBNS programs bring enthusiastic response from the rural listeners of Central Ohio.



ASK LE ROY MORRIS OF HOLIDAY SWEETS ABOUT WBNS RESULTS

. . . He will tell you of his 17 years successful experience with advertising on this station . . . first as manager of a Columbus department store and now as head of his own business. He says, "We find that a small business can and does achieve remarkable results on a minimum expenditure for advertising. Further, we operate in the quality field and find WBNS well adapted to telling our 'Quality' story" . . . Yes, sales in Central Ohio are spelled WBNS.

COLUMBUS—State capital and the industrial, cultural and business center of Central Ohio.

COVERS CENTRAL OHIO



WBNS

POWER 5000 D-1000 • N CBS

ASK JOHN BLAIR

agency immediately sent out another batch of cards to the mailing list of the victorious sponsor. The headline read: "YIPPEE! OUR 'GORGEOUS GIRL' WON . . . AND SHE'D LIKE TO MEET YOU!" The card went on to say that the sponsoring tavern was throwing a party for the winner, with free orchids for all the ladies, and free entertainment. The "Miss Tavern Pale of the Week" would be there in person to meet her fans, etc., etc.

The actual expenses incurred all around in Atlantic's contest, which is still going strong on WGN-TV, are re-

latively small compared to the tremendous amount of local good will, increased program ratings, and sales promotion value of the contest. By promoting prizes for the contest, as if it were a running give-away show, Atlantic has lined up a prize list for the winner (two-week trip to Hollywood, a TV set, a diamond wrist watch, a platinum fox jacket, etc.) which heightens feminine interest in the contest without appreciably raising the costs.

WGN-TV has staged other beauty contests on a sustaining basis, such as

those at the Chicago Tribune's Outdoors Show, and has found that they are top promotion devices for the station. WCAU-TV in Philadelphia last year televised the city finals in selecting "Miss Greater Philadelphia" to appear in the "Miss America" pageant at Atlantic City. KGO-TV in San Francisco is planning to look for a "Miss Bay Area Television" this June as a promotion stunt for the Bay Area Industrial Exposition. Other stations and other sponsors all over the country have TV beauty-contest plans in the works.

Several other TV sponsors are using a "beauty" idea of one sort or another on a continuing basis. The Chevrolet Dealers of New York have been featuring the "Chevrolet Girls" (Evelyn McBride and Athalia Ponsell — a brunette and a blonde), dressed alike, and acting as "assistants" to quizmaster Bud Collyer on the dealer-sponsored *Winner Take All* on WCBS-TV. The girls also appear (always billed as "The Chevrolet Girls") in a series of summertime film spots for Chevrolet. One typical film in the series of weather spots shows the girls at the beach watching the sky cloud over, then jumping into their Chevy convertible and putting the top up, while the narrator gets across the point that the weather the next day will be cloudy and rainy. So closely identified with the auto firm are the two girls that their appearance on the TV screen virtually amounts, as does the appearance of "Miss Rheingold," to a subtle commercial. Also like "Miss Rheingold," the two girls are models, but they were not selected by a contest, although the Chevrolet dealer group in New York is mulling over the idea with its promotion-conscious agency, Campbell-Ewald, for possible use this fall.

McKesson & Robbins, as a summertime promotion for their Tartan Sun Lotion, have been using a top model, Cindy Cameron, as the "Miss Tartan" in a series of warm-weather TV film announcements such as the "Chevrolet Girls" have been featured. P. Lorillard Company, makers of Old Gold cigarettes, has carried the identification idea a step further and uses a "dancing package" idea, in which two large-scale mock-ups of the Old Gold package dance around on the stage, with two pairs of very shapely legs showing. This device is used during the Lorillard portion of the Thursday-night ABC-TV *Stop The Music*.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

25 YEARS

of continuous service to Roanoke and Southwest Virginia, and our 20th consecutive year with CBS.

WDBJ's potential audience is over a million people who can spend almost a billion dollars yearly.

1924—1949

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



The animated trademark idea has been worked out with a beauty theme in TV by Bonafide Mills, Inc., to sell the firm's Bonny Maid Linoleum. The commercials on Bonafide's show, *Benny Rubin's Theatrical Agency*, telecast on NBC-TV, feature three identical-looking blue-eyed blondes, dressed in Scotch kilts, who do a singing jingle as the "Bonny Maids." The three girls were selected after the usual "difficult search," during which the client and the producer, Charlie Basch, received some good publicity. The girls add interest visually to the commercial, and serve as a constant reminder of the company's trademark, established after long years of steady advertising.

There are a few pitfalls for the sponsor considering the use of a "beauty" idea in his TV commercials. In the case of amateur beauty contests, a release form is a must, regardless of the willingness of contestants to appear. At all times, the idea must be in good taste, since there are no "runways" in TV studios. If well-conceived and well-promoted, the theme of beauty in TV can form an integral part of successful TV selling. * * *

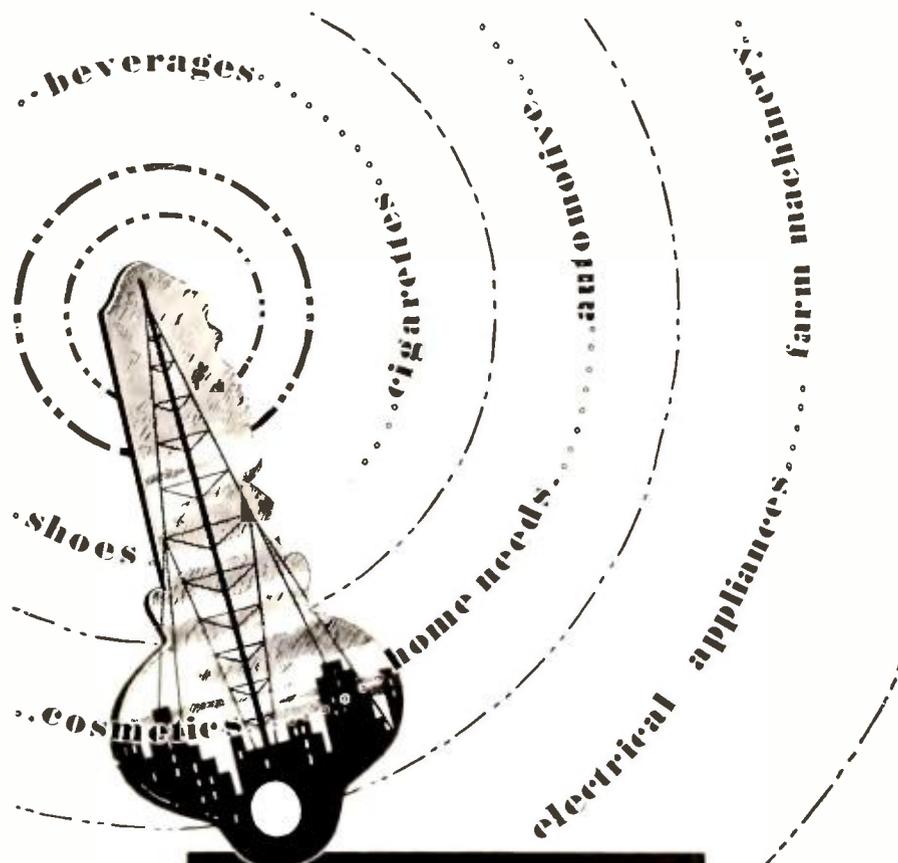
SPONSOR IDENTIFICATION

(Continued from page 44)

the metropolis run ahead of the national radio SI figures.

There are specific rules and regulations covering programs obtaining lush identification figures. The top programs average 59% higher in audience rating than all shows. They are mostly variety or audience participation (quiz) programs. They cost, on an average, 27% more than other programs on the air. They have been on the air twice as long as the average program. They use 60% more product mentions during a broadcast. They distribute the product mentions throughout the program, with a minimum of five minutes between credits. They advertise products that are impulse or daily-purchase items. The advertisers spend nearly twice as much money in magazines, newspapers, and other media than the sponsors of programs at the low end of the Sponsor Identification index. They don't shout "buy," they just endeavor to sell with reason-why copy.

High Sponsor Identification isn't the entire answer to intelligent use of broadcast advertising. There's still the problem of "does it sell?" * * *



clothing



Start out from Nashville in any direction. Stop at stores of all kinds anywhere along the line, for hundreds of miles along the radius. Check the inventories against the list of WSM sponsors, and the over-the-counter movement of WSM-advertised goods. That will tell you the story of this station that helps sell to, and then helps sell for merchants who serve millions of Central Southerners.

The merchants know why, too.

Implicit confidence, based on 23 years of experience, in every word that is uttered over our 50,000 watt, clear-channel signal.

WSM

HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., National Rep.
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

GALLAHER

(Continued from page 29)

Pitch to teenagers comes at 4:15 with *Guest Performance*, recordings of top name bands of the day. These programs are all aired over WHHO.

Tomorrow Morning News, aired on WONE at 10:30 p.m., is designed to catch everyone who doesn't want to wait up for 11 o'clock news.

While Gallaher has experimented with various shows and time spots over the years, they have stuck consistently to the principle of aiming each program at a specific audience and making it do a specific selling job. They have followed a policy of using station talent and station-built shows. They feel this has paid off in their being able to localize broadcasts. Radio accounts for about 30% of the total advertising budget.

As soon as Wolaver got his feet wet in radio he set about making the most of it. A regular campaign of newspaper ads calls attention to the program lineup. Window and interior displays consistently feature the items being plugged.

Special promotions are carefully built around a central theme and coordinated in all media. An example is the week-long "Life Lines At Gallaher's" promotion featuring national brands advertised in *Life* and carried by Gallaher's. Radio copy not only plugged the promotion generally, but tied in specific products involved in their cooperative campaign.

Radio copy is also tied in with newspaper and shopping news specials. Weekly illustrated bulletins are sent to Gallaher clerks each week to keep them informed.

There is no set schedule of participating sponsors, since the number of announcements allocated to the product of any one manufacturer depends upon the amount of money in the particular cooperative advertising fund. Thus both the number and identity of Gallaher's participating sponsors change from month to month. The commercials—usually about 125 words

of participating manufacturers are scheduled first. Gallaher uses for itself the remaining commercial time.

The 32 quarter-hours of radio a week beamed at housewives, husbands, oldsters, youngsters (etc.) grew up from its small beginning because each new audience radio brought into the Gallaher fold paid its respects to A. E. Wolaver's dream—in cash. * * *

SUSPENSE

(Continued from page 27)

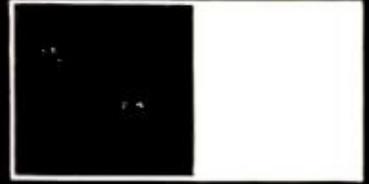
reasons for their success with daytime women listeners.) As soon as the identification of audience and hero is complete, usually in a matter of a few minutes or less, the "threat" to the hero must be made clear to the audience in terms of what its implications are for the hero. This can be a toughie, since the path of least resistance is to build up the threat quickly, then relate it to the hero. It is not until the threat to the hero—usually something drastic, preferably murder—is made clear that the factor of "suspense," as defined by CBS' Dr. Wiebe, goes to work for both the show and its sponsor.

From that point, the show, to get its best reaction scores, must move inexorably through the plot thread, bringing the threat ever closer to the hero, until the climax is reached. Any deviation from this straight line, the findings showed, just pulled the reaction down. This is not true of soap operas and most "family" air dramas, with the exception of pure action stories like *Lone Ranger*. Philosophy, pastoral scenes, romances for their own sake, and other literary meandering have no place in shows of the *Suspense* genre. CBS research executive Tore Hallonquist has offered the following opinion in this respect: "A show of the *Suspense* variety and many radio mystery programs in general have much in common with the ancient Greek theater. There, tragedy was absolute tragedy, moving without a change of direction to its conclusion.

The point toward which the plot moves is the climax scene. As a result of its findings in the early *Suspense* study, the CBS Research Department recommended: "A climax scene should gather the plot threads together in such skillful sequence that only with the closing lines of the scene is the tension actually and conclusively released." Then, the story should end immediately, recommended CBS Research.

No research is perfect. An example of the shortcomings of qualitative research showed up on the 1912 findings of the Program Analyzer regarding *Suspense*. An extra question was tossed into the questionnaire, in an attempt to discover how much of a steady diet of mysteries the panel members could stand in one evening. Forty-four percent said they wanted

WHICH IS LARGER?
(Black or White)



IF YOU SAID BLACK—

YOU'RE RIGHT!

AND YOU'RE ALWAYS
RIGHT WHEN YOU

ADVERTISE

The "XL" Way

BECAUSE XL STATIONS

Get Results

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker
Eastern

Tracy Moore
Western

now
5000 WATTS
KHMO
SERVING
HANNIBAL—QUINCY
AND
42
COUNTIES IN
PROSPEROUS Tom
Sawyer LAND
ILLINOIS — IOWA — MISSOURI
NATIONAL REP.— JOHN E. PEARSON CO.

Mutual Network
KHMO 1070 KC
SERVING THE BICH
TRI-STATE AREA
1000 WATTS at NITE

only one per evening. 33% said they could stand more than one, and the remainder were indifferent. The question was just too broad to have any real significance with the limited size of the panel. That the listening audience can definitely stand mystery listening in big chunks has been proved by the "block programming" of mysteries on Sunday afternoons by Mutual, on Friday nights by ABC, and by the high rating that these mystery "blocks" have gathered.

By 1944, most of the above story findings and reactions to component parts of *Suspense* were in operation. They had been turned over to the Program Department, not as iron-clad rules, but as a guide that producers were recommended to follow, using their own talents to do so.

In 1944, *Suspense* again was tested. The show at that time was using a disembodied narrator of the *Whistler*-type called "The Man In Black." It was an experiment of the Program Department, which felt that a narrator with a sepulchral voice would heighten the Gothic flavor of the *Suspense* scripts. The narrator drew a sharply unfavorable reaction with the panel, which said later that the narrator did not emerge as a personality, and did not move the story line forward effectively. Although the device had been used, and is still being used, in some cases effectively, the listeners found they could not focus on the character, due to lack of integration and establishment. The narrator idea was dropped soon after the second panel test. Also, the Research Department urged that flash-backs be avoided, if possible, since their use tended to throw the listener off the straight and narrow listening path that led to the climax.

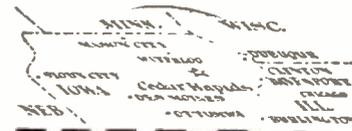
A third listener session was held in 1945. The reaction level for the story was now considerably above the average. A few of the recommendations made previously had to be repeated (research men generally have to fight an uphill battle to show the practicality of their findings), since the panel felt that the plot dragged a bit when the action was slowed by too much circumstantial detail, and also felt that the actions were not always in keeping with the characterization of the people performing them. By this time, the format of *Suspense* had pretty well jelled. The opening was short and to the point, moving quickly, after setting the mood, into the story. The first act was short.

WMT mines a rich lode in Goldfield (IOWA)



If you're prospecting for markets and don't care whether your nuggets come from rich farmlands or prosperous industrial terrain, cast a calculating eye WMT-ward. We've staked our claim to Eastern Iowa—and Goldfield is only one of the hundreds of communities in WMTland that mean pay dirt for WMT advertisers. Add 'em all up and you get an impressive total of 1,121,782 people within our 2.5 mv line.

Cash farm receipts for Iowa led the nation in 1948; value of manufactured products exceeded \$1.8 billion. There's gold in Goldfield and the whole of WMTland! Get a lode of the details from the Katz man about Eastern Iowa's exclusive CBS outlet.



WMT

CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK



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

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

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

AIR YOUR WARES OVER

SOUTH CAROLINA'S BIGGEST MARKET

SPARTANBURG, S. C.

WSPA

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

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

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

*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

building to a cliff-hanger, then picking up again for a long second act which completed the story.

Suspense went before the panel again in March, 1948, for the fourth time. This test was made specifically to determine the efficacy of using a one-hour (instead of 30-minute) format, and also to see how a week-to-week Hollywood-name master of ceremonies would work out. His relationship to the show would be roughly that of William Keighley to *Lux Radio Theater* or Ronald Colman to *Favorite Story*. His parallel in the mystery field was close to the part of "Raymond" on *Inner Sanctum*. The panel liked the show itself, the consensus being that it "created and maintained the feeling of suspense," but was too long.

However, the master-of-ceremonies idea didn't fare as well. Selected for the part was Robert Montgomery, the film actor. Unlike Colman's function on *Favorite Story*, for example, there was no integrated reason for his being the host, no feeling that he was the inevitable choice for an inevitable role in the show. The positive criticism stressed Montgomery's ability as an actor, the negative criticism revolved around his function on the program. Since any attempt to fit a master of ceremonies into the format would have meant a wholesale juggling of the carefully-worked-out *Suspense* structure, the idea was dropped. As far as *Suspense* is concerned, CBS is content to string along with the Shakespearean adage of "the play's the thing."

Suspense was sponsored by the Roma Wine Company between December, 1943, and November, 1947. The *Suspense* panels in 1944 and 1945

revealed some significant findings as to the influence that Roma commercials had on listener enjoyment of the entire show. The panel showed, for one thing, that the best place for the commercial, once the story was seriously under way, was at a logical "act break." In *Suspense*, this meant putting the first commercial a point roughly one-third of the way into the story, where "the hero is hanging on a cliff and the villain is beating his fingers with a mallet."

By doing this, the interest in the story continued to pile up, according to CBS Research, until the "level of approval" in the findings jumped to a *higher* level once the story got under way again. There was, however, a slight catch.

In order to keep from swinging the line of disapproval of the Program Analyzer's findings too far down during the commercials, they had to be made to fit the tense mood of *Suspense*. The listener had to be sort of eased into the commercial, then eased back out of it. A cold, straight commercial tended to break the mood too sharply.

When the Electric Auto-Lite company bought *Suspense* in July, 1948, after having had a none-too-successful run with singer Dick Haymes between the fall of 1945 and mid-1948, client and agency (Newell-Emmett) felt they had an answer to this problem of the harmonized commercial necessary for *Suspense*. The commercial they proposed would be dramatic in form, and would consist of some dialogue between a typical father-and-son duo and various people who need Auto-Lite products (firemen, filling-station attendants, etc.) for quick get-away in their cars. CBS was a little

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

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

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

Directory Rates
on request

★
5TH YEAR
AS CANADA'S TOP
250 WATTER
★

Now
1000
WATTS

CKNW

leery of the idea, since no advertiser had suggested the wide use of dialogue commercials on a mystery program.

For the fifth time, *Suspense* was put through the paces of the Program Analyzer at CBS on 15 July, 1948, the week following the first *Suspense* radio broadcast for Auto-Lite. With the program's format set and the story portion of it typical of the tight psychological plots that had been proved effective in past tests, the interest level was high throughout the story portion. This was no particular surprise at CBS; it was more or less what they had expected.

But the test was primarily to determine the efficacy of the commercial form being used and the effect of the manner of presentation on the listener panel. It came as a mild surprise to CBS to see the fairly good rating it got. The short opening dialogue, which came in cold, after the opening line, for a page or so of script (30 seconds usually), drew a plus-12 in the trend line of the findings. This was definitely favorable. The second dialogue commercial, which came at the end of the first-act cliff-hanger, ran for a minute or so, and drew a plus-one. It ended in a short, montage-like series of mentions of the various leading Auto-Lite products, punctuated by music. This was straight selling, and it rated slightly lower than the straight dialogue commercial, which continued the original discussion of Auto-Lite Sta-Full Batteries that had been going on between father and son and their neighborhood fireman. The closing commercial came after the curtain line of the long second act. Being somewhat anticlimactic, since it showed the fire engines roaring out of the firehouse to the accompaniment of much ringing of bells and roaring of motors, it drew a below-average score of minus-eight. What helped to pull it down, and the point at which disapproval was strongest, was an Auto-Lite musical jingle which had been worked into the tag end of the commercial. The panel members didn't like this at all.

In the final recap, CBS discovered that 23% of the panel liked the commercials "better than most." 68% thought they were "about average," and 9% thought they were "worse than most." Only about 10% of the panel members felt the dialogue commercials interfered with their enjoyment of the show, and more than twice as many said they thought they added to their enjoyment. Comments stated

that panel members felt they were "interesting" and "fitted well into the show." The negatives on the jingle, a surprise to both client and CBS, were mostly that it was "irritating," "repetitious," and "didn't suit the show or the sponsor since it lacks dignity."

Newell-Emmett's Director of Research, Gerald Tasker, made a panel study of the first three *Suspense* broadcasts under the aegis of Auto-Lite. This was a questionnaire-type study, which was made, for the purposes of speed, in the New York area. The questionnaires were designed to get a reaction

to the show as a whole and to the commercials in particular, and to parallel the findings of CBS Research. Like the latter, Newell-Emmett's showed a lot of negatives on the musical jingle in the closing commercial, and added greatly to the decision to drop the jingle. Also, the Newell-Emmett panel's findings showed that 80% of its members had ranked the dialogue commercials in the "excellent-to-good" category, which backed up the CBS study and showed agency and client they were indeed on the right track. In fact, reaction to the dialogue commercials was 50%



WTAR delivers more listeners per dollar, too!

**in the Big, Able, and Eager-to Buy
Norfolk Metropolitan Market**

Yes, most folks in the Norfolk Metropolitan Market listen most of the time to WTAR. WTAR delivers more listeners per dollar than any other Norfolk station, or any combination of Norfolk stations. Any Hooper report you look at shows this consistent, overwhelming preference for WTAR. And on the basis of listeners-per-dollar... WTAR is an even better buy.

So, for bonus audience and extra sales, let WTAR sell for you in the Norfolk Metropolitan Market.

P. S. You may be missing extra sales if the Norfolk Metropolitan Market isn't included in your radio plans. This amazing market—Norfolk, Portsmouth, and Newport News, Virginia—continues to grow.* Mate the mighty potential of this big market with the buyers' preference for WTAR, and watch your sales soar and profits more so.

*See Sales Management Survey of Buying Power, 1949, Page 128.



N. B. C. Affiliate 5,000 Watts Day and Night
Nationally Represented by Edward Petry & Co.

higher on the third show than it was on the first.

As a result, the dialogue commercials on the network radio version of *Suspense* have stayed there. The jingle, easy to integrate into a music or comedy show, but difficult for mysteries, has been eliminated. That the show is now doing a good selling job for Auto-Lite, something the Program Analyzer cannot prove, is shown in Auto-Lite's increased sales and dealer enthusiasm for the show.

CBS now prefers to build up its own packaged programs, not as *Suspense* was built by improving it constantly while it was actually running on the air, but by telescoping this method and developing shows through testing them to the point of highest approval before they are officially launched on the network. Although the machinery of pre-testing has now moved "behind the scenes," *Suspense* remains as the highest-rated mystery show in radio to prove the point that programs don't reach the upper rating brackets by accident. It is more often than not the application of research findings that gets and keeps them there. * * *

MR. SPONSOR ASKS

(Continued from page 39)

based on this principle. But still there is a lot of blue sky being sold on AM stations to theoretical listeners. Theoretical because they are not within the nighttime fade-free, interference-free service range of an AM station advertising a sponsor's product.

The time has come for advertisers and agency people to wake up to facts. FM is an efficient medium for national advertising.

WILLIAM E. WARE
President
FM Association
Washington, D. C.



FM broadcasting is alive today only because it is so much better than AM that virtually nothing can kill it. It has survived body blows which would have destroyed a system

of less vitality and outstanding superiority, but these blows have hurt. FM, which should long since have been the dominant system of aural broadcasting, is today only beginning to come into its own.

I group the assaults on FM into four general, interrelated categories. First, we have had obstructionism by interests that feared FM as a competitor, and/or did not have patent control of FM. Second, inexcusable laxness by former Federal Communications Commissions delayed FM's pre-war start for several years and, post-war, nearly killed it altogether by an unwise change in frequency allocation (these were the same FCCs that left the present FCC such an unholy mess to untangle in television allocations). Third, the production and sale of many inferior FM sets; and fourth, advertisers have not been told the truth about the inferior coverage of AM as compared to FM.

The frequency changes which crippled FM for several years were first suggested by an engineer for one of the major networks. The changes were supported by the theories of a former Commission employee, which he has since admitted under oath were wrong, and were made against the advice of seven of our greatest scientific authorities on the subject of radio-wave propagation. The FCC moved FM into a waveband for which high-powered transmitting tubes did not exist, and which lopped two-thirds from the area that each station could serve. Then, as if to add murder to mayhem, power allowed for FM stations was sharply curtailed.

Radio manufacturers, as a whole, did little to help the situation. They were so slow getting into FM production that in 1946 Zenith made more than one-third of all FM sets reported to RMA. Worse was the poor quality that has characterized many receivers. Where maximum sensitivity was essential to help overcome the limitations put on FM transmitting by the 1945 FCC, many sets were worse than the poorest ones of pre-war. With poor sensitivity came also poor all-around performance—two years ago a reallocation in channel assignments was forced by inability of some receivers to separate close-together FM stations. Some of the poor sets resulted from poor design and production; others came from manufacturers who attempted to engineer around Armstrong FM patents.

IN CHICAGO

NBC and CBS had more audience* BUT . . .

NOT PER DOLLAR SPENT

W-I-N-D first!* *in circulation per dollar*

W-I-N-D third!* *in total audience 6 AM-6 PM-7 days wk*

*PULSE—52 WEEKS, '48

560 KC • 400 N. MICHIGAN AVE., CHICAGO, ILL.
THE KATZ AGENCY, INC., NATIONAL REPRESENTATIVES

There were, fortunately, a few manufacturers who put honest quality into their FM, and who began developing first-class sets in lower-price brackets. Nevertheless, when we tested 16 competing makes of sets early this year we made the appalling discovery that their average sensitivity was 106 microvolts. That is terrible in our post-war production we have had no trouble producing sets that averaged more than three times that sensitivity (from 30 to 35 microvolts). On new models we are now introducing we are holding to an average of less than ten microvolts, ten times the sensitivity of the 16 competing makes we tested.

The trouble has been that too many advertisers have judged FM by poor FM receivers; that too many set owners have failed to receive the advantage that FM offers; and that too many FM broadcasters have been too desperately concerned about quantity of FM sets in their area to wonder how well their station was received on all makes of sets.

FM would be much further along as a national advertising medium if advertisers really understood what it is they buy in radio broadcast coverage. They buy on the basis of AM coverage maps which are frequently, so far as nighttime coverage goes, as fictitious as the tales of Paul Bunyon.

When the sun sets it drops a blanket of interference around every AM station except those on clear channels, and these powerful outlets are unable to cut through the static that prevails for much of the year through many large, populous areas of the country.

Ed Kobak, when president of Mutual, summed it up by saying that broadcasters in many areas have been selling "blue sky" too long. He also said that Mutual covers more families at night with its 160 FM affiliates than it does with all of its 500 AM outlets.

The trouble with most of us who live in large cities is our tendency to take for granted that if we can hear a variety of AM programs the rest of the country can do the same. Such is not the case. Zenith has several distributors who sell FM at a rate to make your hair curl for the simple reason that FM is the only way some people in their territories can hear some network programs at night.

Advertisers have not been told that many network stations could reach far more people through their FM affiliates than through the AM outlet the

advertiser buys, but it is a fact. The reason is very simple: many of these AM outlets cover as little as 100 square miles after dark, but in some areas have an FM affiliate that covers 10,000 square miles in which surveys show that 25 to 30% of the people own FM receivers, and can get acceptable radio service only on FM. The man who buys a network without looking to see what he is getting in the way of FM coverage is very likely buying some of the "blue sky" Ed Kobak mentioned.

FM is still far from being a truly national service, but it is making giant strides. FM broadcasting is rapidly improving in variety and quality, with a growing number of important "exclusives" that cannot be heard on AM. In Chicago today, for example, the owner of a good FM set can hear more programs better on FM than on AM; believe it or not, without an FM set a Chicagoan cannot even hear some of the best programs of the American Broadcasting Company.

FM is moving ahead very rapidly. Zenith's new supersensitivity has restored to FM stations a large part of the coverage they lost when FCC kicked FM upstairs.

FM is already the dominant system of aural broadcasting in some areas. These areas will expand in size and number as increasing quantities of super-sensitive FM receivers are owned by the public. I believe it to be only a question of time until AM is replaced entirely by FM, except for a limited number of powerful, clear-channel AM stations to serve remote, sparsely-populated areas. Even these areas may be served more efficiently and economically by short wave.

AM coverage is much smaller today than it was four years ago when the first of a thousand post-war AM stations added their interfering voices to the nighttime bedlam. FM coverage is growing at such a rate that more than 100,000,000 people live within the area of a good FM signal.

Today there is not even an approach to national radio coverage without FM to fill in the blank areas where AM cannot render good nighttime service. It will not be many years until FM alone will reach more people than AM alone has ever been able to.

E. F. McDONALD
President
Zenith Radio Corp.
Chicago * * *

CONSUMER MARKETS

is a **GOLD MINE**
of market facts

That's what one agency man says of SRDS CONSUMER MARKETS. And hundreds of other agency account executives, media and market men, consumer product sales and advertising managers say they're finding CONSUMER MARKETS a most reliable and complete source of marketing data.

It covers *all* counties, *all* cities and towns with daily newspapers and/or radio stations, *all* incorporated urban areas with populations of 5,000 and over. Its market map for every state and for every city of 250,000 population and over help

to visualize the areas of interest to you.

Besides, in the *Service-Ads** of many individual newspapers, radio stations and other consumer media, you find additional *qualitative* information pertinent to the problem of how to cover marketing areas of specific interest.

Be sure to use SRDS CONSUMER MARKETS whenever you need information on *any* local market in the U. S., the U. S. Possessions, Canada, or the Philippine Islands. The new and further improved 1949-1950 Edition, to be published September 1, will give you, along with 1948 estimates, the most recent data obtainable from the U. S. Govt. and other reliable sources.

*Service-Ads** are informative advertising in CM, that sell by helping people buy

"One of the most helpful and valuable reference books I have ever had," says an advertiser.



CONSUMER MARKETS

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333 North Michigan Avenue, Chicago 1, Illinois

NEW YORK • LOS ANGELES • SAN FRANCISCO



Rumors won't change the record

This is an era of rumors and prognostications concerning broadcast advertising.

You hear new ones every day. So do we.

Much of what we hear could well do credit to *Fantastic Stories*. Much of it breeds confusion and uncertainty in every segment of the industry, including the offices of advertisers and their agencies. It warps good advertising judgment. It hurts radio and television alike.

So, to all buyers of advertising, we advance this suggestion: examine the facts.

For example, the new-found rumor that radio is losing ground. Actually, today there is more radio listening than ever before.

Then there is the also new-found rumor that television spells the death-

knell of radio. Ridiculous. Does the existence of newspapers doom magazines?

Actually, radio is the most profitable advertising medium available. The record is bulging.

Nothing has happened to the result-producing power of radio.

And rumors won't change the record.

TV and profits

Nine years of top-profit operation can completely remove from the memory the days when radio-station operation wasn't a gold mine. It wasn't too long ago when more than half of the nation's stations were running in the red, when stations with nation-wide reputations were happy just to break even.

It isn't, therefore, too surprising to discover that with possibly three exceptions all TV broadcasters are losing money each month — and that the TV networks are piling up red balances that presage no dividends for stockholders for years to come.

TV holds but one magic profit lure — and that's for advertisers. Using it intelligently can bring dollars for pennies. It's doing that daily even now. Using TV without flair or without an understanding of its place in the advertising world can mean money thrown away. As an advertising medium, TV is here. As a business designed to make money for investors, TV has a long way to go.

Tell the business truth

It's not necessary to have a Pollyanna approach in order to fight the

current non-buying trend. There are plenty of facts which indicate that the U. S. is not in for another depression. First, there's more money in the banks of America than ever before and it's money that belongs to the average citizen, not big corporations and millionaires. Second, the possibility of banks closing is slight, due to Federal Bank Insurance which protects deposits up to \$5,000. Third, corporations are not in an over-extended position, and most of them have cut their bank loans lower than any time in history.

Radio is ideal for bringing facts home. It's a personal medium. It comes into the home. It speaks man-to-man. In most cases, it's a local man speaking to a local man, when it comes to news-casting. There are hundreds of facts that are good against the few that are bad. It's time to turn on broadcasting's power — to prove that it can counteract the fear that's slowing down America.

Washington won't do it, for there are some representatives and senators who will profit from the public having a bad time now. But radio can tell the truth — can turn to facts and figures which prove just how good business is. It doesn't take too much to change a business trend. Each person in the U. S. spending \$1 more a day would mean (ruling out America's babes-in-arm) \$100,000,000 increase daily, or \$31,000,000,000 a month.

Let radio tell the business truths, SPONSOR's staff, as it travels around the country, is committed to spreading the good business word and having it spread by the industry that's best equipped to do it broadcasting. It's service in the public interest.

Applause

BAB makes a start

No matter how much talk there has been about the National Association of Broadcasters taking a more aggressive attitude toward the commercial side of radio, there has still been a great deal of finger-crossing by advertisers, agencies, and even by member stations.

The first proof that the NAB's commercial switch wasn't just lip service is the Canadian government's appropriation of a token \$35,000 for travel advertising. It's a small part of the over-million-dollar budget which the

Canadian travel bureau spends on advertising each year, but it's a start. The entire \$1,000,000 was spent previously in newspapers and magazines.

There's choice time available during the summer months for travel advertising on the air. Listeners' minds frequently are, up to the last pre-vacation minutes, undecided on where to go — especially if there's a car in the family. Thus, Canada's appeal is addressed to vacationers living within 300 miles of the border. Stations in this area are being asked to rush availabilities to Cockfield, Brown & Co., Ltd., the

agency handling the account.

Credit for breaking down Canadian thinking goes to the NAB and its new advertising subsidiary, Broadcast Advertising Bureau, headed by Maurice Mitchell. It goes to NAB itself because the fight started before the BAB came into being. It goes to BAB because pushing the government bureau into the final decision was the job of Mitchell who heads the Bureau.

The start has been made. BAB has proved it can carry the tale of how well broadcast advertising sells even to hide-bound governmental bureaus.

The FALL FACTS
Edition was a sensation
in JULY 1947.
It will be better
in JULY 1948.
— Norman Glenn

The FALL FACTS Edition is a unique "briefing" issue designed to help buyers of time and programs plan Fall radio and television campaigns during the summer months. It is factual, concise, compact, and specializes in time-buying "tools."

In 1949 we say it again!

"For the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone."

C. E. Hooper
C. E. Hooper, Inc.

"On my trip to Chicago I used your Sponsor Check List (July issue) to see how we were doing."

Joe Leff
Adam Hats

"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."

H. C. Wilder
WSYR

"For our money the July issue is a real humdinger . . . and such an issue will remain close at hand for a long time to come."

E. P. J. Shurick
Free & Peters

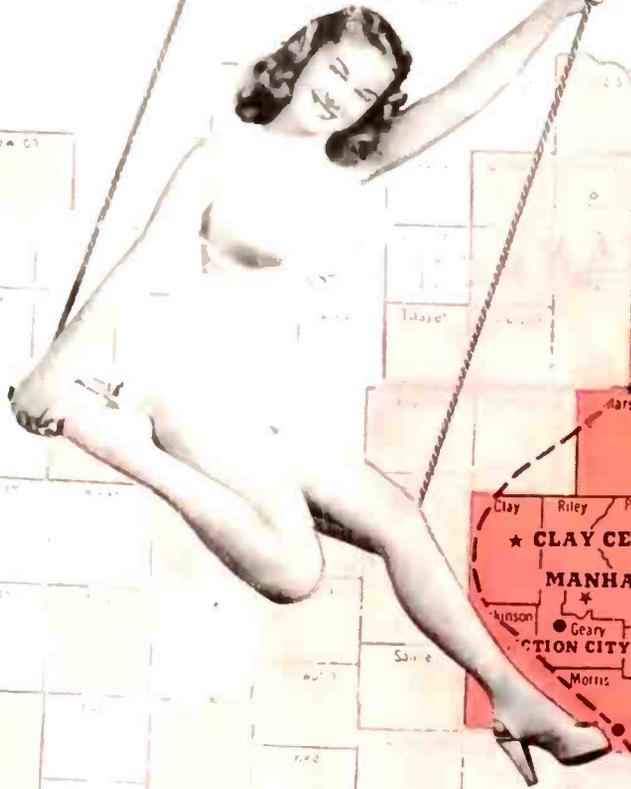
"The July issue of SPONSOR is a knockout."

Howard Yeigh
J. Walter Thompson Co.

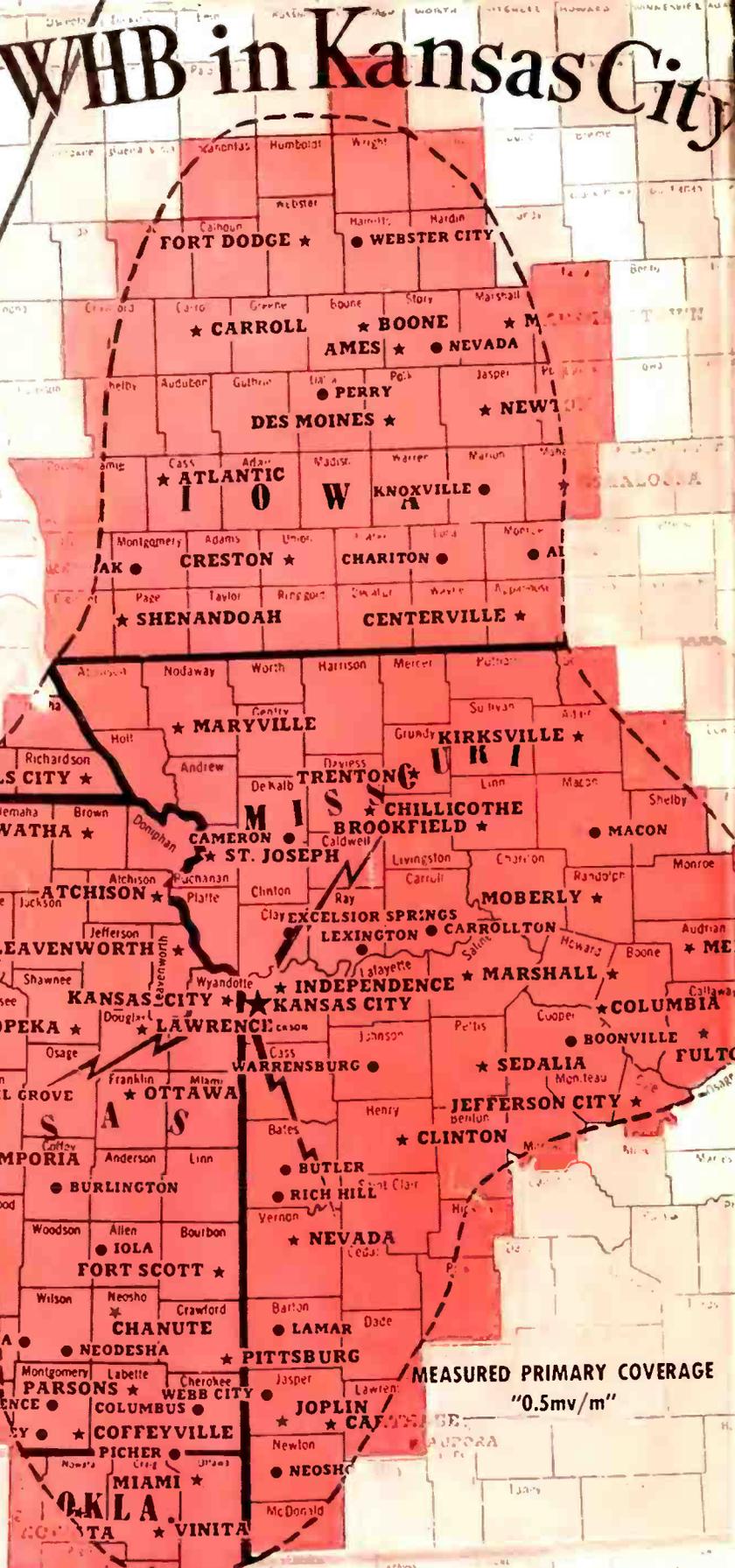
"I was gratified to notice the terrific amount of space that you devoted to spot broadcasting in the Fall Facts Issue . . . It's pleasing to see an industry paper of standing back up our story with facts."

Wells H. Barnett Jr.
John Blair & Company

The Swing is to WHB in Kansas City



Last year, 167 new sponsors (55 of them local) joined the Swing to WHB. More Kansas City advertisers now use WHB than all other stations combined. In one year (1948), WHB increased its power ten times... received 147% more mail... added to its coverage area 89 new counties in three states, with a potential of two and a half million new listeners.



10,000 WATTS IN KANSAS
WHB AM FM

Represented by
JOHN BLAIR & CO.
 DON DAVIS, President
 JOHN T. SCHILLING, Gen. Mgr.
 MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT